



TEXAS TECH UNIVERSITY
J.T. & Margaret Talkington College of Visual & Performing Arts
School of Theatre & Dance

**Texas Tech University
School of
Theatre & Dance**

Personnel Handbook

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**J.T. & Margaret Talkington College of Visual &
Performing Arts**

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Introduction to the School of Theatre & Dance

Since its inception in 1926, Texas Tech University Theatre has produced an annual season of major dramatic productions and dance concerts for Texas Tech and the Lubbock community. Texas Tech University Theatre also collaborates with other units in special projects and with various outside agencies in bringing professional American and international productions to the city of Lubbock. Established to serve as an educational resource for Texas Tech University and as a cultural resource for the Lubbock community, the school offered theatre courses as early as 1930. An area of specialization within the then-Department of Speech and Theatre Arts was developed in 1966.

The Theatre Arts area first offered the Bachelor of Arts and the Master of Arts in Theatre degrees in 1969. In 1972, the department participated in the creation of the Doctor of Philosophy in Fine Arts degree and developed and offered courses for this program in 1973.

In 1977, the area became a separate Department of Theatre Arts and implemented the Bachelor of Fine Arts and Master of Fine Arts degree programs in 1982. In 1992, the dance division, formerly associated with the Department of Health, Physical Education, and Recreation, joined the Theatre Arts Department and the name was changed to the Texas Tech University Department of Theatre and Dance. In addition, the department offers a Bachelor of Arts and a Bachelor of Fine Arts in Dance and a Master of Arts in Dance Studies and cooperates with the College of Education to provide a secondary education-teaching certificate in Theatre Arts and Dance.

Today, the School of Theatre & Dance in the JT & Margaret Talkington College of Visual and Performing Arts (TCVPA) has a teaching staff consisting of tenured and tenure-track faculty, professors of practice, and lecturers, instructors, with Graduate Part-Time Instructors and Teaching Assistants. The School also has full-time office and production staff that support operations.

This manual serves as a reference to the organizational structure and the policies and procedures for faculty and staff (i.e., personnel).

Mission Statement

The School of Theatre and Dance at Texas Tech University fosters the highest standards of scholarship and creative activity, providing opportunities for students and faculty to work actively in both areas. We champion training and education in a breadth of specialized programs, encourage students to cross boundaries between them, and prepare them for careers in both practice and pedagogy. By integrating theory, artistry, performance, and scholarship, and striving to promote an inclusive and equitable environment, the School serves as a vital force in the cultural and intellectual life of our communities.

Vision Statement and Core Values

The School of Theatre & Dance, while pursuing the highest standards of artistry, professionalism, and collaboration in arts training, education, and scholarship, will strive to create a progressive, equitable, and inclusive environment that encourages cross-pollination between disciplines, breaks silos between the School, the campus, and the larger Lubbock community. Mindful of creating a sustainable work culture, the School will nurture the excellence of our students, staff, and faculty regionally, nationally, and internationally.

The School of Theatre and Dance will:

1. Offer innovative theatre and dance programs that will attract excellent and diverse students, faculty, and staff
2. Prepare students who are confident and competent, able to think critically and creatively, and who will become leaders in their profession
3. Identify opportunities to serve the community, while distinguishing ourselves regionally, nationally, and internationally
4. Contribute to a pluralistic society that celebrates and amplifies a diversity of identities, perspectives, and histories
5. Continue to pursue professional opportunities for faculty and staff to contribute to growth
6. Revise our curriculum regularly to maintain the best in current pedagogical practices
7. Respect the needs of students, faculty, and staff
8. Maintain highest standards in critical thinking, writing, and diversity of ideas
9. Encourage effective collaboration and communication
10. Promote the highest standards in critical thinking, writing, and diversity of ideas
11. Encourage academic, artistic, and intellectual freedom

SoTD FACULTY AND STAFF TEAMS SITE:

<https://teams.microsoft.com/l/team/19%3adeec53e378ec4dbeb8031ba795c83f8b%40thread.tacv2/conversations?groupId=11c2f2b2-b7b0-44d4-908a-6056448ea8f6&tenantId=178a51bf-8b20-49ff-b655-56245d5c173c>

I. ORGANIZATION OF ADMINISTRATION, FACULTY, & STAFF

A. DIRECTOR FOR THE SCHOOL OF THEATRE & DANCE

GENERAL ADMINISTRATION: The Director serves as principal administrative officer for the School; represents the School to the upper administration; chairs meetings of the Advisory and Executive Committees, and the faculty/staff; assures that the School holds true to its mission and values, statements; enforces admission requirements; oversees the general efficiency of the School; consults with the faculty regarding program and curricular development; and coordinates reports to appropriate accrediting agencies such as NAST and NASD, among many other functions.

PERSONNEL: The Director assigns/approves faculty workloads; is responsible for coordinating staff assignments and personnel policies; makes recommendations regarding faculty appointments, reappointments, promotions, and tenure as outlined in the University Faculty Handbook; is responsible for hiring adjunct faculty, following the advice of area heads; assists faculty in carrying out their duties and attends to their concerns; mentors faculty and staff advancement; is responsible for annual faculty and staff performance evaluations.

BUDGET: The Director, in collaboration with the Business Manager and in consultation with the Production Manager and the Associate Directors/Executive Committee, is responsible for budgetary planning and the allocation and control of available funds and school resources.

PUBLIC RELATIONS AND FUNDRAISING: The Director represents the School in the community and throughout the state of Texas; represents the School at state and national conferences and in state and national organizations; is responsible for helping the College raise funds from alumni and private donors.

OTHER: The Director, consulting with the Associate Directors and the Committee for Student Affairs, attends to students' concerns that have been expressed by the faculty, Area Heads, professional staff, and other University personnel.

APPOINTMENT: The Director is appointed by and serves at the pleasure of the Dean of the J.T. & Margaret College of Visual & Performing Arts.

B. ASSOCIATE DIRECTORS OF PRODUCTION, CURRICULA, & STUDENTS

1. Representatives of the Director of the School, the Associate Directors are responsible for the general administration of theatre and dance programs under the direction of, or in the absence of, the Director. Associate Directors also are often in the room during challenging conversations, and serve as an advisory board for the Director for all matters that involve personnel, budget, etc. They may not be always members of the Advisory Board, but usually join that Committee when needed. At the moment, the two Associate Directors are specifically dedicated to areas, one to Curriculum, the other Student Affairs and Production (see Curriculum Committee and Student Affairs Committee for further explanation of their specific duties). The third Associate Director will oversee Production.

2. Associate Directors also serve as an informal resource for information on grants, research funding, foundation funding, etc. for theatre; consult with the Director to create policy and to coordinate activities in the school that may involve productions, research and creative endeavors; help to secure peer reviewers for the School's Kennedy Center American College Theatre Festival Associate productions and/or other guest artists (if needed); are consulted by the Director regarding the distribution of School resources such as, but not limited to: course fees, cultural activities fees, and production budgets.
3. The Associate Directors for Theatre & Dance are rotating positions, determined by the faculty and staff.
4. **ASSOCIATE DIRECTOR OF PRODUCTION:** The Associate Director of Production reports to the Director of the School of Theatre & Dance (SoTD). The Associate Director serves as a faculty liaison between the various constituents involved in the execution of the School of Theatre & Dance production season, with a focus on theatre productions, given that the Head of Dance serves in that primary capacity for Dance productions. The primary colleagues with whom the Associate Director of Production interacts are the Production Manager; the Director of Marketing; the Business Office; Area Heads and faculty in Acting/Directing, Design, Playwriting, Dramaturgy, and Dance; and the Season Selection Committee. The Associate Director of Production's duties include the following:
 - Advises and assists with problem-solving of production challenges that may arise over the course of the production season.
 - Advises and assists the Director of SoTD on general questions related to the production season.
 - Advises and assists the Director of SoTD and production manager to address student questions that arise during the production season.
 - Consults with the Production Manager in the development of the production calendar to ascertain the number of production slots for each season.
 - Consults with the Production Manager and areas to address questions related to line production and scope and scale of the production season.
 - Sits in on technical rehearsals, when available, to advise and support students and faculty.
 - Serves as liaison between the Season Selection Committee, production, faculty, administration, and marketing to address promotion of the SoTD season.
 - Serves as a member of the Season Selection Committee (or chair, with the support of Director of SoTD).
 - Coordinates production guest artist contracts and logistics in consultation with the Director of SoTD, the Business Office, and the area heads (NB: Design and A/D have historically done their production guest artists separately)
 - Offers line producing assistance with special projects for SoTD (e.g., Plays on Tap, Graduate School Arts & Humanities Conference)
5. **ASSOCIATE DIRECTOR OF ACADEMIC AFFAIRS AND CURRICULA:** The Associate Director of Curricular Matters reports to the Director of the School of Theatre & Dance (SoTD). The Associate Director serves as a faculty liaison in orchestration, proposal, revision, and forwarding of curriculum, pedagogy, assessment, and curricular delivery. The Associate Director works closely with area heads and other Associate Directors to ensure quality and efficacy of the learning environment, maintenance of standards, and coordination of curriculum with other campus entities and advisement. This position oversees the Curriculum

Committee, as well as Assessment and other ad-hoc Committees as warranted. The position's duties may include:

- Responsible for maintaining an agenda cogent to curricular update and revision, may stand in for represented area at all phases of administrative, curricular approval (such as Graduate Council)
- Periodically remind areas to evaluate SIF structure for courses
- Analyze course rotation across areas
- Schedule classes in coordination with Graduate Advisor and Facilities Manager
- Ensure curricular cogency of non-class related experiences and collect necessary data
- Direct student issues or concerns to Dr. Charney or the Student Success Advisor
- Assist with identification of course coverage (or course coverage planning should courses not make)
- Ensure, in tandem with areas, that courses meet accrediting standards
- Assist with programmatic development across areas, as needed
- Assist with external curricular partnerships, as needed
- Provide additional reporting/data, as needed, outside of regular, annual Assessment
- Collect Nuventive data from Area Heads to post annually
- Attend Directors' meetings when the Director is unavailable
- Propose voting items and report items of concern from Curriculum Committee to the faculty
- Assist with transfer equivalency for courses sent to the Director

6. ASSOCIATE DIRECTOR OF STUDENTS: The Associate Director of Student Affairs reports to the Director of the School of Theatre & Dance (SoTD). The Associate Director serves as a faculty liaison in coordinating student events, recruitment, and other aspects of the student experience, including but not limited to, peer advocacy and support, orientation, and community building. This position oversees the Recruitment and Retention Committee, and other ad-hoc committees as needed. The position's duties may include:

- Serves as the primary coordinator of and liaison between elected undergraduate student advocates and graduate student representatives, who also serve on Season Selection
- Encourages student reps to be active with AEWG Access and Engagement Working Group
- Serves as the primary coordinator for the School of Theatre & Dance Major/Minor meetings
- Serves as Chair of the Recruitment & Retention Committee and CO-facilitates the School Event Task Force (with facilities manager)

C. FACULTY

1. The faculty and staff meet usually once a month during each long semester.
2. The faculty help make decisions regarding curricula, productions, and governance of the School. Such decisions shall be made by a vote of the majority of full-time faculty, inclusive of all ranks or appointments.
3. Appropriate full-time faculty make personnel decisions regarding tenure and promotion depending on rank. For example, voting faculty must hold the rank of the aspiring candidate. Voting tenured faculty will be provided a review period of no less than one week with the candidate's dossier before voting. For a full explanation of T & P procedures, see the appendix.
4. **For more information pertaining to University Policies and Procedures, visit:**

[Operating Policies & Procedures](#) | [Operating Policies & Procedures](#) | [TTU](#)

D. DEGREE PROGRAMS

The School of Theatre & Dance offers the following degrees: BA in Theatre; BA in Dance; BFA in Dance; BFA in Theatre with specializations in Acting, Design/Technology/Management, and Musical Theatre; MA in Theatre; MA in Dance Studies (online); MFA in Theatre with specializations in Arts Administration, Design, Performance and Pedagogy, and Playwriting; and a PhD in Fine Arts, housed in the Talkington College of Visual and Performing Arts, with a major in Theatre choosing two tracks from Acting/Directing, Arts Administration, Design, History/Theory/Criticism and Playwriting.

For information on each degree program, visit:

[Office of Official Publications](#) | [Official Publications](#) | [TTU](#)

E. AREA AND PROGRAM HEADS/DEGREE PROGRAM COORDINATORS AND ASSOCIATE AREA HEADS

1. The Director of the School, in consultation with full faculty, approves a rotation for Area Heads in theatre. The primary areas in Theatre include Design, Technology and Management; History/Theory/Criticism; Playwriting & Dramaturgy; Acting/Directing; and Arts Administration. As its own program within the School, the Dance Program is led by a Head of Dance (Program head). Each Area and Program Head advises the School Director on curricular matters, personnel concerns, recruitment, and other issues concerning the administration of their respective programs.
2. The Graduate Advisor in Theatre serves as Area Head for the Graduate School's Fine Arts Doctoral Program (theatre) and as primary lead to coordinate graduate programs in Theatre, as well as act as liaison to the College Graduate Committee. A second Graduate Advisor will serve as primary lead to coordinate graduate programs in Dance, in concert with the SoTD Graduate Programs Coordinator.
3. The primary function of Area and Program Heads in Theatre & Dance is to coordinate respective degree programs. They chair all area-specific meetings and should plan to communicate clearly and often with area faculty to define area policies and support area, program, and School effectiveness.
 - a. Area and Program Heads are charged with coordination of curriculum, curricular revisions, and proposals, including but not limited to scheduling, course rotations, development of new curriculum, and teaching assignments in consultation with the Director of the School, School Advising Team, and Curriculum Committee. This may include monitoring and forwarding requests for course supplies via Student Instructional Fees (SIF).
 - b. Area and Program Heads are responsible for Program Outcomes and Assessments using Nuventive Improve or other approved methods, in consultation with the Curriculum Committee. Area and Program heads will also be charged with collecting and gathering data pertinent to accreditation and maintenance of student records. Area heads in Theatre will give the gathered information to the Associate Director of Curricula, who will enter it into Nuventive.
 - c. In consultation with their respective faculty, Area and Program Heads may suggest program admittance and proficiency requirements, determine jury schedules, audition schedules, program reviews, and other matters of concern primary to the program and are tasked with primary communication to the student body on such matters. Area and Program Heads will be responsible for expressing enrollment goals and projections.
 - d. Area and Programs Heads formulate recruitment strategies and funding proposals, to be coordinated with the Student Affairs Subcommittee Recruitment & Retention Taskforce, Marketing Director, and Director of the School, including but not limited to continual

monitoring of the accuracy of programmatic information that appears on the website, marketing materials, and graduate and undergraduate handbooks for content accuracy. Area and Program Heads may also be identified as the individual who monitors or coordinates area representation at recruitment events.

- e. Area and Program Heads are charged with primary management of student issues, which will be expressed to the area, and in consultation with School Director and the Student Affairs Subcommittee Recruitment & Retention Taskforce, when appropriate.
 - f. Area and Program Heads, in consultation with their respective faculty, will forward recommendations to the School Director for hiring adjunct faculty and guest artists, and will forward the justification for creation of new T/TT lines.
 - g. Areas may elect to appoint an Associate Area Head that will be charged with duties as assigned by the area and area head, and who will serve in the capacity of Area Head in the absence of that individual. Associate Area Head duties will be defined by each area.
4. To support effective communication between areas, programs, and administration, the School will explore strategies to increase efficiency of the Faculty/Staff meetings, such as restructuring them to share the minutes of each committee beforehand to facilitate votes on necessary changes. or increase group decision making over email. To better communication, Faculty/Staff meetings ask each committee to report its current findings with the entire population and will send information that necessitates a vote ideally a week before the meeting It is also a time for the Director to share information from the administration with the faculty and staff.
5. **Area Head and Committee Turnover:** Colleagues who serve as Area Heads are eligible for reelection. New Associate Directors should originate from active faculty participants in Curricula, Student Affairs, and Production. Typically, Associate Directors rotate on a three-year cycle of service. This may vary in special cases.

F. STANDING COMMITTEES

The School of Theatre & Dance conducts shared governance through a system of standing committees that oversee areas such as curriculum, personnel (mentoring related to tenure & promotion), and season selection. To maintain a flexible and dynamic governance structure, the School periodically reviews the committee structure to ensure its needs are being best served by faculty and staff service efforts. The faculty and staff as a whole will evaluate the School's committee structure each year during an annual retreat on Individual Study Day (when possible) or during its final meeting of the semester.

Because the standing committees may vary from year to year, please see Appendix (X) for the current standing committee structure.

G. SPECIAL COMMITTEES

Alumni Relations: The Alumni Relations Committee, chaired by the Director of Marketing, works to strengthen relationships with alumni by including alumni news in the newsletter, reaching out to alums for recommendations about governance and history, and coordinating celebrations and reunions. The marketing team, including graduate students who may work with the Director, helps to coordinate these activities.

Faculty Searches: Formed on an "as needed" basis, faculty search committees are governed by University OP 32.16. No search may be initiated without the formal approval of the Director and the Dean and must follow OP 32.16. A full description of the search procedure is in section II.B.2 below.

H. STAFF

For further specific job description and information about all positions below, see Appendix N

1. **Business Manager:** The Business Manager performs the general supervisory and administrative work involving office activities and fiscal affairs of the School. The Business Manager also supervises main office support staff, including annual evaluations.
2. **Office Staff:** Theater & Dance office staff report to the Business Manager, the Director of the School of Dance, or the Head of Dance. Office staff supports operations, including faculty travel applications and reimbursement and guest travel logistics under special circumstances.
3. **Graduate Program Coordinator:** The Graduate Program Coordinator's primary responsibilities are managing admissions for the School's graduate programs; facilitating course enrollment for incoming and continuing graduate students; and assisting graduate students with degree completion processes. The Graduate Program Coordinator works closely with the School's Graduate Advisors for Theatre & Dance. The Graduate Program Coordinator reports directly to the Graduate Advisors. In their capacity as School Scholarship Coordinator and Academic Scheduler, they are supervised by the School Director.
4. **Undergraduate Advisor:** The Undergraduate Advisor provides undergraduate students with accurate information concerning academic policies and procedures; assists students with degree plans, course selection, and sequencing; informs students of campus resources related to academic success; assists with student retention; maintains academic records and files; assists faculty with change of grade, absence, and mass add/drop forms; updates the Student Handbook and degree plans; assists with student orientation and recruitment.
5. **Director of Marketing and Communications:** The Director of Marketing & Communication is responsible for box office, marketing, and house supervision. They also contribute to School fund raising, alum events and reunions, as well as the supervision of TA's and GPTI's working in marketing, box office, and front of house. The Director of Marketing & Communication is responsible for the budget in these three areas, and coordinates signature experiences and travel related to our membership in the International Theatre Institute, the Marfa Intensive, and Tennessee Williams Festival. The Director of Marketing & Communication reports to the Director of the School.
6. **Technical Director:** The Technical Director (TD) is responsible for the construction, installation, and maintenance of scenic elements for SOTD productions. As well as the supervision and managing of student employees, which includes undergraduate (production assistants) and graduate (GPTI) students. They also work with the Instructors of Record for the Scenic Practicum and Principles classes to schedule lab hours within the scenic studio. The TD is also responsible for maintaining the scenic studios, which includes the Paint Studio, Scenic Studio, Metal Studio, and

Prop Studio, as well as the theatrical equipment and space within SOTD performance spaces. The TD reports to the Production Manager.

7. **Production Electrician/Audio Technician:** Primary responsibilities include facilitating the installation of lighting and sound for all SOTD productions; managing and maintaining the lighting and audio studio, tools, equipment, and facilities; overseeing all appropriate safety procedures; creating and administering budgets related to lighting and audio, and inventory maintenance; interfacing with faculty and student designers to ensure aesthetic choices are met; supervising and scheduling student-workers and technical theatre students working in the lighting and audio studio; organizing, managing, mentoring, and training students assigned to run crews.
8. **Production Manager:** The Production Manager is responsible for all School of Theatre & Dance production operations. The Production Manager is responsible for such duties as the following: accounting for and authorizing expenditures from all production budgets, with the approval of the Director of the School and the assistance of the Business Manager; developing, executing, and coordinating all programs for the University Theatre & Dance facilities and their maintenance related to production; arbitrating disputes, in collaboration with Associate Director of Student Affairs/Production, between the following or any combination of the following: directors, choreographers, actors, dancers, designers, front-of-house personnel, production assistants, and the Business Manager. See Appendix for additional information on dispute resolution. Additionally, the Production Manager is responsible for ensuring building security together with other appropriate personnel, developing the production calendar for all University Theatre and Dance productions and activities, monitoring, directly or indirectly, theatre functions, production meetings, rehearsals, shop operations, etc., coordination of rehearsal and production space reservations with appropriate personnel. The Production Manager reports directly to the Director of the School.
9. **Facilities Manager:** The Facilities Manager or Building Manager maintains and oversees the buildings and equipment of the School of Theatre & Dance to ensure that a workspace is safe, clean, and functional. Their duties include overseeing building service providers, inspecting facilities to meet safety regulations, coordinating renovations and updates, and overseeing its overall usage. The Facilities Manager oversees permissions for building use by outside agencies and the loan of School of Theatre & Dance assets to internal and external organizations. In consultation with appropriate personnel, the Facilities Manager ensures building security and coordinates classroom and production schedule and space reservation.

I. ADDITIONAL PERSONNEL

GRADUATE ASSISTANTS (GASS), RESEARCH ASSISTANTS (RAS), TEACHING ASSISTANTS (TAS), AND GRADUATE PART-TIME INSTRUCTORS (GPTIS)

After receiving an assistantship, each graduate student may be assigned to a faculty member for various positions (research, box office, marketing, production, etc.) or to teach courses for the School.

Graduate students are only eligible to teach their own courses as GPTIs after acquiring 18 hours of graduate studies. Prior to that, they may serve as TAs. (If they have received previous graduate degrees from other universities, these hours may be applied at Texas Tech.) Under special

conditions, graduate students may teach majors courses as needed based on previous experience and training.

TAs may not be listed as instructors of record but may, by definition, assist faculty with courses. Faculty may request assistantship students as Research, Graduate, or Teaching Assistants as part of the students' production assignments. No student may work more than an average of 20 total hours each week per semester per overall assignment, and all duties should be related directly to university and educational activities.

[HYPERLINK TO GRADUATE HANDBOOK FORTHCOMING](#)

TA/GPTI SUPERVISOR:

- a. Duties prior to semester:
 - a. Create an initial TA/GPTI list of production, research, and teaching assignments a few months before the semester begins (except for the spring semester, which means the list will be put together over the holiday break).
 - b. Distribute the initial list to the following in order: 1) Director of Theatre and Dance, 2) Associate Directors, 3) Director of Marketing and Communication, 4) Graduate Advisor, 5) Theatre and Dance Faculty and Staff. Set deadline for suggestions/edits.
 - c. Make changes and share the second draft of TA GPTI list with Director of Theatre and Dance.
 - d. Distribute TA/GPTI list to the TA/GPTIs, balancing their requests with the needs of the program. Set deadline for questions/concerns.
 - e. Distribute Final list. (Prepare for further "emergency" changes before the start of the semester.)
- b. Duties for Start-up Week:
 - a. Update Frequently Asked Questions and distribute to TA/GPTIs during start-up week.
 - b. Hold orientations for all TA/GPTIs each Fall.
 - c. Assign second- and third-year mentors to first-year students.
 - d. Create a schedule and hold a meeting with GPTIs who teach during the semester.
 - e. Distribute previously created syllabi templates.
 - f. Verify course sections for each GPTI.
 - g. Stress consistency in assignments between sections.
 - h. Hold discussions about previous semester successes, strategies.
 - i. Distribute desk copies of required texts to each instructor.
- c. Semester Duties:
 - a. Distribute forms to GPTIs early in the semester, asking for ideal visiting days for evaluations (ask for three possibilities, choose one). (See Observation Scheduling Form—which is where? .)
 - i. Avoid days when students will be giving exams.
 - ii. If the supervisor's course load conflicts in any way with the GPTI classes, ask the faculty to volunteer as evaluators in those instances.
 - b. Visit and evaluate the class of each GPTI at least once each semester.
 - i. Further visits may be scheduled for diagnostic purposes.
 - ii. Complete the evaluation form. (See GPTI Observation Form)
 - c. Following class visits, meet with each GPTI to discuss the results of the evaluation.

- d. End of Semester Duties:
 - Collect student gradebooks.
 - Collect desk copies of textbooks.
 - Obtain and review student evaluation numbers for each GPTI's course at the end of the semester. Consider future alternative assignments if evaluations numbers are low, i.e., far below School's average. (Read student comments for red flags.)

II. FACULTY PERSONNEL PROCEDURES

A. PROCEDURES FOR TENURE AND PROMOTION AND CONTINUING APPOINTMENT

1. School of Theatre & Dance Procedures for the midterm review (tenure-track) are in *Appendix B*.
2. Talkington College of Visual and Performing Arts (TCVPA) Procedures for [Midterm Review](#)
3. University Procedures for Third-Year Review (tenure-track) ([OP 32.38](#))
4. School of Theatre & Dance Procedures for Tenure and Promotion are in *Appendix C*.
5. TCVPA Guidelines for [Tenure and Promotion](#)
6. University Procedures for Tenure and Promotion ([OP 32.01](#))
7. School of Theatre & Dance Procedures for Post-Tenure Review (Comprehensive Performance Evaluation) are in *Appendix D*.
8. TCVPA Policy for [Post-Tenure Review](#) (Comprehensive Performance Evaluation)
9. University Procedures for Continuing Appointment (Professor of Practice, Lecturers) ([OP 32.17](#))
10. University Procedures for Faculty Non-reappointment, Dismissal, & Tenure Revocation ([OP 32.02](#)) and Non-Renewal for Non Tenured/Tenure-Track, Non Tenure-Track Faculty ([OP 32.20](#))

B. MISCELLANEOUS FACULTY PROCEDURES

1. COURSE EVALUATION PROCEDURES

- i. The University collects student assessments and perceptions of all courses taught each semester.
- ii. These student evaluations are a facet of the annual faculty report and yearly review and reviews for tenure and promotion.
- iii. Peer evaluations are an important component in evaluating teaching effectiveness. The Personnel Committee will coordinate peer evaluation for non-tenured faculty (i.e., tenure track, professors of practice in the first five years, lecturers, instructors). Peer observations of teaching ideally should occur in both long semesters of the academic year. The observed faculty member should receive a written evaluation following the observation. Tenured faculty and professors of practice with continuing appointment are encouraged to invite continued peer evaluation either on their own or in consultation with the Director and Personnel Committee.

2. SEARCH COMMITTEE PROCEDURES

- i. Texas Tech [OP 32.16](#) governs faculty searches. All positions must be filled in accordance with campus hiring guidelines, which should comply with federal and state laws.
- ii. No search may be initiated without the formal approval of the Director and the Dean.
- iii. For each faculty opening, a committee of at least four members will be appointed by the

Director of the School of Theatre & Dance. The Committee Chair will also be appointed by the Director of the School of Theatre & Dance with advice from the Associate Chairs and will normally be a tenured faculty member in the area in which the vacancy exists. The Search Committee will appoint a non-voting student representative to the committee.

- iv. The committee will complete any required search trainings before participating in the search.
- v. The Director, in consultation with the faculty, shall define the duties listed for any faculty/staff search to support the creation of a job posting.
- vi. The Search Committee reviews all files and supporting materials submitted by applicants and recommends to the Director of the School those it wishes to interview. The Director seeks approval from the Dean of the College to invite candidates to campus. As part of the campus visit, the candidate will meet with the Search Committee, as many other departmental faculty members as possible, the Dean, and the Director. The committee then submits a recommendation to the Director. If in agreement with the Search Committee, the Director submits the recommendation to the Dean of the College.

A sample workflow for a faculty search may be found in Appendix.

3. FACULTY WORKLOADS

- i. Texas law requires faculty workload be assessed and reported every semester.
- ii. Workload is generally assessed in the mid-semester in the fall and spring semesters.
- iii. The Director distributes a worksheet to all faculty to gather data on faculty activities for the purposes of calculating workload.
- iv. The primary objective of the workload policy is to spread the workload across the faculty, as equitably as possible, in order to facilitate engagement in professional activities and to best represent the workload of each faculty member.
- v. Workloads represent the entire unit contribution of each faculty member.
- vi. Load credit given for administration and creative activities must be approved by the Dean's Office.
- vii. Teaching assignments will be made so that the normal load will be 18 load points per year.
- viii. The Director will record workloads in consultation with the Associate Dean of Students and Curricula and faculty members.
- ix. Additional information concerning workloads, including values assigned to different activities, is available in the OP 32.18. An electronic report of faculty workloads is available each semester. [Link to workload reports here](#) and a copy of the workload reporting form [here](#).

4. ADDITIONAL REMUNERATION

- i. Faculty members on regular full-time appointments are often asked to provide consulting services to other organizations. This activity is encouraged by the university, as long as it does not interfere with regular duties of the faculty member.
- ii. University policies concerning outside employment are outlined in OP 32.07.
- iii. When absent from campus, the faculty member should provide for the teaching of classes missed or provide make-up instruction periods that ensures regular faculty engagement.

5. ABSENCE FROM CAMPUS

- i. Faculty members are encouraged to attend professional meetings and to provide service to the university through recruiting trips, as well as to adjudicate and give guest clinics and lectures. When absent from campus, faculty members should inform the office of the School of Theatre & Dance in advance and deliver proper travel forms to the Business Office; these

- forms should be approved prior to the trip.
- ii. Faculty members are expected to be present for final examination periods, as well as for audition dates and area juries, as appropriate.
 - iii. Faculty members are expected to arrange for their classes to be covered during absences.
 - iv. Funding for faculty travel is based on available funds to the School and shall comply with the School travel policy. *(See Appendix G)*

6. ANNUAL FACULTY REPORTS AND DIRECTOR'S ASSESSMENT

- i. All faculty should regularly document their teaching, research/creative activity, and service activities through the Faculty Success website (once called "Digital Measures" and available via the Faculty tab in raiderlink.ttu.edu).
- ii. At the end of every calendar year, each full-time faculty member will generate the self-report portion of the Annual Faculty Report (AFR) using the Faculty Success website that summarizes that calendar year in the areas of teaching, research/creative activity, and service; reflects on progress that year; and anticipates goals for the coming year. This report is usually due to the Director after the winter break and upon returning for the spring semester (around January 31).
- iii. All report data for the previous calendar year must be entered into Digital Measures by the beginning of the spring semester.
- iv. Following the submission of the self-report portion of the AFR, the Director of the School will prepare a formal assessment of each faculty member's activities based on the self-report and observations for the reporting period. All tenure-track faculty, prior to their stand for tenure, and other full-time faculty are required to meet with the Director to discuss their assessments. Tenured faculty are welcome, but not required, to meet with the Director. All faculty may take up to three weeks to review the Director's assessment before meeting with the Director.
- v. Following the discussion of the Director's evaluation and the resolution of any revisions, both the faculty member and the Director will sign the complete AFR (i.e., self-report plus Director's evaluation). All faculty should retain a copy of the signed AFR for tenure and promotion or other purposes.
- vi. If faculty members have issues with their assessment that cannot be resolved with the Director, they may request the formation of an arbitration committee through the School's Personnel Committee. *(See Appendix F)*
- vii. Failure to submit an AFR may impact merit evaluation.

7. DIRECTOR'S GUIDELINES FOR ANNUAL FACULTY EVALUATIONS

- i. For annual faculty evaluations, the Director will rate each of the three faculty activities using one of the following five designations: Far Exceeds Expectations; Exceeds Expectations; Meets Expectations; Does Not Meet Expectations;
- ii. Each faculty member is also given an overall evaluation using the same-designations. *(See Appendix E for Annual Faculty Reports Guidelines)*

8. GUIDELINES FOR FACULTY AND STAFF AWARDS

- i. Guidelines for Distinguished Staff Awards, including Length of Service Awards and Service Excellence Leave Awards are online at:
<https://www.depts.ttu.edu/hr/AwardsRecognition/>
- ii. University Faculty Awards guidelines are online at:
<https://www.depts.ttu.edu/opmanual/OP32.24.php>

- iii. College of Visual & Performing Arts Faculty Award Guidelines are online at:
<https://www.depts.ttu.edu/cvpa/facultystaff/FacultyAwardsFunding.php>
- iv. Faculty Development Leave Guidelines are online at:
<https://www.depts.ttu.edu/opmanual/OP32.29.php>
- v. Targeted External Faculty Awards Program
 - 1. Texas Tech University recognizes three external awards in Theatre and Performance Studies as “highly prestigious.” They are the Distinguished Scholar Award and the Barnard Hewitt Award from the American Society for Theatre Research, and the George Jean Nathan Award for Dramatic Criticism from the Department of English at Cornell University.
 - 2. A recipient of these awards is eligible for incentives including relocation expenses, developmental leave, and an additional award of \$5,000 from the university.
 - 3. Any faculty applying for these awards should notify the Office of the Provost and the Office of Research & Innovation when applying.
 - 4. More information on Targeted External Awards for Faculty can be found online through Texas Tech’s [Office of Research & Innovation](#).

III. SCHEDULING AND STUDENT ACTIVITIES

A. ROOM SCHEDULING [School SharePoint](#)

B. PRODUCTION SELECTION, AND POLICIES

Production Calendars and Deadlines: All productions are scheduled by the Production Manager with input from the faculty and staff as appropriate. Production deadlines are published in the spring prior to the next season.

1. PROCEDURES FOR SELECTION OF SEASON PRODUCTIONS

The season is proposed by the Season Selection Committee and approved by a majority vote of the faculty. The process for programming the season is as follows:

- a. In its first meeting during the academic year, the Season Selection Committee discusses general ideas, needs, and themes to guide the upcoming selection process. The committee chair must reinforce the need to develop a season that offers inclusive storytelling that reflects diverse communities represented in our student population.
- b. In September or earlier, Area Heads may solicit proposals from all students for the upcoming season. All students should be advised that they are not guaranteed projects and that decisions are based on serving the most student need and the needs of the school. Each program may opt to curate which student proposals they send on to Season Selection. Faculty may propose projects that serve research interests, pedagogical concerns, or other needs.
- c. Season Selection Committee meets monthly to review progress in evaluating proposals and season curation. The Committee will do the following:
 - i. Read scripts
 - ii. Identify challenges
 - 1. potential casting/representation problems
 - 2. potential technical problems
 - 3. how project fits into stated mission of the School or season in which produced

4. degree of “do-ability” (based on limited resources of time, money, and personnel)
5. If a student is directing or choreographing, the suitability of the project at this stage of their skill level
6. availability of rights
- iii. Request additional information, as needed
- iv. Recommend, in consultation with production, the dates, venue, and production pathway that may best serve students, faculty, and the proposed material (e.g., Maedgen Theatre, The CH Foundation The Legacy of Christine DeVitt Black Box, the Creative Movement Studio (CMS), off-site, Fall Dance Festival/Frontier Festival).
- b. By January of the spring semester, it would be optimal for the Season Selection Committee to have a slate of Theatre & Dance programming to be presented at a full faculty meeting for approval.
- c. Once approved, the slate goes to the business office to secure performance rights and to marketing and production to develop materials and timelines for executing the proposed season.
- d. In the case that rights are not available or denied, the Director of the School will consult with the Season Selection chair and the impacted creative leadership to identify substitution. <https://teams.microsoft.com/l/team/19%3adeec53e378ec4dbeb8031ba795c83f8b%40thread.tacv2/conversations?groupId=11c2f2b2-b7b0-44d4-908a-6056448ea8f6&tenantId=178a51bf-8b20-49ff-b655-56245d5c173c>

2. PROCEDURES FOR CHOOSING FRONTIER FEST PRODUCTIONS:

- a. Call for short plays/choreography is circulated to relevant departmental and university list serves in the fall.
- b. Submissions are collected in the Fall.
- c. Full length plays, along with short plays/choreography from the School and university are selected by the Playwriting and Dramaturgy Area Head, Frontier Fest Artistic Director, and other relevant Area Heads based on graduating student needs during the fall semester.
- d. If more plays/choreography are submitted than we have space in the program for, the Artistic Director of Frontier Fest will form an ad hoc selection committee with representatives from faculty, production staff, undergraduate students, and graduate students. The student representatives who help to choose the season cannot have submitted plays themselves to that year’s festival. The selection committee will adjudicate the submissions on a shared rubric and then meet to discuss and vote on the festival line up.
- e. The full festival lineup is announced in the fall and a call for directors and dramaturgs is released.
- f. Directors and dramaturgs are matched with playwrights and choreographers based on mutual rankings with final decisions made by the Artistic Director. These assignments are announced before winter break. Students can meet with representatives afterwards for suggestions, explanations, etc.

3. PROCEDURES FOR CHOOSING DANCE PRODUCTIONS:

The School of Theatre & Dance offers three concerts a year that feature dance – Fall Dance Festival, DanceTech, and Frontier Fest (formerly RROAPS/RRADS). Students either enroll in DAN 3100, which requires them to choreograph a work to be featured in Fall Dance Festival, or enroll in DAN 1100, which requires them to participate as a performer in Fall Dance Festival. Faculty and guest artist(s) works are featured in DanceTech (spring) in the

Maedgen or a comparable space. There are no enrollment requirements for those who choose to choreograph or perform in Frontier Fest (formerly RROAPS/RRADS).

4. SEE FOLLOWING HYPERLINKS FOR INFORMATION ON :

PRODUCTION POLICIES AND INFORMATION

[General Production Policies and Information](#)

[Rehearsal Policies](#)

[Photos and Testimonial Guidelines](#)

AUDITIONING INFORMATION

[Theatre and Dance Audition Information](#)

[Dance Audition Information](#)

[DPA Audition Information](#)

OTHER CASTING INFORMATION

[Understudy/Swing Protocol](#)

[Identity Conscious Casting Statement](#)

OUTSIDE PRODUCTION/PERFORMANCE/ACTIVITY POLICY

[Policy Document](#)

[Request Form](#)

IV. FACILITIES, BUDGET, AND EQUIPMENT

A. BUDGET REQUESTS

1. Before the first week of the fall term (or earlier), the Director will request from the faculty & staff a list of items needed to carry on their teaching and departmental creative work for the full academic year. The primary source of funding for these items will be from course fees; therefore, materials requested must relate to classroom and laboratory instruction.
2. The School Director, Associate Directors, the Executive Committee, and the Business Manager will determine the priority of these items.
3. Upon acceptance of the yearly budget by the Faculty and the Dean of the College, purchase requests for these items may be initiated.
4. Faculty and staff members may not submit orders to vendors without prior authorization from the School Director. Once a purchase has been authorized, faculty or staff members should work with the Business Manager to determine the appropriate purchasing procedures.

B. OFFICE EQUIPMENT AND SUPPLIES

The School of Theatre & Dance provides supplies needed for teaching, creative work, and service. The Supply Cabinet is in the main office of the Maedgen Theatre. Requests for supplies beyond what is stocked shall be made with the Senior Business Assistant. All regular office expendables must be purchased via approved vendors. Faculty and Staff should be prepared to provide the Business Office Associate with appropriate link upon making requests for purchase. If possible, individuals should allow 1-2 business weeks advanced notice of need.

C. PHOTOCOPYING

1. The photocopier is available for faculty, staff, and production use. A copy code is required to activate the copier. The copy code is issued by the Business Office. Copy codes are used to eliminate photocopying by unauthorized individuals and to enable the distribution of copy costs to the appropriate individuals and areas within the School of Theatre & Dance. While we do not limit the numbers of copies per faculty or staff member, we should work diligently to keep most communication digital.
2. Faculty codes should never be shared with students. When a faculty member needs to have copying done by a student, the faculty member should request in writing a copy code for the individual student's use for departmental copying. Stage Managers will be allowed a copy code for production-related work.
3. Faculty members should assist the School of Theatre & Dance in the management of copying costs by: limiting photocopying to departmental business or instructional purposes only, using other campus copy services for large projects when such services offer cost savings. The School of Theatre & Dance does not authorize any reproduction of copyrighted works except that which is in accordance with the Fair Use Provisions of the U. S. Copyright Act.

D. MAILBOXES

Faculty, staff, and graduate student mailboxes are in Room 161 of the Maedgen Theatre Building. Additional mailboxes for Dance faculty and dance student organizations are in the student lounge of the CMS.

E. EQUIPMENT AND OTHER FACILITIES INFORMATION

Please visit the hyperlinks for information pertaining to:

EQUIPMENT

SPACE RESERVATIONS/USAGE

STORAGE POLICIES

REMOVAL OF PROPERTY FROM CAMPUS

RENTAL

HEALTH AND SAFETY

[Facilities Information](#)

[Health and Safety Procedures](#)

V. MISCELLANEOUS PROCEDURES

A. FINAL EXAMINATION PROCEDURES

1. It is the policy of Texas Tech University that final examinations be given during the time scheduled by the University (see [OP. 34.10.](#)) Final exams should not be given at any other time without the permission of the Director and the Dean of the Talkington College of Visual & Performing Arts, even if the faculty member and all the students in the course agree to another time.
2. Final examinations should be given in all courses.

- A final dance concert, scene, presentation, portfolio review, etc., may serve as a final examination for certain classes.
- If end-of-semester presentations will require more than the exam period to complete, this activity cannot be called a “Final exam”; instead, each of these days must be designated as “Final Performances,” or “Final Portfolio Reviews,” etc.

B. CLASSROOM ATTENDANCE

See the following link for information pertaining to ATTENDANCE, which is determined by the college.

C. COURSE SYLLABUS

- Faculty responsibility to create a syllabus for every course they teach is outlined in [OP 32.06](#). All faculty must upload current course syllabi in Faculty Success (formally Digital Measures, accessible through the “Faculty” tab of [Raiderlink](#)) for each course offered by the end of the first week of classes. In compliance with state law, syllabi for courses may be found on Texas Tech’s webpage [Public Access to Course Information](#).
- All syllabi must include course outline, expected learning outcomes, methods of assessment, and criteria for grade determination. Texas Tech provides [required and recommended syllabi statements](#) that should be reviewed annually to ensure the latest versions appear in syllabi. Other information may include the university’s [course withdrawal policy and deadlines](#), School-specific policies, attendance policy, course schedule, equipment or materials required for the course, and a link to the [on-campus weapons policy](#).
- Any class listed in the Texas Higher Education Coordinating Board Creative Arts Core Curriculum must include the standard core language of content descriptions, core objectives, Creative Arts Core Curriculum Competency Statement and the TTU Student Learning Objectives. All objectives (Creative Core and TTU) must be matched to assignments in the course calendar. Although not required, many in the school chose to include a content disclosure statement. New faculty should seek the counsel of the Personnel Committee and/or the Director for questions regarding their course syllabi.
- The Core Curriculum Committee has established a procedure to [review](#) current syllabi for all core curriculum courses. The Committee, working with the Office of Information Technology, has developed a document manager that will facilitate the review process. The document manager may be accessed at <http://www.depts.ttu.edu/provost/councilscmtes/ccc/reviewprocedures.php>
- All faculty, instructors, adjuncts, and GPTI’s teaching a course in the Core Curriculum are responsible for uploading their syllabi to the site above. Only one copy of the syllabi is required for courses that have more than one section.

E. COMMUNICATION LITERACY REQUIREMENT (CL)

All undergraduate theatre and dance majors are anticipated to fulfill Communication Literacy Requirements through their regular course of study. For additional or latest information, visit the University’s website on the [Communication Literacy Requirement](#).

VI. HANDBOOK REVIEW PROCESSES

HANDBOOKS REVISION PROCESS UNDER REVIEW. ALL REVISIONS MUST GO THROUGH FULL FACULTY BEFORE OFFICIAL ADOPTION.

APPENDIX A: Personnel Committee

Effective 9/23/04, rev. May 02, 2023

Personnel Committee

The committee is designed to provide guidance for tenure track faculty within the School of Theatre & Dance by providing feedback, constructive criticism, and suggestions for improvement during their probationary period.

The committee shall be comprised of the junior faculty member's mentor who will serve as chair of the committee and one additional senior faculty member, one of whom is preferably in the same discipline as the junior faculty member.

Responsibility

The committee's primary responsibility will be to provide written and verbal feedback in the three areas of evaluation:

Teaching:

- Classroom instruction
- MA, MFA, & PhD advisory committee work
- Production mentorship/non-credit instruction

Research and Creative Endeavors:

- Production work as applicable
- Publications, panels, presentations as applicable

Service:

- Service, primarily but not limited to, that within the school and university
- Service to the community and profession off-campus

The committee will attend at least one class per semester of the junior faculty. The chair of the committee will contact the junior faculty as to appropriate classes to attend. The chair of the mentor committee will inform the junior faculty at least one class period before the committee member's visit. If the committee will be visiting separate classes and/or periods, the individual committee member will notify the junior faculty prior to their visit. The committee is encouraged to attend rehearsals, in the case of faculty whose primary creative endeavors are in the areas of directing and choreography, and production meetings or technical/dress rehearsals of those whose primary area is in design as well as a performance, as a basis of response to that creative endeavor. In either instance, the chair of the mentor committee will first contact the faculty member prior to the visit except in the case of a performance. The junior faculty shall inform the committee of publications and presentations during the semester.

The committee may meet with the junior faculty throughout the semester as necessary and will meet formally during the last week of the semester or during the final exam period to review that semester's progress. Prior to the meeting, the junior faculty will provide a summary bullet point list of achievements in each of the three areas. At the meeting, the mentor committee will provide the junior faculty with a brief written report, copied to the Director of the School, summarizing the committee's assessment of progress that semester and suggestions for improvement as well as areas in which they are doing exemplary work. The tone of the meeting should be proactive; however, problematic areas identified by the committee must be addressed.

APPENDIX B: MIDTERM REVIEW PROCEDURES

(Revised 2011, 2019)

PURPOSE

The midterm review is intended to determine whether the professor is making satisfactory progress toward tenure.

PROCESS AND TIMETABLE

The midterm review process begins at the start of the sixth long semester of a professor's probationary period.

During the fifth semester, the professor assembles the review dossier, the format of which should generally follow that of the tenure and promotion dossier for the college, excluding external letters of evaluation. In the semesters preceding the midterm review, the members of the School's Personnel Committee should have visited the professor's classes to conduct peer reviews of teaching at least once a semester.

The professor presents the dossier to the director of the school no later than January 20th, if spring is the sixth long semester. The Director collates rankings of research and creative endeavors from previous AFRs and delivers the dossier to an ad hoc T&P Committee that the Director invites to serve in consultation with the Personnel Committee. The committee reviews the dossier individually and meets for a preliminary discussion of issues arising from their review.

In mid-February, the committee interviews the professor for the purpose of discussing the dossier and related issues. The committee may suggest revisions of dossier, subsequent meetings with the professor, solicitation of external responses to the professor's work, etc. The review of the complete dossier should be concluded by the last day of February, in the case of spring being the sixth long semester. The committee will provide a written recommendation, which becomes part of the dossier to be forwarded to the candidate, tenured faculty of the School, and the director.

All tenured faculty in the School, excepting the director, will cast secret ballots. Voting faculty are encouraged to provide feedback to the candidate towards career growth as expected by the respective departments and colleges and concerns, if any, as to the continuation of the faculty member in the School.

The ballot question will be: Is the candidate making satisfactory progress towards tenure and promotion?
The choices will be:

- The professor is making commendable progress toward tenure, should be retained, and should continue the same efforts as demonstrated to date.
- The professor is making satisfactory progress toward tenure, should be retained, but should modify efforts as specified by the committee.
- The professor's progress toward tenure is problematic and their relationship to the School should be terminated unless specified remedies are accomplished within a specified period of time.
- The professor may be offered a terminal contract due to unsatisfactory progress toward tenure.

The chair of the ad hoc T&P committee in the presence of the Business Manager will tally the committee's vote and then the vote of the entire tenured faculty. The outcome of the ballot along with written comments from the tenured faculty will be forwarded to the candidate and the director of the school.

The committee passes its recommendation to the director along with the tabulation of the vote and the original copy of the dossier. The director, having considered the committee's recommendation, writes a

separate recommendation, and forwards it to the Dean of the JT and Margaret Talkington College of Visual & Performing Arts along with the committee's recommendation, the professor's personal statement, and the professor's resume. The committee's report will be made available to both the tenure-track faculty members and to the tenured members of the faculty not serving on the committee. Should the candidate receive a vote indicating satisfactory progress toward tenure, the candidate should be informed of that fact by the Chairperson and should be encouraged to continue their satisfactory performance. If progress is deemed satisfactory currently, there is, nevertheless, no guarantee of ultimate tenure. If progress is deemed unsatisfactory in the Midterm Review, the committee will suggest steps for improvement or other recommendations. In either case, the faculty member will have the opportunity to respond to the report, and this response will be made available to the T&P Committee and Personnel Committee. The faculty members involved should be invited first to submit any written evidence or statement desired to the Director. Following that meeting, if further follow-up is needed, the Director and faculty members may then consult the Dean. The Dean of the College reviews and files their own report with the midterm review materials. This ends the process.

Talkington College of Visual and Performing Arts (TCVPA) Procedures for [Midterm Review](#)

University Procedures for Third-Year Review (tenure-track) ([OP 32.38](#))

Note: Each accomplishment should be included only once in the vita. For instance, directing a play for a community theatre should not be listed under *both* creative endeavors *and also* service.

Supporting documentation for the credits listed in the vita. This may include: Syllabi and examinations; letters of reference, acceptance, or award; title/content pages of publications, programs of productions; design renderings; on-line links; and other materials the professor deems appropriate. While every attempt will be made to safeguard these materials, the professor should not include originals or only existing copies. The faculty member should organize and present these materials so that the committee can easily make connections between the resume and the documentation. The supporting documentation should give a clear picture of the professor's work without becoming overly cumbersome. The committee should provide feedback to strengthen the dossier.

Note that the statement and vita will be forwarded to the Dean along with the committee's and School Director's recommendations, the supporting documentation will not be forwarded out of the School.

APPENDIX C: TENURE & PROMOTION (TENURE-TRACK)

TENURE AND PROMOTION CRITERIA FOR TENURE-TRACK FACULTY (Revised 2011, 2020)

This information is supplementary to the most recent Talkington College of Visual & Performing Arts, Texas Tech University Operating Procedures, and Regents Rules regarding tenure and promotion (T & P). In the case of conflicting policies, the [college](#) and/or [university](#) documents take precedence.

I. Responsibility of the Candidate

To assure a fair and informed evaluation, each faculty member must take responsibility for providing complete and accurate information to the Director of the School of Theatre & Dance. Candidates should personally maintain and safeguard complete and accurate records of their teaching, research and creative endeavors, and service for their dossiers.

II. Responsibility of the Director and the School Tenure and Personnel Committee

The Director will provide each tenure-track faculty member with a copy of the school, college, and university guidelines on tenure and promotion. The Director will provide annual assessments of their teaching, research and creative endeavors, service, and progress towards tenure. During the first semester of the tenure-track faculty's employment, the Personnel Committee, in consultation with the Director, will arrange mentoring, which may change each year. The Personnel committee provides guidance for tenure-track faculty within the School of Theatre & Dance by providing feedback, constructive criticism, and suggestions for improvement during their probationary period. Timelines for promotion and tenure change annually, so the Director will share the timeline annually as soon as it is possible.

III. Basic Principles of the Tenure & Promotion Process

The T & P mentor committee shall be comprised of a tenure-track faculty member's mentor who will serve as Chair of the committee and at least one additional senior faculty member, preferably in the same discipline as the tenure-track faculty member. The committee's primary responsibility will be to provide written and verbal feedback in the three areas of evaluation:

Teaching:

- Classroom instruction (with each member striving to visit the class once each semester)
- Training and mentoring graduate students
- MA, MFA, & PhD advisory committee work
- Other teaching activities as appropriate

Research and Creative Endeavor:

- a. Production work as applicable
- b. Publications, panels, presentations as applicable
- c. Other research activities as appropriate

Service:

- a. Service, primarily but not limited to that within the School and university
- b. Service to the community and profession off campus
- c. Other service activities as appropriate or assigned

The mentor committee will base comments on the tenure-track faculty's written list of accomplishments in each area, as well as on observations of classroom, service, and production activities. In addition, the

mentor committee shall advise the tenure-track faculty member regarding matters of collegiality and professionalism in their dealings with fellow faculty, staff, and students.

Traditionally, in the 10th long semester of TTU employment, the Director will appoint the T & P Committee, including, whenever possible, at least three members from the candidate's area. The Director will designate the Chair of the T & P Committee. Potential conflicts or concerns of the candidate standing for tenure and/or promotion shall be brought to the Director's attention immediately. If, in the opinion of the Director, these concerns pose an issue, a change in the committee structure may be made and can be appealed by first discussing this with the Director, and then, the College if necessary. If a candidate has a split appointment in more than one area of teaching, each area must be represented on the committee.

IV. Basic Timeline and Milestones of T & P Process

While exact due dates may change yearly and procedures may vary between areas, the basic timeline of the T & P process and the associated tasks can largely be anticipated from semester to semester. This outline offers rough guidance to a faculty member preparing to stand for T & P from Assistant to Associate Professor. Faculty should consult the Director and their mentors for special considerations or circumstances or more specific instructions.

YEAR 1 FALL	Beginning of Semester	<ul style="list-style-type: none"> • Personnel Committee (PC) connects with new tenure-track faculty member. • School Director or PC provides T & P guidelines for university, college, and School. • Become familiar with Faculty Success
	Mid-Semester	<ul style="list-style-type: none"> • Invite PC to observe teaching. • PC generates and signs teaching observation reports.
	End of Semester	<ul style="list-style-type: none"> • Prepare Annual Faculty Report (AFR). • Meet with PC to discuss progress in teaching, research, and service and guidance for improvement. • PC generates and signs end-of-semester report. • Collect teaching observations, end-of-semester report, and student evaluations for dossier. • Update Faculty Success and curriculum vitae.
YEAR 1 SPRING	Beginning of Semester	<ul style="list-style-type: none"> • Meet with School Director to discuss AFR and numerical rankings of activity (based on area rubrics).
	Mid-Semester	<ul style="list-style-type: none"> • Invite PC to observe teaching. • PC generates and signs teaching observation reports.
	End of Semester	<ul style="list-style-type: none"> • Prepare summary of work over semester in teaching, research, and service for PC. • Meet with PC to discuss progress in teaching, research, and service and guidance for improvement. • PC generates and signs end-of-semester report. • Collect AFR, teaching observations, end-of-semester report, and student evaluations for dossier. • Update Faculty Success and curriculum vitae.
YEAR 2 FALL	Beginning of Semester	<ul style="list-style-type: none"> • PC connects with tenure-track faculty member.
	Mid-Semester	<ul style="list-style-type: none"> • Invite PC to observe teaching. • PC generates and signs teaching observation reports.
	End of Semester	<ul style="list-style-type: none"> • Prepare summary of work over semester in teaching, research, and service for PC. • Prepare AFR. • Meet with PC to discuss progress in teaching, research, and service and guidance for improvement. • PC generates and signs end-of-semester report. • Collect teaching observations, end-of-semester report, and student evaluations for dossier.

		<ul style="list-style-type: none"> Update Faculty Success and curriculum vitae.
YEAR 2 SPRING	Beginning of Semester	<ul style="list-style-type: none"> Meet with School Director to discuss AFR and numerical rankings of activity.
	Mid-Semester	<ul style="list-style-type: none"> Invite PC to observe teaching. PC generates and signs teaching observation reports.
	End of Semester	<ul style="list-style-type: none"> Prepare summary of work over semester in teaching, research, and service for PC. Meet with PC to discuss progress in teaching, research, and service and guidance for improvement. PC generates and signs end-of-semester report. Collect AFR, teaching observations, end-of-semester report, and student evaluations for dossier. Update Faculty Success and curriculum vitae.
YEAR 3 FALL	Beginning of Semester	<ul style="list-style-type: none"> School Director and PC provide guidelines for Midterm (or Third Year) Review (3YR). Begin to assemble 3YR dossier.
	Mid-Semester	<ul style="list-style-type: none"> School Director and PC consult to identify 3YR Committee. Tenure-track faculty invites PC to observe teaching. PC generates and signs teaching observation reports. Meet with 3YR Committee.
	End of Semester	<ul style="list-style-type: none"> Prepare summary of work over semester in teaching, research, and service for PC. Prepare AFR. Meet with MC to discuss progress in teaching, research, and service and guidance for improvement. MC generates and signs end-of-semester report. Collect teaching observations, end-of-semester report, and student evaluations for dossier. Update Faculty Success and curriculum vitae. Add any additional documentation to the 3YR dossier. Submit 3YR dossier to 3YR Committee.
YEAR 3 SPRING	Beginning of Semester	<ul style="list-style-type: none"> Meet with School Director to discuss AFR and numerical rankings of activity. Add AFR to 3YR dossier. Work with 3YR Committee to address revisions to dossier. Director or 3YR Committee sends 3YR dossier out to tenured faculty for review and vote. Revise further if needed. Director or 3YR Committee secures necessary signatures on final dossier. 3YR dossier is delivered to the College.
	Mid-Semester	<ul style="list-style-type: none"> Invite PC to observe teaching. PC generates and signs teaching observation reports. College returns results of 3YR, including final completed 3YR dossier, including Dean's letter and vote sheet.
	End of Semester	<ul style="list-style-type: none"> Prepare summary of work over the last semester in teaching, research, and service for PC. Meet with PC to discuss progress in teaching, research, and service and guidance for improvement. MC generates and signs end-of-semester report. Collect AFR, teaching observations, end-of-semester report, and student evaluations for dossier. File 3YR dossier for later use as basis of tenure dossier. Update Faculty Success and curriculum vitae.
YEAR 4 FALL	Beginning of Semester	<ul style="list-style-type: none"> PC connects with tenure-track faculty member
	Mid-Semester	<ul style="list-style-type: none"> Invite PC to observe teaching. PC generates and signs teaching observation reports.
	End of Semester	<ul style="list-style-type: none"> Prepare summary of work over the last semester in teaching, research, and service for PC. Prepare AFR in Faculty Success. Meet with MC to discuss progress in teaching, research, and service and guidance for improvement. MC generates and signs end-of-semester report. Collect teaching observations, end-of-semester report, and student evaluations for dossier. Update Faculty Success and curriculum vitae.
YEAR 4 SPRING	Beginning of Semester	<ul style="list-style-type: none"> Meet with School Director to discuss AFR and rankings of activity.
	Mid-Semester	<ul style="list-style-type: none"> Invite PC to observe teaching. PC generates and signs teaching observation reports.
	End of Semester	<ul style="list-style-type: none"> Prepare summary of work over the last semester in teaching, research, and service for PC. Meet with PC to discuss progress in teaching, research, and service and guidance for improvement. PC generates and signs end-of-semester report. Collect AFR, teaching observations, end-of-semester report, and student evaluations for dossier. Update Faculty Success and curriculum vitae.

YEAR 5 FALL	Beginning of Semester	<ul style="list-style-type: none"> Consult School Director and PC for preliminary advice, instructions, and timetable for T & P dossier. Begin assembly of T & P dossier.
	Mid-Semester	<ul style="list-style-type: none"> Invite PC to observe teaching. PC generates and signs teaching observation reports. Continue progress with assembling dossier
	End of Semester	<ul style="list-style-type: none"> Prepare summary of work over the last semester in teaching, research, and service for PC. Prepare AFR. Meet with PC to discuss progress in teaching, research, and service and guidance for continuation or improvement. PC generates and signs end-of-semester report. Collect teaching observations, end-of-semester report, and student evaluations for dossier. Update Faculty Success and curriculum vitae.
YEAR 5 SPRING	Beginning of Semester	<ul style="list-style-type: none"> Meet with School Director to discuss AFR and numerical rankings of activity. Submit declaration of intent to stand for T & P to School Director to forward to TCVPA.
	Mid-Semester	<ul style="list-style-type: none"> Invite MC to observe teaching. MC generates and signs teaching observation reports. Continue to progress with assembly of T & P dossier. Meet with School Director and PC to discuss external reviewers and other tasks. Meet with TCVPA Associate Dean for Faculty, Research, and Creative Activity. Prepare materials for external reviewers.
	End of Semester	<ul style="list-style-type: none"> Prepare summary of work over the last semester in teaching, research, and service for PC. Meet with PC to discuss progress in teaching, research, and service and guidance for improvement. MC generates and signs end-of-semester report. Collect AFR, letters from external reviewers, teaching observations, end-of-semester report, and student evaluations for dossier. Update Faculty Success and curriculum vitae. Director begins to invite letters from external reviewers. Provide access to external reviewer packet to reviewers.
	Summer	<ul style="list-style-type: none"> Director receives external reviewers' letters now through the summer. Complete assembly of draft of dossier, including external reviewer's letters. School Director consults with PC to identify T & P committee. Submit draft of dossier to Director and T & P committee Chair Revise dossier as needed.
YEAR 6 FALL	Beginning of Semester	<ul style="list-style-type: none"> Ensure faculty member's portion of the dossier is complete and up to date. T & P committee reviews and advises. Director or T & P committee presents dossier to all tenured faculty in unit. Tenured faculty vote on dossier. After vote, no further changes may be made except for addition of required materials. Director and T & P committee add letters (unit recommendation) and other materials (e.g., ballot comments or voting sheet). Final unit-level T & P dossier is submitted to the College.
	Mid-Semester	<ul style="list-style-type: none"> College T & P committee reviews and votes on unit-level T & P dossier. College adds college-level Dean and committee recommendations and creates and submits shortened version of dossier for Provost.
	End of Semester	<ul style="list-style-type: none"> Prepare AFR. Collect teaching observations, end-of-semester report, and student evaluations for post-tenure documentation. Update Faculty Success and curriculum vitae.
YEAR 6 SPRING	Beginning of Semester	<ul style="list-style-type: none"> Meet with School Director to discuss AFR and numerical rankings of activity.
	Mid-Semester	<ul style="list-style-type: none"> College returns results of T & P decision, along with completed dossier. Retain a copy.
	End of Semester	<ul style="list-style-type: none"> Collect AFR, teaching observations, end-of-semester report, and student evaluations for post-tenure documentation. Update Faculty Success and curriculum vitae.

IV. Materials for Evaluation

The college T & P committee, provost, president, and Board of Regents know a candidate primarily through presentation of the curriculum vitae (C.V.). When going up for tenure and promotion, the C.V. must convey relative weights of responsibilities, changes over time, consistency of achievement, and so on. In the School of Theatre & Dance, the Director ranks or transfers rankings from Annual Faculty Reports to the C.V. for the candidate's activities, by hand, in the margins of the C.V., initialing each page of the C.V. to verify the numbering.

General principles

Provide a comprehensive record for the period under consideration.

- In reverse chronology, provide all important information from Annual Faculty Reports.
- Summarize record of activity prior to the period under consideration.
- Provide dates and, if relevant, duration for activities, awards, and honors.
- Avoid duplication of items; if entries might be considered to fall within two categories, cross-reference with a "see also..." note (e.g., activities related to teaching might be construed as service).

Faculty are referred to TCVPA [website](#) for the most current College guidance on creating, formatting, and organizing the tenure dossier. The College will create a shortened version of the full dossier to be forwarded ultimately to the Provost. That version should conform to [O.P. 32.01](#)

V. Expectations of the Candidate

The successful candidate for tenure and promotion should be committed to the School of Theatre & Dance's core values:

Behavior that complies with the Texas Tech University Statement of Ethical Principles

- Respectful behavior toward faculty, staff, and students, and recognition of everyone's contributions to the whole
- Recognition of the diverse value, skills, and talents of all faculty, staff, and students
- Engagement in impactful work that is important and compelling
- Open and honest communication and respect for confidentiality
- Outreach and Engagement of our school, university, community, and disciplines

VI. Criteria for Tenure

The School of Theatre & Dance is comprised of faculty within a wide number of appropriate disciplines; therefore, these guidelines are broad to address the needs of all disciplines.

The degrees of Master of Fine Arts, Doctor of Fine Arts, and Doctor of Philosophy are considered appropriate terminal degrees in theatre and dance. Faculty will possess satisfactory qualifications in specialties compatible with the personnel needs of the School and commitment to continued endeavor in their area of expertise.

Demonstrate through Annual Faculty Reports, Peer Evaluations, Mentor Committee Reports, Midterm Review, or otherwise, a willingness and ability to work cooperatively with faculty and students in developing and pursuing the School's educational and production goals. Also, the ability to complete assigned work on time and accurately is essential in the successful stand for tenure and/or promotion.

In addition to the qualities listed above the candidate for tenure and/or promotion must document a successful record of:

- Teaching
- Research and/or Creative Endeavors
- Service

The sections below offer general advice for tenure-track faculty, but the attached rubrics offer a more detailed explanation of rankings. Periodically, exigent or unique circumstances may arise that impact the accurate and fair evaluation of these three areas (e.g., national emergency, modified duty) in the regular T & P timeline. The School will follow University and College recommendations regarding how to account for such circumstances when they arise. In the case that University and College recommendations are not available, the School will develop a uniform policy for affected faculty members.

TEACHING

1. The candidate is expected to teach a course load as designated by the Director of the school. In addition, all tenure-track faculty members are expected to serve on thesis and dissertation committees and, if the opportunity presents itself, chair both as appropriate. Faculty members in programs that do not require a written thesis are expected to chair project thesis committees.
2. Student evaluations of teaching shall be conducted for every class taught during the fall and spring semesters. Practicum courses and independent studies do not have evaluations nor do summer session and intersession courses.
3. Teaching effectiveness may be documented in a number of ways, including, but not limited to:
 - Student evaluations
 - Written comments from students
 - Peer evaluations of teaching
 - Invitations to teach or guest lecture elsewhere
 - Student acceptance into graduate programs
 - Student awards or academic recognitions
 - Innovations in teaching and/or effective curriculum development
 - Student Achievements
 - Teaching awards, recognition, or other honors
 - Scholarship related to teaching
 - Production-related instruction

RESEARCH AND CREATIVE ENDEAVORS

1. Evidence of research and creative endeavors is required to ensure that faculty continues to contribute to their discipline and to the school.
2. Faculty members who are expected to participate in school productions as Directors, choreographers, designers, or arts administrators may be afforded leave from those production responsibilities to pursue either publication or professional creative activity when appropriate in consultation with the Director and area heads.
3. Faculty members not directly involved in production activities are expected to have a formal record of publication. Publication can take the form of journal articles, theatre-related magazine contributions, or book-length publications. For a representative list of reputable journals and magazines, see the area rubrics.

4. Publications may also take the form of electronic publications or the invited presentation of a written work at a conference or similar venue. Publications should be evidenced as having been refereed by an editor, an editorial board, or similar evaluative selection. Evidence of refereed publication is considered to be sufficient evaluation of the publication; critical evaluation of said publication is not required, though it may be included. Workshops are also considered valuable research and are encouraged.

5. Since creative endeavors and research go hand-in-hand in the arts, creative endeavors conducted as a part of the School of Theatre & Dance's production program shall be considered a significant activity towards tenure and promotion.

6. Every production demands considerable research on the part of its director, choreographer, designers, playwrights, dramaturgs, and performers. Likewise, contributions to the creative process required of those in the areas of administration/management are as valued and equivalent to those of directors, choreographers, designers, playwrights, dramaturgs, and performers. This type of research/creative endeavor should demonstrate that faculty members continue to contribute to their discipline and the School/university/community and beyond. Directing, choreography, design, performance, playwriting, dramaturgy, and administration/management creative endeavors increase the faculty members' knowledge and application of principles and practices which can later be used in classes as case studies or as demonstration of best practices and continuing accomplishment to the field. Although this creative endeavor is typically of a practical application and may or may not be published in the traditional sense of the word, and in keeping with discipline-specific national accreditation standards, it is equally valued within the School of Theatre & Dance.

7. It is important to recognize the difficulty in theatre and dance to perform significant work off-campus due to the time commitments said activities take. Faculty should be encouraged to pursue significant off-campus creative endeavors and actively work to take advantage of such opportunities. See rubrics for a detailed analysis of such endeavors.

8. Awards of internal or external grants in support of research and/or creative activity shall count as research/creative endeavors, and for faculty in arts administration should be considered equivalent to scholarly publication or realized production activities. Writing and submitting grant applications, even if those grants are not ultimately awarded, is considered a valuable component of a strong research agenda.

9. Participation in creative endeavors shall be documented in a manner consistent within the profession. The quality of artistic achievement can be documented by a variety of measures. This documentation should be accumulated over an extended period of time and may include:

Evaluation by the mentor committee and/or School Director

Evaluation by outside experts

Evidence of juried selection

Evidence of commission of invitation:

The School applies consistent standards for the evaluation of creative work and artistic performance for all areas (see section below: **School of Theatre & Dance Evaluation of Creative Endeavors and Artistic Performances for Tenure & Promotion**).

**It is expected that faculty members who request leave to pursue publication and/or professional creative activities do so because those opportunities offer the possibility for significant contribution to the field as defined by the Rankings of Research and Creative Endeavors. Ideally, the Director should be consulted about external projects, and if there is a disagreement, the faculty members can seek approval from the School/College arbitration committee.*

Ranking of Research and Creative Endeavors

The School's Director must evaluate the reputation of the source publishing the research, or standard of creative exhibition or performance. The scale is as follows:

- 5 = Outstanding recognition in field, highly prestigious, refereed.
- 4 = Highly respected in field, refereed.
- 3 = Good reputation, selective publication, refereed.
- 2 = Average, fairly easy to publish in, not refereed.
- 1 = Below average publication, not discriminating on articles published.
- 0 = Not to be counted as publication.
- S = Special publication not ranked above.

To more clearly address the type of research and creative endeavors appropriate to theatre and dance the following will be used as a guideline by the Director in ranking a candidate's research and creative endeavors. See area rubrics for a more complete understanding.

Research:

5 = Juried publications and/or presentations, and edited volumes in the most prestigious venues with national relevance and recognized scholarly status within the field. See area rubrics for examples of journals. Juried design work selected for display at a national or international exhibition or conference and included for publication. Significant grants that may or may not be received from national recognized foundations. Professors of Practice in other fields, such as film or media, will have lists of other important journals specific to their disciplines and hiring letter.

4 = Publications of national importance, invited presentation of a written work at a conference of similar venue either peer reviewed or selected by an editor or editorial board. See area rubrics for examples of journals. Juried design work selected for display at a national exhibit or conference but not published. Grants of a moderate size grants which may or may not be received from national, regional, or local recognized foundations. Professors of Practice in other fields, such as film or media, will have lists of other important journals and conferences.

3 = Publications of regional local importance, without referees but with an editorial process. See area rubrics for examples of journals. Design work selected for display at a regional exhibit or conference. Grants and gifts from local agencies and private individuals with limited giving restrictions and/or requirements which are basically small in size and grants written and not funded that would, if funded, be ranked in either of the two above categories.

2 = Publications of local importance, without referees or editorial selection such as newsletters of professional organizations. In addition, design work displayed as part of a school production.

1 = Below average publication, not discriminating on articles published.

0 = Not to be counted as publication

Creative Endeavors:

5 = Performance, theatrical direction, artistic direction, production of original work, arts administration projects, and/or choreography that is:

- a. Presented in prestigious venues, and/or;
- b. Produced by prestigious companies, and/or;
- c. Presented via juried selection at prestigious conferences/festivals.

Performance in, production of, choreography for, and/or direction of national network and/or cable television programs and/or commercial or independent films. Performance, theatrical direction, artistic direction, arts administration projects, and production of original work in progress or completed that has been accepted for production, publication, screening, or documentation in or by a prestigious organization. Performance, theatrical direction, artistic direction, arts administration projects, and production of original work that offers a major contribution to the field.

4 = Performance, theatrical direction, artistic direction, production of original work, arts administration projects, and/or choreographic commission presented/produced at the collegiate level (and not in the group above) that pays royalties or fees. Performance, theatrical direction, artistic direction, arts administration projects, and production of original work at Texas Tech University that is peer-reviewed by one or more qualified external experts.

3 = Performance, theatrical direction, artistic direction, production of original work, arts administration projects, and/or choreographic commission presented/produced in or by a professional organization but not in the groups above.

2 = Performance, theatrical direction, artistic direction, production of original work, arts administration projects, and/or choreographic commission presented/produced informally.

1 = Other organizations

Service

1. Effective service within the School of Theatre & Dance is critical and is essential to a candidate's successful stand for tenure or promotion. The candidate must be involved in School committees as appointed by the Chair and strongly encouraged to seek leadership roles in both standing and ad-hoc committees. In addition, faculty should have evidence of service on college and university committees.

2. The candidate shall be involved in voluntary service to the profession and, as appropriate, to the community. Service may include involvement in arts organization and professional organizations such as, but not limited to, Association of Theatre in Higher Education, Southwest Theatre and Film Association, Texas Educational Theatre Association, American Society for Theatre Research, Mid-America Theatre Conference, Southeastern Theatre Conference, Lighting Dimensions International, Association of Arts Administration Educators, Texas Non Profit Theatres, Kennedy Center American College Theatre Festival, American College Dance Festival, or United States Institute for Theatre Technology.

3. While membership in an organization or union is encouraged, it is not by itself considered significant voluntary service, though it may reflect professional activity. Leadership opportunities in professional organizations including those appointed or elected represent significant voluntary service.

VII. Criteria for Promotion

1. Assistant Professor: For promotion from the rank of Instructor to Assistant Professor the candidate must have the ability to teach effectively and hold the terminal degree (or its equivalent), as defined by the academic unit, for the rank of Assistant Professor. In addition, the candidate must show promise for growth in teaching, research, and service.
2. Associate Professor: Promotion from Assistant Professor to Associate Professor requires that the candidate have (a) a demonstrated record of effectiveness as a teacher, (b) a record of peer-evaluated publication or creative activity which has contributed to the discipline or field of study, to the candidate's intellectual and artistic development, and to the quality of his or her academic unit, (c) a

demonstrated record of significant contributions to the university's graduate programs through such activities as teaching of graduate courses, chairing thesis or dissertation committees, service on thesis or dissertation committees, or supervising graduate students; (d) a record of promise for growth in service.

3. Professor: For promotion to the highest academic rank, the candidate's academic achievement and professional reputation must be superior. The candidate is expected to demonstrate a clear and continuing record of significant involvement in the university's graduate programs through such activities as teaching of graduate courses, chairing thesis or dissertation committees, service on thesis or dissertation committees, or supervising graduate students. This rank can be earned only by a candidate who has demonstrated continued growth in, and has a cumulative record of, teaching effectiveness, substantial peer-reviewed publication or creative activity, and professional contributions and service.

VIII. School Of Theatre & Dance Evaluation of Creative Endeavors And Artistic Performances For Promotion And Tenure

The performance of plays and dance and the study of plays and dance in performance are crucial to education in theatre arts and dance. As a result, Texas Tech University's School of Theatre & Dance includes creative activity as a legitimate component for tenure and promotion considerations.

On-campus productions of plays and dance allow teacher-artists a viable outlet for demonstrating artistic achievement. Off-campus work with reputable professional performance groups or in an environment of an intercollegiate festival where artistic standards are demanded are also valid demonstrations of artistic production.

Since no recognized jury equivalent to those used by professional journals exists to evaluate artistic achievement, the School of Theatre & Dance has adopted the following procedures for evaluating the artistic activities of teacher-artists.

DOCUMENTING OF ON-CAMPUS ARTISTIC ENDEAVORS

The quality of artistic achievement can be documented by a variety of measures. This documentation should be accumulated over an extended period of time and may include:

- A. Evaluation of the School Director
- B. Evaluation by outside experts
- C. Peer evaluation of colleagues in the same discipline

Candidates may submit additional documentation, which may include:

- Evaluation of work submitted for intercollegiate festivals and competitions
- Critical reviews in the media
- Slides of productions, video recordings, photographs, and other supportive material
- Prompt books
- Letters from the public
- Testimonials
- Library research documentation and program notes

DOCUMENTING OF OFF-CAMPUS ARTISTIC ENDEAVORS

- A. The work of scriptwriters may be considered juried when accepted for performance by a reputable theatrical producing organization or for publication by a reputable leasing company or other established publisher.
- B. The work of choreographers may be considered juried when accepted for presentation at selective professional or collegiate festivals or conferences or when commissioned by professional companies or educational institutions.
- C. The work of directors, vocal coaches, dancers, actors, designers, and theatre managers may be considered juried when the artists are employed by reputable performance companies.

EVALUATION PROCESSES

Evaluation by School Director

1. Either before or after the production, the Director meets with the teacher-artist and with the appropriate production personnel in a group.
2. The Director attends one or more public performances of the work.
3. The Director writes an evaluation based on the discussions and the production.

Evaluation by Outside Expert

An outside expert's written evaluation will emphasize the artistic merit of the public presentation. This individual should be qualified by experience and training to render an informed, objective evaluation of theatre artistry. The written evaluation will include:

1. An assessment of the overall artistic merit of the production
2. An assessment of the extent and quality of the contributions made by the teacher-artist(s) being evaluated

Adopted 9/22/98, Revised 8/24/11, Revised 2020

This information is supplementary to the most recent Talkington College of Visual and Performing Arts, Texas Tech University Operating Procedures, and Regents Rules regarding tenure and promotion. In the case of conflicting policies, the college and/or university documents take precedence.

I. Responsibility of the Candidate

In order that a fair and informed evaluation takes place, each faculty member must take responsibility for providing complete and accurate information to the Director of the School of Theatre & Dance. It is also the candidate's responsibility to personally maintain and safeguard complete and accurate records of their teaching, research and creative endeavors, and service for their dossier.

II. Responsibility of the Director and the School Promotion & Tenure Committee.

The Director will provide each tenure-track faculty member with a copy of the School, college, and university guidelines on tenure & promotion. Annually the Director will provide an assessment of the faculty member's teaching, research and creative endeavors, service, and progress towards tenure. During the first semester of the tenure-track faculty's employment the chair will appoint a mentor committee. The mentor committee is designed to provide guidance for tenure-track faculty within the School of Theatre & Dance by providing feedback, constructive criticism, and suggestions for improvement during their probationary period.

The mentor committee shall be comprised of the junior faculty member's mentor who will serve as chair of the committee and at least one additional senior faculty member, one of whom is preferably in the same

discipline as the junior faculty member. The committee's primary responsibility will be to provide written and verbal feedback in the three areas of evaluation:

Teaching:

- Classroom instruction
- MA, MFA, & PhD advisory committee work

Research and Creative Endeavor:

- Production work as applicable
- Publications, panels, presentations as applicable

Service:

- Service, primarily but not limited to that within the School and university
- Service to the community and profession off campus

The mentor committee will base comments on the junior faculty's written list of accomplishments in each area, as well as on observations of classroom, service, and production activities. In addition, the mentor committee shall advise the junior faculty member regarding matters of collegiality and professionalism in their dealings with fellow faculty, staff and students.

The semester prior to the candidate's stand for tenure and/or promotion the Director will appoint a departmental tenure and promotion committee consisting of five tenured faculty members including, whenever possible, at least three members from the candidate's area. The Director will designate the Chair of the candidate's Promotion & Tenure Committee. Potential conflicts or concerns of the candidate standing for tenure and/or promotion shall be brought to the Director's attention immediately. If, in the opinion of the Director, these concerns pose the potential of an impartial finding on the part of the P&T Committee, a change in the committee structure may be made. If a candidate has a split appointment in more than one area of teaching, each area must be represented on the committee.

III. Materials for Evaluation

The college tenure & promotion committee, provost, president, and Board of Regents know a candidate primarily through presentation of the curriculum vitae. When going up for tenure and promotion, the C.V. must convey relative weights of responsibilities, changes over time, consistency of achievement, so on.

General principles for the CV

- Provide a comprehensive record for the period under consideration.
- In reverse chronological order, provide all important information regarding teaching, creative, research, and service.
- Summarize record of activity prior to the period under consideration.
- Provide dates and, if relevant, duration for activities, awards, and honors.
- Avoid duplication of items; cross-reference with a "see also..." note if entries might be considered to fall within two categories (e.g.: activities related to teaching might be construed as service).

The version of the dossier to be forwarded ultimately to the Provost should conform to [O.P. 32.01](#). All materials submitted must conform to the [guidelines](#) outlined by the College.

IV. Expectations of the Candidate

The criteria for tenure and promotion demand the ability of the candidate to work satisfactorily with colleagues as a sine qua non of successful theatre and dance pedagogy. Therefore, the School of Theatre & Dance is committed to the following core values:

1. Behavior that is in compliance with the [Texas Tech University Statement of Ethical Principles](#)
2. Respectful behavior toward faculty, staff, and students, and recognition of everyone's contributions to the whole
3. Recognition of the diverse value, skills, and talents of all faculty, staff, and students
4. Engagement in original work that is important and compelling
5. Open and honest communication and respect for confidentiality

V. Criteria for Tenure

The School of Theatre & Dance is comprised of faculty within a wide number of appropriate disciplines; therefore, these guidelines are broad in order to address the needs of all disciplines.

The degrees of Master of Fine Arts, Doctor of Fine Arts, and Doctor of Philosophy are considered appropriate terminal degrees in theatre and dance. Faculty will possess satisfactory qualifications in specialties compatible with the personnel needs of the School and commitment to continued endeavor in their area of expertise.

Demonstrate through Annual Chair Assessment, Peer Evaluations, Mentor Committee Reports, Midterm Review, or otherwise, a willingness and ability to work cooperatively with faculty and students in developing and pursuing the School's educational and production goals and the ability to complete assigned work on time and accurately is essential in the successful stand for tenure and/or promotion.

In addition to the qualities listed above the candidate for tenure and/or promotion must document a successful record of:

1. Teaching
2. Research and/or Creative Endeavors
3. Service

Teaching

1. The candidate is expected to teach a course load as designated by the director of the school. In addition, the candidate shall effectively serve on and chair thesis and dissertation committees, as appropriate. Faculty members in programs that do not require a written thesis are expected to chair thesis project committees.
2. Student evaluations of teaching shall be conducted online for every class taught during the fall and spring semesters. Practicum courses and independent studies do not have evaluations nor do summer session and intersession courses.
3. Teaching effectiveness may be documented in a number of ways, including, but not limited to:
Student evaluations
 1. Written comments from students
 2. Peer evaluations of teaching
 3. Invitations to teach or guest lecture elsewhere
 4. Student acceptance into graduate programs
 5. Student awards or academic recognitions
 6. Innovations in teaching and/or effective curriculum development
 7. Student Achievements

4. Teaching is not limited to the classroom but occurs in all production related activities and should be documented as co-curricular activities.

Research and Creative Endeavors

1. Evidence of research and creative endeavors is required to ensure that faculty continues to contribute to their discipline and to the School.
2. Faculty members who are expected to participate in departmental productions as directors, choreographers, designers, or arts administrators must be afforded leave from those production responsibilities to pursue either publication or professional creative activity*. Leave requests must be submitted to and approved by the Director of the School of Theatre & Dance.
3. Faculty members not directly involved in production activities are expected to have a formal record of publication. Publication can take the form of journal articles, theatre-related magazine contributions, or book-length publications. Reputable journals and magazines include but are not limited to, *Theatre Research International*, *Theatre Survey*, *Modern Drama*, *Text and Performance Quarterly*, *Theater (Yale)*, *Journal of Dramatic Criticism*, *Theatre History Studies*, *Journal of American Drama and Theatre*, *New England Theatre Journal*, *Theatre Symposium*, *Women and Performance*, *American Theatre*, *Dramatics*, *Theatre Topics*, *Theatre Journal*, *Theatre Design & Technology*, *dramabiz*, *Texas Theatre Journal*, *Live Design*, *Dance Magazine*, *American Journal of Dance Therapy*, *Dance Research Journal*, *Theatre Management Journal*, *Theatre Drama Review*, *The Drama Review*, *Theatre Forum*, *International Journal of Arts Management*, *Stage Directions*, *Theatre Annual*, *Dance Teacher Magazine*, *Pointe Magazine*, *Dance Spirit Magazine*, *Contact Quarterly*, *Journal of Dance Education*, *Ballet Dance Magazine*, *Dance Insider*, *World Dance Reviews*, and *Arts Journal*.

Publications may also take the form of electronic publications or the invited presentation of a written work at a conference of similar venue. Publications should be evidenced as having been refereed by an editor, an editorial board, or similar evaluative selection. Evidence of refereed publication is considered to be sufficient evaluation of the publication; critical evaluation of said publication is not required, though it may be included. Workshops are also considered valuable research and are encouraged.

- Since creative endeavors and research go hand-in-hand in the arts, creative endeavors conducted, as a part of the School of Theatre & Dance's production program shall be considered a significant activity towards tenure and promotion.

Every production demands considerable research on the part of its director, choreographer, designers, playwrights, dramaturgs and performers. Likewise, contributions to the creative process required of those in the areas of administration/management are as valued and equivalent to those of directors, choreographers, designers, playwrights, dramaturgs, and performers. This type of research/creative endeavor should demonstrate that faculty members continue to contribute to their discipline and the School/university/community and beyond. Directing, choreography, design, performance, playwriting, dramaturgy, and administration/management creative endeavors increase the faculty members' knowledge and application of principles and practices which can later be used in classes as case studies or as demonstration of best practices and continuing accomplishment to the field. Although this creative endeavor is typically of a practical application and may or may not be published in the traditional sense of the word, and in keeping with discipline specific national accreditation standards is equally valued within the School of Theatre & Dance.

It is important to recognize the difficulty in theatre and dance to perform significant work off campus due to the time commitments said activities take. Although faculty should be encouraged to pursue significant off-campus creative endeavors and actively work with the chair to take advantage of such opportunities, it is unrealistic to require them for tenure and/or promotion.

- Awards of internal or external grants in support of research and/or creative activity shall count as research/creative endeavors, and for faculty in arts administration should be considered equivalent to scholarly publication or realized production activities.
- Participation in creative endeavors shall be documented in a manner consistent within the profession. The quality of artistic achievement can be documented by a variety of measures. This documentation should be accumulated over an extended period of time and should include:
- Evaluation by the mentor committee and/or chair and/or Evaluation by outside experts
- Evidence of juried selection: The work of scriptwriters may be considered juried when accepted for performance or published by a reputable leasing company or other established publisher. The work of choreographers may be considered juried when accepted for presentation at selective professional or collegiate festivals or conferences or when commissioned by professional companies or educational institutions. The work of directors, dancers, actors, designers, and theatre managers may be considered juried when the artists are employed by reputable performance companies.

Candidates may submit additional documentation that may include:

1. Evaluation of work submitted for intercollegiate festivals and competitions
2. Critical reviews in the media
3. Slides of productions, videos/DVD's, photographs, and other supportive material
4. Prompt books
5. Letters from the public
6. Testimonials
7. Library research documentation and program notes

**It is expected that faculty members who request leave to pursue publication and/or professional creative activities do so because those opportunities offer the possibility for significant contribution to the field as defined by the Rankings of Research and Creative Endeavors. The Director may deny a leave request if they deem the publication or professional creative activity to be inadequately significant. Faculty members whose leave requests are denied may appeal the decision through the Arbitration Committee.*

Ranking of Research and Creative Endeavors

In keeping with [OP 32.01 B](#), the School chairperson must evaluate the reputation of the source publishing the research, or standard of creative exhibition or performance. The scale as defined by the OP, page 6, is as follows:

- 5 = Outstanding recognition in field, highly prestigious, refereed.
- 4 = Highly respected in field, refereed.
- 3 = Good reputation, selective publication, refereed.
- 2 = Average, fairly easy to publish in, not refereed.
- 1 = Below average publication, not discriminating on articles published.
- 0 = Not to be counted as publication
- S = Special publication not ranked above.

In order to more clearly address the type of research and creative endeavors appropriate to theatre and dance the following will be used as a guideline by the chair in ranking a candidate's research and creative endeavors. (*See Appendix H-J for the Evaluative Rubrics.*)

Service

1. Effective service within the School of Theatre & Dance is critical and is essential to a candidate successful stand for tenure or promotion. The candidate must be involved in departmental committees as appointed by the chair and strongly encouraged to seek leadership roles in both standing and ad-hoc committees. In addition, it is critical that service on college and university committees be in evidence.
2. The candidate shall be involved in voluntary service to the profession and as appropriate to the community. Service may include, but is not limited to involvement in arts organizations, professional organizations such as but not limited to, Association of Theatre in Higher Education, Texas Educational Theatre Association, American Society for Theatre Research, Mid-America Theatre Conference, Lighting Dimensions International, Association of Arts Administration Educators, Texas Non-Profit Theatres, American College Theatre Festival, American College Dance Festival, or United States Institute for Theatre Technology.

While membership in an organization or union is encouraged, it is not by itself considered significant voluntary service, though it may reflect professional activity. Leadership opportunities in professional organizations including those appointed or elected represent significant voluntary service.

VI. Criteria for Promotion

1. Assistant Professor: For promotion from the rank of Instructor to Assistant Professor the candidate must have the ability to teach effectively and hold the terminal degree (or its equivalent) as defined by the academic unit as appropriate to the position of Assistant Professor. In addition, the candidate must show promise for growth in teaching, research, and service.
2. Associate Professor: Promotion from Assistant Professor to Associate Professor requires that the candidate have (a) a demonstrated record of effectiveness as a teacher, (b) a record of peer-evaluated publication or creative activity which has contributed to the discipline or field of study, to the candidate's intellectual and artistic development, and to the quality of his or her academic unit, (c) a demonstrated record of significant contributions to the university's graduate programs through such activities as teaching of graduate courses, chairing dissertation, thesis and thesis project committees, service on thesis or dissertation committees, or supervising graduate students; (d) a record of promise for growth in service.
3. Professor: For promotion to the highest academic rank, the candidate's academic achievement and professional reputation must be superior. The candidate is expected to demonstrate a clear and continuing record of significant involvement in the university's graduate programs through such activities as teaching of graduate courses, chairing dissertation, thesis and thesis project committees, service on thesis or dissertation committees, or supervising graduate students. This rank can be earned only by a candidate who has demonstrated continued growth in, and has a cumulative record of, teaching effectiveness, substantial peer-reviewed publication or creative activity, and professional contributions and service.

APPENDIX D: CONTINUING APPOINTMENT (PROFESSORS OF PRACTICE, LECTURERS, RESEARCH PROFESSORS)

PROFESSOR OF PRACTICE T&P CRITERIONS CONTINUING APPOINTMENT CRITERIA FOR PROFESSOR OF PRACTICE FACULTY (2020)

This information is supplementary to the most recent College of Visual and Performing Arts, Texas Tech University Operating Procedures, and Regents Rules regarding Professors of Practice. In the case of conflicting policies, the college and/or university documents take precedence.

1. Responsibility of the Candidate

In order that a fair and informed evaluation takes place, each faculty member must take responsibility for providing complete and accurate information to the Director of the School of Theatre and Dance. It is also the candidate's responsibility to personally maintain and safeguard complete and accurate records of their teaching, research and creative endeavors, and service for their dossier.

2. Responsibility of the Director and the School Continuing Appointment Committee.

The director will provide each Professor of Practice faculty member with a copy of the school, college, and university guidelines for continuing appointment. Annually the chair will provide an assessment of their teaching, research and creative endeavors, service, and progress towards continuing appointment. During the first semester of the Professor of Practice's employment, the director will appoint a mentor committee. The mentor committee is designed to provide guidance for professor of practice faculty within the School of Theatre and Dance by providing feedback, constructive criticism, and suggestions for improvement during their probationary period.

The mentor committee shall be comprised of the junior faculty member's mentor who will serve as chair of the committee and at least one additional senior faculty member, preferably in the same discipline as the junior faculty member. The committee's primary responsibility will be to provide written and verbal feedback in the three areas of evaluation, as related to specific tasks assigned to each professor of practice. It is understood that each hiring letter for the Professor of Practice details the focus of the candidate, and that not all of these three areas will be evenly represented, unlike faculty members who are applying for tenure.

Teaching:

- a. Classroom instruction
- b. MA, MFA, & PhD advisory committee work Research and Creative Endeavor:
- c. Production work as applicable
- d. Publications, panels, presentations as applicable Service:
- e. Service, primarily but not limited to that within the School and university
- f. Service to the community and profession off campus.

The mentor committee will base comments on the junior faculty's written list of accomplishments in each appropriate area, as well as on observations of classroom, service, and production activities. In addition, the mentor committee shall advise the junior faculty member in regards to matters of collegiality and professionalism in their dealings with fellow faculty, staff and students.

The semester prior to the candidate's stand for continuing appointment, the director will appoint a departmental continued appointment committee for the consisting of five faculty members best acquainted with the professor of practice responsibilities. The school director will designate the Chair of the Continued Appointment Committee. Potential conflicts or concerns of the candidate standing for continued appointment shall be brought to the director's attention immediately. If, in the opinion of the director, these concerns pose the potential of an impartial finding on the part of the Continued Appointment Committee, a change in the committee structure may be made. If a candidate has a split appointment in more than one area of teaching, each area must be represented on the committee.

3. Third-Year Review for Professors of Practice

IV. Materials for Evaluation

When going up for continued appointment and promotion, the C.V. must convey relative weights of responsibilities, changes over time, consistency of achievement, and so on.

General principles

Provide a comprehensive record for the period under consideration.

1. In reverse chronology, provide all important information from annual faculty reports.
2. Summarize record of activity prior to the period under consideration.
3. Provide dates and, if relevant, duration for activities, awards, and honors.
4. Avoid duplication of items; cross-reference with a "see also..." note if entries might be considered to fall within two categories (e.g.: activities related to teaching might be construed as service).

The version of the dossier to be forwarded ultimately to the College and/or the Provost should conform to O.P. 32.01. The basic form for the original copy is as follows, and the original should be presented in a three-ring binder with the sections indicated marked by tabbed dividers Here we follow the advice of the college, not this below—in other words, we revise this based on the college expectations.

Title Page

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(Tab 1) Dean's Letter

Candidates Access Statement (Tab 2) Units Recommendation

Continued Appt Letter

Committee's Letter

Director's Letter

(Tab 3) Vita (with chairperson's ratings of publication or creative activities, when appropriate)

(Tab 4) Basic information (parts 1-9 of item C, pp. 4-6 of Attachment A to OP 32.01) (Tab 5) Teaching effectiveness

Candidate's Statement Peer Evaluations Quantitative Ratings Qualitative Comments

(Tab 6) Research and Creative Endeavors Candidate's Statement

Outside Peer Reviews of Creative Endeavors

(Tab 7) Service activities

Candidate's Statement

Appendices- The appendices can be presented as hard copy or CD with tabs as indicated

(Tab 8) Ballot Comments (but not the ballots)

(Tab 9) Annual Faculty Reports

Director's Assessments Annual Peer Evaluations

Midterm Review, if available

(Tab 10) Unit procedures governing Continued Appointment

(Tab 11) Publications and all other supporting materials

All materials submitted must conform to the guidelines outlined by the College's Continued Appointment Committee.

I. Expectations of the Candidate

The criteria for continued appointment demand the ability of the candidate to work satisfactorily with colleagues based on the aesthetics of the School. Therefore, the School of Theatre and Dance is committed to the following core values:

- Behavior that follows the Texas Tech University Statement of Ethical Principles
- Respectful behavior toward faculty, staff, and students, and recognition of everyone's contributions to the whole
- Recognition of the diverse value, skills, and talents of all faculty, staff, and students
- Engagement in original work that is important and compelling, when appropriate
- Open and honest communication and respect for confidentiality

Criteria for Continued Appointment

The School of Theatre and Dance is comprised of faculty within a wide number of appropriate disciplines; therefore, these guidelines are broad to address the needs of all disciplines.

The degrees of Master of Fine Arts, Doctor of Fine Arts, and Doctor of Philosophy are considered appropriate terminal degrees in theatre and dance. Faculty will possess satisfactory qualifications in specialties compatible with the personnel needs of the School and commitment to continued endeavor in their area of expertise. With Professors of Practice, this may vary.

Annual Director Assessment, Peer Evaluations, Mentor Committee Reports, Midterm Review, or otherwise, should demonstrate a willingness and ability to work cooperatively with faculty and students in developing and pursuing the school's educational and production goals and the ability to complete assigned work on time and accurately is essential in the successful stand for continued appointment.

With the understanding that Professors of Practice are hired with specific guidelines towards their work in teaching, research and service, the candidate for continued appointment must document a successful record of: Teaching, Research and/or Creative Endeavors, Service

Teaching

- I. The candidate is expected to teach a course load as designated by the director of the school. In addition, the candidate shall effectively serve on and chair thesis and dissertation committees, only if appropriate: and/or faculty members in programs with graduate programs are expected to chair thesis and dissertations, again, *only as appropriate*.
- II. Student evaluations of teaching shall be conducted for every class taught during the fall and spring semesters. Practicum courses and independent studies do not have evaluations nor do summer session and intersession courses.
- III. Teaching effectiveness may be documented in a number of ways, including, but not limited to:
 - Student evaluations
 - Written comments from students
 - Peer evaluations of teaching
 - Invitations to teach or guest lecture elsewhere
 - Student acceptance into graduate programs

- Student awards or academic recognitions
- Innovations in teaching and/or effective curriculum development
- Student Achievements

4. Teaching is not limited to the classroom but production-related activities and should be documented as co-curricular activities.

Research and Creative Endeavors

1. Evidence of research and creative endeavors is required to ensure that faculty continues to contribute to their discipline and to the School.
2. Faculty members who are expected to participate in school productions as directors, choreographers, designers, or arts administrators must be afforded leave from those production responsibilities to pursue either publication or professional creative activity*. Leave requests must be submitted to and approved by the school director, when appropriate based on the letter of appointment. This may or may not apply to the Professor of Practice, based on the letter of hire.
3. Faculty members not directly involved in production activities are expected to have a formal record of publication, only if appropriate to the hiring of the professor of practice. Publication can take the form of journal articles, theatre-related magazine contributions, or book-length publications. Reputable journals and magazines include but are not limited to, *Theatre Research International*, *Theatre Survey*, *Modern Drama*, *Text and Performance Quarterly*, *Theater (Yale)*, *Journal of Dramatic Criticism*, *Theatre History Studies*, *Journal of American Drama and Theatre*, *New England Theatre Journal*, *Theatre Symposium*, *Women and Performance*, *American Theatre*, *Dramatics*, *Theatre Topics*, *Theatre Journal*, *Entertainment and Design*, *Theatre Design and Technology*, *dramabiz*, *Texas Theatre Journal*, *Lighting Dimensions*, *Dance Magazine*, *American Journal of Dance Therapy*, *Dance Research Journal*, *Theatre Management Journal*, *Theatre Drama Review*, *The Drama Review*, *Theatre Forum*, *International Journal of Arts Management*, *Stage Directions*, *Theatre Annual*, *Dance Teacher Magazine*, *Pointe Magazine*, *Dance Spirit Magazine*, *Contact Quarterly*, *Journal of Dance Education*, *Ballet Dance Magazine*, *Dance Insider*, *World Dance Reviews*, and *Arts Journal*. But others are encouraged based on the talents of the Professor of Practice, especially those in other fields such as film or media.

Publications may also take the form of electronic publications or the invited presentation of a written work at a conference of similar venue. Publications should be evidenced as having been refereed by an editor, an editorial board, or similar evaluative selection. Evidence of refereed publication is considered to be sufficient evaluation of the publication; critical evaluation of said publication is not required, though it may be included. Workshops are also considered valuable research and are encouraged.

Since creative endeavors and research go hand-in-hand in the arts, creative endeavors conducted, as a part of the School of Theatre and Dance's production program shall be considered a significant activity towards tenure and promotion.

Every production demands considerable research on the part of its director, choreographer, designers, playwrights, dramaturgs and performers. Likewise, contributions to the creative process required of those in the areas of administration/management are as valued and equivalent to those of directors, choreographers, designers, playwrights, dramaturgs, and performers. This type of research/creative endeavor should demonstrate that faculty members continue to contribute to their discipline and the School/university/community and beyond. Directing, choreography, design, performance, playwriting, dramaturgy, and administration/ management creative endeavors increase the faculty members' knowledge

and application of principles and practices which can later be used in classes as case studies or as demonstration of best practices and continuing accomplishment to the field. Although this creative endeavor is typically of a practical application and may or may not be published in the traditional sense of the word, and in keeping with discipline specific national accreditation standards is equally valued within the School of Theatre and Dance. This, again, only applies to the Professor of Practice's letter of hire.

Awards of internal or external grants in support of research and/or creative activity shall count as research/creative endeavors, and for faculty in arts administration should be considered equivalent to scholarly publication or realized production activities.

Participation in creative endeavors shall be documented in a manner consistent within the profession. The quality of artistic achievement can be documented by a variety of measures. This documentation should be accumulated over an extended period of time and should include:

Evaluation by the mentor committee and/or chair and/or Evaluation by outside experts
Evidence of juried selection:

The work of scriptwriters may be considered juried when accepted for performance or published by a reputable leasing company or other established publisher. The work of choreographers may be considered juried when accepted for presentation at selective professional or collegiate festivals or conferences or when commissioned by professional companies or educational institutions. The work of directors, dancers, actors, designers, and theatre managers may be considered juried when the artists are employed by reputable performance companies.

Candidates may submit additional documentation that may include:

Evaluation of work submitted for intercollegiate festivals and competitions
Critical reviews in the media
Slides of productions, videos/DVD's, photographs, and other supportive material
Prompt books
Letters from the public
Testimonials
Library research documentation and program notes

Ranking of Research and Creative Endeavors

In keeping with OP 32.01 Attachment A, the School chairperson must evaluate the reputation of the source publishing the research, or standard of creative exhibition or performance. The scale as defined by the OP is as follows:

- 5 = Outstanding recognition in field, highly prestigious, refereed.
- 4 = Highly respected in field, refereed.
- 3 = Good reputation, selective publication, refereed.
- 2 = Average, fairly easy to publish in, not refereed.
- 1 = Below average publication, not discriminating on articles published.
- 0 = Not to be counted as publication
- S = Special publication not ranked above.

To more clearly address the type of research and creative endeavors appropriate to theatre and dance the following will be used as a guideline by the chair in ranking a candidate's research and creative endeavors. See rubrics for a more complete understanding.

Research:

5 = Juried publications and/or presentations, and edited volumes in the most prestigious venues with national relevance and recognized scholarly status within the field. Examples of journals include but are

not limited to: *Theatre Research International*, *Theatre Journal*, *The Drama Review*, *New England Theatre*, *Theatre Annual*, *Theatre Survey*, *Modern Drama*, *Text and Performance Quarterly*, *Theater (Yale)*, *Journal of Dramatic Criticism*, *Theatre Topics*, *Theatre History Studies*, *Journal of American Drama and Theatre*, *Theatre Design and Technology*, *Dance Research Journal*, *Women and Performance*, and *International Journal of Arts Management*. Juried design work selected for display at a national or international exhibition or conference and included for publication. Significant grants which may or may not be received from national recognized foundations. Professors of Practice in other fields, such as film or media, will have lists of other important journals.

4 = Publications of national importance, invited presentation of a written work at a conference of similar venue either peer reviewed or selected by an editor or editorial board. Examples of journals include but are not limited to: *New England Theatre Journal*, *Live Design*, *American Journal of Dance Therapy*, *Theatre Symposium*, *Texas Theatre Journal*, *Theatre Management Journal*, *Religion and Theatre*, *American Theatre*, LORT theatre program notes. Juried design worked selected for display at a national exhibit or conference but not published. Grants of a moderate size grants which may or may not be received from national, regional, or local recognized foundations. Professors of Practice in other fields, such as film or media, will have lists of other important journals and conferences.

3 = Publications of regional local importance, without referees but with an editorial process. Examples of journals include but are not limited to: *Theatre Forum*, *Dramatics*, *dramabiz*, *Dance Magazine*, *Stage Directions*, *Sightlines*, and *The Dramatist*. Design worked selected for display at a regional exhibit or conference. Grants and gifts from local agencies and private individuals with limited giving restrictions and/or requirements which are basically small in size and grants written and not funded that would, if funded, be ranked in either of the two above categories.

2 = Publications of local importance, without referees or editorial selection such as newsletters of professional organizations. In addition, design worked display as part of a departmental production.

1 = Below average publication, not discriminating on articles published.

0 = Not to be counted as publication

Creative Endeavors:

5 = Performance, theatrical direction, artistic direction, production of original work, arts administration projects, and/or choreographic commission that is:

1. Presented in prestigious venues, and/or;
2. Produced by prestigious companies, and/or;
3. Presented via juried selection at prestigious conferences/festivals.

Performance in, production of, choreography for, and/or direction of national network and/or cable television programs and/or commercial or independent films. Performance, theatrical direction, artistic direction, arts administration projects, and production of original work in progress or completed that has been accepted for production, publication, screening, or documentation in or by a prestigious organization. Performance, theatrical direction, artistic direction, arts administration projects, and production of original work that offers a major contribution to the field.

4 = Performance, theatrical direction, artistic direction, production of original work, arts administration projects, and/or choreographic commission presented/produced at the collegiate level (and not in the group

above) that pays royalties or fees. Performance, theatrical direction, artistic direction, arts administration projects, and production of original work at Texas Tech University that is peer reviewed by one or more qualified external experts.

3 = Performance, theatrical direction, artistic direction, production of original work, arts administration projects, and/or choreographic commission presented/produced in or by a professional organization but not in the groups above.

2 = Performance, theatrical direction, artistic direction, production of original work, arts administration projects, and/or choreographic commission presented/produced informally.

1 = Other organizations

Service

1. Effective service within the School of Theatre and Dance is critical and is essential to a candidate successful stand for continued appointment based on the hiring letter for the Professor of Practice. The candidate may be involved in school committees as appointed by the director and is strongly encouraged to seek leadership roles in both standing and ad-hoc committees, if appropriate.
2. The candidate shall be involved in voluntary service to the profession and as appropriate to the community. Service may include, but is not limited to involvement in arts organizations, professional organizations such as but not limited to, Association of Theatre in Higher Education, Southwest Theatre and Film Association, Texas Educational Theatre Association, American Society for Theatre Research, Mid-America Theatre Conference, Lighting Dimensions International, Association of Arts Administration Educators, Texas Non Profit Theatres, American College Theatre Festival, American College Dance Festival, or United States Institute for Theatre Technology. Professors of Practice in other fields, such as film and media, will have varied organizations that count towards continued appointment.

While membership in an organization or union is encouraged, it is not by itself considered significant voluntary service, though it may reflect professional activity. Leadership opportunities in professional organizations including those appointed or elected represent significant voluntary service.

V. Criteria for Promotion

1. Assistant Professor of Practice: To hold the rank of Assistant Professor of Practice, the candidate must have the ability to teach effectively and hold the terminal degree (or its equivalent) as defined by the academic unit as appropriate to the position of Assistant Professor of Practice. In addition, the candidate must show promise for growth in teaching, research, and service.
2. Associate Professor of Practice: Promotion from Assistant Professor of Practice to Associate Professor of Practice requires that the candidate have (a) a demonstrated record of effectiveness as a teacher, (b) a record of peer-evaluated publication or creative activity which has contributed to the discipline or field of study, to the candidate's intellectual and artistic development, and to the quality of his or her academic unit, if appropriate to the letter of hire (c) a demonstrated record of significant contributions to the university's graduate programs through such activities as teaching of graduate courses, chairing dissertation, thesis and thesis project committees, service on thesis or dissertation committees, or supervising graduate students if appropriate to the letter of hire; (d) a record of promise for growth in service.

3. Professor of Practice: For promotion to the highest academic rank, the candidate's academic achievement and professional reputation must be superior within the context of the letter of hire. The candidate is expected to demonstrate a clear and continuing record of significant involvement in the university's graduate and undergraduate programs based on the letter of hire. This rank can be earned only by a candidate who has demonstrated continued growth in, and has a cumulative record of, teaching effectiveness, substantial peer-reviewed publication or creative activity, and professional contributions and service based on the letter of hire.

APPENDIX E: COMPREHENSIVE PERFORMANCE EVALUATION PROCEDURES

These procedures are intended to supplement [OP 32.31](#) and the [J.T. & Margaret Talkington College of Visual & Performing Arts guidelines](#) for the Comprehensive Performance Evaluation. Those involved in the evaluation process should familiarize themselves with those two documents.

Constitution and Selection of the Peer Evaluation Committee

1. The T&D Peer Evaluation Committee (PEC) consists of no fewer than three tenured faculty members. Persons ineligible to serve on the PEC are the Director of the School, and any faculty undergoing CPE during the current year.
2. The Director appoints the Chair and members of the PEC.
3. The Director may not be a member of a School PEC.
4. The committee's charge shall be to conduct the reviews objectively and in accordance with both the J.T. & Margaret Talkington College of Visual & Performing Arts and the School of Theatre & Dance guidelines.

Minimum Contents of CPE Dossier

1. Copies of the faculty member's annual report and the chair's annual elevation for past six years.
2. The faculty member's current curriculum vitae representing the past six years.
3. The faculty member under review may choose to submit additional material including outside references.

Timetable

6. Each tenured faculty member shall be reviewed every six years.
7. The chair notifies all faculty who will undergo CPE in a given year; notification is to take place no later than 1 September of that year.
8. The PEC is to be announced no later than the end of October.
9. Between 1 February and 10 February, the faculty members being evaluated present their dossier to the PEC.
10. By 10 March, the PEC presents its evaluation ("competent" or "incompetent") to the chair in the form of CPE Form.
11. By 1 April, the chair informs the evaluatee concerning the PEC's and chair's evaluation and forwards the completed Comprehensive Performance Evaluation form to the Dean of the College of Visual and Performing Arts.

CPE Procedures

1. The CPE shall be based on the activities of the faculty member, which will include teaching, research/creative activity, service, and any administrative or other duties they may have.
2. The evaluation shall take into account professional changes that may occur over the course of an academic career (e.g. changes in teaching assignment).
3. The basic standard for appraisal shall be whether the faculty member under review discharges conscientiously and with professional competence his or her duties.
4. The report of the CPE committee shall consist of the J.T. & Margaret Talkington College of Visual & Performing Arts Comprehensive Evaluation Performance Form, to be submitted to the Director of the School of Theatre & Dance.
 - a. If a faculty member's performance is found competent by either the CPE committee or the director or both, only the College of Visual & Performing Arts CPE Form will be forwarded

to the Dean. Where a faculty member's performance is found incompetent (as reflected in a long-term pattern of behavior), entire dossier will be forwarded to the Dean.

- b. In the case of a finding of incompetence as defined by the College of Visual & Performing Arts Guidelines, the CPE committee shall be prepared to submit documentation. At this point, the faculty member reviewed may also choose to submit additional material.

Appeal Procedures

- A faculty member who desires a review of a finding of incompetent performance indicates their wish to appeal to the Director of the School.
- The Director requests the Dean of the College to appoint a review committee. The review committee consists of tenured faculty members from T&D or other units in the college who were not involved in the initial evaluation process.
- The review committee devises its own procedure for hearing, evaluating and responding to appeal.
- A finding by the Dean of the College indicating a pattern of incompetent faculty performance shall be appealed by following section VII of the Texas Tech University Tenure Policy.
- If a faculty member's performance is found incompetent, the Director and the Dean shall develop with the faculty member a plan and timetable for improvement (Faculty Performance Improvement Program).
 1. At the completion of the improvement program, the chair and the Dean shall review the progress of the faculty member and shall notify the faculty member in writing of their findings.
 2. The form and duration of the improvement programs shall be negotiated between the faculty member affected along with the Director and the Dean.
 3. Faculty performance improvement programs shall focus on bettering performance in the deficient area(s). They should not be disciplinary in nature.
 4. Although the evaluation process and the improvement plan are intended to promote professional development, they may lead to termination of tenure if the faculty member continues to exhibit a pattern of incompetent performance.

Formulated February 1999, Revised August 2011, May 2019

APPENDIX F: ANNUAL FACULTY REPORTS

Effective March 10, 2003

Revised September, 2019

Annual Faculty Report

The Annual Faculty Report used in evaluation of merit in anticipation of annual salary incremental increases will happen early in the spring semester of each academic year.

Each faculty member will submit an Annual Faculty Report to the Director of the School of Theatre & Dance by the start of the Spring semester. The report shall be pulled from Digital Measures, named “the Annual Faculty Report for College of Visual and Performing Arts.” Self-evaluation shall be mandatory for all faculty members on Annual Faculty Reports. These evaluations shall be directed to two specific areas: 1) accomplishments, and 2) improvements needed.

Student comments will be reviewed as part of the merit evaluation process. A faculty member’s teaching, research and creative endeavors, and service will be evaluated in like fashion to one’s consideration for reappointment, promotion, and tenure.

Failure on the part of any faculty member to submit the necessary evaluation material may result in a recommendation to deny consideration for a salary increment based on merit. Each faculty member will be given written notice of the merit level for which they have been recommended, accompanied by a rationale for the evaluation. Appeals will be made to the Director of the School.

Weighing of faculty activity

In order to make the most accurate and fair evaluation given the disparate types of activities and job descriptions of the faculty, relative weighing of the three areas of evaluation should be made in accordance with the needs of the School of Theatre & Dance and the interests of the individual faculty member. Each faculty member may, in consultation with the Director of the School, agree on relative weighing of each of the three evaluative areas. The ranges of percentage weightings are:

Teaching	50-60%
Research and creative activity	30-40%
Service	20%

While these weightings may be negotiated with the Director of the School, faculty members are reminded that the University expects some contribution from all tenured and tenure-track faculty members in each of the areas of evaluation. The weightings used for merit evaluations purposes do not alter a faculty member’s teaching load or the normal expectations set for tenure and promotion. Faculty members are advised to consult the Tenure Standards and Procedures of the Texas Tech University Handbook. **OP on Faculty Workload**

Chairperson’s guidelines for annual evaluations

For annual faculty evaluations, the Director of the School will rate each of the three activities in one of the following five categories. Each faculty member is also given an overall evaluation using the same five designations.

Far Exceeds Expectations

Teaching

Evidence of:

- Outstanding peer evaluations
- Students participating actively and successfully in competitions (as appropriate)
- A heavy load by School of Theatre and Dance standards
- Student evaluations in the highest category (with consideration given to typical evaluations for the type of course taught)
- Significant student success after graduation (entrance into graduate programs, success in professional or education field)
- Actively advising and mentoring students in your area as it applies
- Testament pertaining to the quality of teaching and advising (letters, awards)
- National recognition as a leading teacher in their field
- Teaching awards from a recognized organization or the University
- Consistent course development and updating
- Notable student contributions and success in TTUT productions

Research and Creative Endeavors

Evidence of:

- Constantly active in Departmental activities such as but not limited to UIL and TNT
- Appropriate ongoing professional activity that contributes significantly to knowledge in the field
- High quality of professional activity that enhances the teaching of the faculty member
- Professional activity that is primarily on the but not limited to the regional, national and international level
- Professional activity that is reviewed positively and / or evaluated externally, with consideration given to the reputation of the reviewer or publisher as appropriate to the activity

Service

Evidence of:

- Service that is beneficial to the School, College, University, and / or the community
- Participation as a leader in appropriate professional organizations
- Successful recruitment of students (where appropriate)
- Service that is not an assigned part of the load
- Recognition by service awards from the University or community
- Service as an officer in a significant professional organization

Exceeds Expectations

Teaching

Evidence of:

- Positive peer evaluations

- Student evaluations that are primarily in the highest category (with consideration given to typical evaluations for the type of course taught)
- Maintaining and occasionally exceeding an average load by School standards
- Student success after graduation (entrance into graduate programs, success in professional or education field)
- Courses that are updated consistently
- Testament to the success of teaching and advising
- Student success in TTUT productions

Research and Creative Endeavors

Evidence of:

- Professional activity that is ongoing and balanced; more regional and national in nature, but not international
- Professional activity that reinforces the teaching of the faculty member and is judged to be of high quality
- Professional activity that is reviewed or evaluated externally, with consideration given to the reputation of the reviewer or publisher as appropriate to the activity

Service

Evidence of:

- Constantly active in Departmental activities such as but not limited to UIL and TNT
- Service that is beneficial to School, College, University and / or community
- Service in appropriate professional organizations
- Successful recruitment of students (where appropriate)
- Service that is not an assigned part of the load

Meets Expectations

Teaching

Evidence of:

- Peer evaluation that is mostly positive
- Student evaluations that are at least in the middle to upper categories (with consideration given to typical evaluations for the type of course taught)
- An average load by School standards
- Student success in production work

Research and creative endeavors

Evidence of:

1. Professional activity that is ongoing and balanced
 1. Professional activity that contributes locally
- Professional activity that reinforces the teaching of the faculty member

- Professional activity that is reviewed or evaluated externally, with consideration given to the reputation of the reviewer or publisher as appropriate to the activity

Service

Evidence of:

- Occasionally active in Departmental activities such as but not limited to UIL and TNT
- Service that is beneficial to the School, College, and community
- Service in appropriate organizations
- Successful recruitment of students (where appropriate)
- Service that is not an assigned part of the load

Does Not Meet Expectations

Teaching

Evidence of:

- Peer evaluations that have a majority of negative comments
- Students not succeeding at / or participating in TTUT productions
- Student evaluations that are primarily in the lower categories (with consideration given to typical evaluations for the type of course taught)
- A less-than-average load by School standards

Research and creative endeavors

Evidence of:

- Professional activity that is sporadic and unstructured and does not contribute to the art
- Professional activity that is only local in nature and is judged to be of less than high quality
- A lack of professional activity entirely

Service

Evidence of:

- A lack of service on committees in School, College, and University
- A lack of service or participation in professional organizations
- A lack of contribution to the community

Unsatisfactory

Teaching

- Evidence of:
- Negative peer evaluations of teaching
- Student evaluations dominated by negative comments
- Student evaluations in the lowest rankings

- A less-than-average load

Research and creative endeavors

Evidence of:

- A lack of creative work or research
- Professional activity judged to be of inferior quality

Service

Evidence of:

- A lack of service to School, College, and University
- A lack of professional participation

APPENDIX G: Arbitration Committee

ANNUAL FACULTY REPORTS ARBITRATION COMMITTEE

The Arbitration Committee will evaluate any disputes that arise between an individual faculty member and the Director of the School of Theatre & Dance concerning the Annual Review. In most cases, the Personnel Committee helps with the constitution of this committee to make sure that no conflicts of interest arise.

The Arbitration Committee will be comprised of 3 tenured faculty members from within the School. If there are not enough tenured faculty members within the School to field a committee of 3, a tenured faculty member from outside the School will sit on the committee. The selection of the outside Arbitration Committee member will be made by the Associate Director (outside the area of the dispute, i.e. theatre for dance or dance for theatre), in consultation with the faculty member and the Director.

If a faculty member's work is deemed unsatisfactory, a written program of development must be established. A written program of development is normally determined by the Director in consultation with the faculty's mentors identified by the Personnel Committee. When requested by the faculty member involved in the dispute, the Arbitration Committee, in conjunction with the Director, will take part in the process of formulating the written program of development.

APPENDIX H: TRAVEL POLICY

Purpose: Faculty are encouraged to do a reasonable amount of career-related travel to stay current with their disciplines, conduct research and disseminate results, pursue creative endeavors, and serve the School, the university, and their professional organizations. To encourage and support this kind of travel, the School provides a limited amount of financial assistance to its faculty. The following policies are intended to provide regularity, fairness, and productivity in the process of applying for and awarding School travel funds.

The following activities will be considered particularly meritorious of funding: Delivering papers; leading panels; conducting workshops; serving on state, regional, national, or international boards and committees; adjudicating performances, production, designs; performing in productions; attending productions which one has written, directed, or designed; recruiting and/or placing students; etc. *Note that funding will rarely be granted for simply attending conferences or conventions and under no circumstances will funding be granted for personal, non-Departmental related travel.*

Faculty & Staff Travel Assistance: The School provides a travel pool for faculty travel. Each faculty member's travel funding is limited to what is announced per fiscal year; exceptions will be made only in special circumstances. While priority for travel assistance is given to faculty, some assistance is available to staff members as well.

Student Travel Assistance: The School also encourages student travel for educational purposes and makes available a small amount of money on a limited basis to assist student travel. Due to university funding policies and in recognition for the work they do for the School, TAs/GPTIs are given priority for this assistance. Applications for student travel are made to the graduate committee who passes on their recommendation to the Director for final approval.

Application Process: The application process is initiated by the traveler and supported by the School's travel coordinator. The traveler will:

1. Submit a School of Theatre and Dance travel application to the travel coordinator at least two weeks prior to the travel date. For international travel, the application must be submitted at least one month prior to the travel date.
 - a. The travel application must be completed in its entirety.
 - b. A purpose and benefit statement must be included in the "Purpose of Travel" section of the application. The statement must provide a clear business purpose for the trip and the benefit to TTU. If attending a conference, the full name of the organization sponsoring the conference must be included (no abbreviations or acronyms).
 - c. If traveling by air, the traveler may submit a receipt for the airfare with the application to receive an advanced reimbursement for this expense.
2. Receive an email confirmation once the travel coordinator submits the travel application to procurement services. To comply with Federal Export Control regulations, international travelers will need to provide the following information to the travel coordinator 30 days prior to travel:
 - a. List of all destinations
 - b. Destination contacts
 - c. Destination affiliations
 - d. Business Equipment/Supplies that will be taken with the traveler

Reimbursement: Within two weeks of returning, the traveler will submit, along with the required receipts, a brief written report of the event suitable for publication in School publications. First-time travelers

requesting reimbursement by direct deposit must initiate this process in Raiderlink (Employee tab – Update my direct deposit—Employee Reimbursement Account). This direct deposit setup is separate from the payroll direct deposit. For complete information about reimbursement, please review University [OP 79.08: Reimbursement of Travel Expenses](#).

Receipts: The School of Theatre & Dance will request receipts for reimbursement of the following expenses:

1. Airfare
2. Hotel
3. Ground Transportation and Parking

Receipts for transportation and hotels must show the form of payment. If the receipt doesn't include the form of payment, a credit card statement documenting the charge should be provided. Employees must select the most cost effective method of transportation. Travel by personal vehicle is not recommended as it must be compared to the cost of airfare if purchased at least 30 days in advance of travel and may not exceed the cost of a contracted rental vehicle. The School will only reimburse the fuel expense (with receipts).

Per Diem: Meal and lodging reimbursements for in-state and out-of-state travel, but within the contiguous U.S., are limited to the rates set forth by the [U.S. General Services Administration \(GSA\)](#).

1. *Meals:* To simplify the reimbursement process for meals, the School of Theatre & Dance will use the standard per diem rate of \$55/day in lieu of receipts. If using personal research funding, the traveler may use the locality per diem rates set forth by the U.S. General Services Administration (GSA).
2. *Lodging:* The traveler should use the rates set forth by the U.S. General Services Administration (GSA).
 - a. Reimbursements for lodging expenses that exceed the per diem rate are allowed on institutional funds when lodging is at the **official** conference hotel. Documentation to support the hotel is the conference hotel, including the dates of the conference, should be provided.
 - b. When two individuals share lodging and both are TTU employees, TTU will reimburse each employee for their share of the lodging expense, not to exceed the maximum per diem rate. When two individuals share lodging and only one of the individuals is a TTU employee, TTU will reimburse the employee the lesser of the room rate for a single occupancy or the applicable maximum per diem rate.

For travel within the state of Texas, TTU employees are exempt from the state hotel occupancy tax. Therefore, TTU will not reimburse an employee for the state hotel tax when the employee fails to present a properly completed [Texas Hotel Occupancy Tax Exemption Certificate](#) to the establishment. However, if the employee presents the certificate to the establishment and the establishment refuses to honor the certificate, the employee will be reimbursed when this explanation is included on the travel voucher. The certificate will need to be signed by the hotel with the refusal statement and turned in with the travel voucher.

APPENDIX I: FRONT OF HOUSE OPERATIONS

The Front-of-House operations for the Maedgen Theatre & Dance Complex include business activities, box office activities, marketing activities, and house management activities.

Organization

The Business Manager supervises the business activities. The Box Office Manager supervises box office and front of house operations. The Marketing Manager supervises marketing activities. Each of these positions has separate functions in operating the theatre. The Director of Marketing and Communications supervises the Box Office Manager and Marketing Manager.

Director of Marketing & Communication

The Director of Marketing and Communication, a full-time staff position hired by the Director of the School of Theatre & Dance, is responsible for the supervision of the Box Office Manager and Marketing Manager. The specific duties include, but are not limited to:

- Training and supervising graduate and undergraduate students in the Box Office, house management, and marketing. Marketing productions in the Maedgen and black box Theatres.
- Assisting in student recruitment opportunities. Maintaining the security and maintenance of the Box Offices, Promotion's Office, and House Manager's Office.
- Annually compiling a list of those persons receiving complementary tickets.
- Summarizing the season's statistics from House Reports after each production.
- Maintaining a file of House Reports.
- Supporting the SERVICEplus philosophy.

The Director of Marketing & Communication reports to the Director of the School of Theatre & Dance.

Box Office Manager

The Box Office Manager is a student Production Assistant appointed by the Director of Marketing to supervise all operations in the Box Office. The Box Office Manager will be responsible for training and supervising the Box Office staff in all aspects of ticket sales and operations. Specific duties include:

- Scheduling of Box Office staff.
- Installing and maintaining the production season in the computerized box office ticketing software program.
- Ordering an annual supply of ticket stock and computer supplies.
- Opening and closing the Box Office each day of operation.
- Making a daily backup of all ticketing software files.
- Balancing the daily sales reports with the daily sales receipts.
- Maintaining the Box Office in a tidy and professional manner.
- Maintaining a current mailing list.
- Putting together the mailing list as needed or required by the Promotion Director.
- Making sure there is enough change in the cash drawer to conduct daily operations.

The Box Office Manager reports to the Director of Marketing

Ticket Agent

The Ticket Agent is a student Production Assistant or work-study student to handle ticket transactions. His or her duties include:

1. Answering the phone during Box Office hours.

2. Accepting ticket orders.
3. Processing ticket orders.
4. Preparing the daily audit and receipts for depositing.

While on duty, the Ticket Agent is also responsible for the security and the orderly maintenance of the Box Office. The Ticket Agent reports to the Box Office Manager.

Promotion and Publications Organization

Marketing Manager

The Director of Marketing appoints the Marketing Manager. The Marketing manager is responsible for the design and execution of all marketing materials, digital and print for SOTD productions and all related activities. The marketing manager also coordinates the activities of the marketing Team. Duties of the marketing manager include:

1. Leading, supervising, and training the Marketing Team in their activities.
4. Acting as the liaison to the production teams
7. Actively pursuing means of developing new audiences.
8. Assisting in recruiting opportunities both at conventions and on-campus functions.
9. Continually assessing the success of the activities designed to reach audiences.

The marketing manager reports to the Director of Marketing

Marketing Team

The Marketing Team will consist of Theatre Management students, Production Assistants, and volunteers recommended to assist the Marketing Manager in the execution of his or her duties.

House Organization

House Supervisor

The House Supervisor is a student Production Assistant appointed by the Director of Marketing. The House Supervisor is responsible for all house functions and operations for SOTD productions and events. His or her duties include, but are not limited to:

1. Scheduling and supervising the House Staff (House Managers and House Crew selected from the appropriate Theatre and Dance courses) for each production and training the House Managers in their activities.
4. Ordering and maintaining House supplies (flashlights, batteries, appropriate forms).
5. Maintaining and securing the lobby, restrooms, and auditorium during performances.
6. Being present at all SOTD performances from one hour before the performance until the performance begins. (There may be situations when the House Supervisor will remain on duty for a longer period of time, depending on the needs of a particular audience.)
7. Being present during performances with severe weather conditions.

The House Supervisor reports to the Director of Marketing.

House Manager

The House Manager is a student volunteer who assumes responsibility for the comfort and care of the audience for SOTD productions and events. The House Manager is responsible for supervising the House Crew, opening and closing the house, and handling any problems, which arise in the audience during a performance. Section C.5.3.1 “Duties of the House Manager” lists specific duties and procedures.

The House Manager must be enrolled in Th A 3104 Advanced Theatre Activities: House Management, and must have completed Th A 1104 Theatre Activities: House Management. The House Manager reports to the House Supervisor.

House Crew

The House Crew is responsible for greeting, admitting and seating the audience for each performance. Volunteers and students enrolled in Th A 1104 Theatre Activities: House Management and Th A 3104: Advanced Theatre Activities: House Management serves on the House Crew. The House Supervisor is responsible for recruiting, scheduling and staffing the House Crew for each performance. During performances, the House Crew reports directly to the House Manager. production will attend a training meeting during the production's Final Dress rehearsal. The House Crew will arrive to the theatre at least one hour before curtain time (or as scheduled by the House Manager). The House Manager will assign duties. Dress is white shirt/blouse and black pants/skirt/dress. House Crew members may not wear jeans.

The House Manager may allow some crewmembers to leave after the first act break, as long as there are enough crewmembers left at the end of the show to perform closing duties. Two crewmembers must stay with the House Manager for the entire performance. After seating all the patrons and closing the house, House Crew members may watch the performance. They may occupy any unused seats or stand at the back of the theatre. -Section C.5.3.2 “Duties of the House Crew” lists specific duties and procedures for the House Crew.

Business Operations Policies and Procedures

Ticket Policies

Ticket Office

Tickets for all departmental productions are sold online or in the main Box Office located in the Atrium. The Box Office opens to the public one week prior to the opening of a production through the final performance. Box Office hours are 1:00 P.M. until 5:00 P.M., Monday through Friday. The Box Office opens at 6:30 P.M. on evenings of performances and at 1:00 P.M. on days of matinees.

The Director of Marketing, Business Manager, Box Office Manager, and Ticket Agents are the only persons authorized to enter the Box Office. Under no circumstances may the Ticket Agents leave the Box Office without securing the cash drawer and the doors to the Box Office. The Box Office door is to remain closed and locked at all times. The person on duty will admit only authorized personnel into the Box Office. After hours, the ticket window will be locked.

Tickets

The School of Theatre & Dance uses TIX, an online box office ticketing software for all productions. The Director of Marketing will program the ticketing software with the next season’s schedule of plays after the final production closes in the spring semester. The Director of Marketing will maintain and order ticket stock and computer supplies.

Ticket Reservations

SOTD does not accept ticket reservations (non-paid- for tickets “held” for a patron) by mail, telephone, or in person for any production without approval of the Director of Marketing.

Ticket Purchases

The University Theatre will accept ticket purchases by mail (with check enclosed), by telephone (with a Visa, MasterCard, AMEX or Discover transaction), or in person (with cash, check, or credit card). No ticket will be printed (made into a hard copy) until payment is made.

Ticket Prices

The Director of Marketing, upon approval of the Director of Theatre & Dance, establishes ticket prices. Ticket prices will be evaluated and assigned each season. Season Tickets will always be priced to represent a better value than if the same seats were to be purchased as Individual Tickets. Tickets for musicals may be priced at a premium over tickets to non-musical productions.

Season Tickets

The University Theatre offers patrons the opportunity to purchase Season Tickets. A Season Ticket purchase means the patron will receive one ticket to each production in that season. Season Tickets will always be priced to represent a better value than if the same seats were to be purchased as Individual Tickets. Season Tickets may be purchased through the final performance of the first production of a given season. Because Season Tickets are purchased well in advance of actual performance dates, Season Ticket holders are granted exchange privileges (see C.5.1.1.17 “Season Ticket Exchanges”). Season Ticket holders are also given the opportunity to renew their seats annually (see C.5.1.1.18 “Season Ticket Renewal”).

Season Tickets are available in a Series format. A Series is the same day of performance for each production during a season (i.e., First or Second Friday, Saturday, or Sunday Series). The Box Office prefers to assign Season Ticket holders the same seat(s), if possible, to each production in a given Series.

Individual Tickets

Individual tickets to all productions during the current season will be available for sale during regular Box Office hours and the hour before a production’s curtain time during its run. Individual sales are final; they may not be refunded or exchanged.

Ticket Types

1. Tech Student Tickets

Texas Tech University students with a valid ID (having paid Cultural Activities Fees) are eligible to make an advanced purchase of reserved tickets at a discount price. Tech students may purchase one reserved ticket per I.D. for each production. The I.D. must be presented at the time of sale.

2. Group Tickets

Organized groups of ten or more persons attending the same performance qualify for discount group tickets.

3. Student Reserve Tickets

A percentage of seats in both Theatres will be held for each public performance by the Box Office Manager as Student Reserve Tickets. There is no charge for Student Reserve Tickets.

Student Rush Tickets

Any seat unoccupied for a production, at the curtain time will be free to Texas Tech University students with a valid I.D. (having paid Cultural Activities Fees). The number of student rush students admitted into the theatre is limited to the number of unoccupied seats in the house at the curtain time. Eligible students are entitled to one Student Rush Ticket per production. The House Manager issues Student Rush Tickets on a first-come, first-served basis. Students may guarantee seating by purchasing reserved seat tickets in advance.

Those students wishing to be issued a Student Rush Ticket must present their Texas Tech I.D. to the House Manager before s/he is signed in at the House Manager’s office. The sign-up sheet will be made available to Texas Tech University students one hour before curtain time of each performance. As the show is about to begin, the House Manager will announce it is time to start seating Student Rush patrons. The House

Manager will allow each student to enter the theatre one at a time as his or her name is called. If a student is not signed-up on the Student Rush list, they will not be allowed into the theatre as a Student Rush patron. The House Manager will also make an announcement stating Student Rush patrons must forfeit their seat if their seat's ticket-holder arrives during the performance and claims his or her seat. Student Rush patrons forfeiting their seats must watch the performance in another unoccupied seat, if available.

Preview Performance

Texas Tech Students with a valid I.D. (having paid Cultural Activities Fees) will be admitted free of charge to the final dress rehearsal, or Preview, of the productions. Final dress rehearsals are typically held at 7:30 P.M. on the evening before opening night for each production. The House Manager and his or her House Crew will be present for the final dress rehearsal in order to conduct their duties and responsibilities outlined in sections C.5.3.1 "Duties of the House Manager" and C.5.3.2 "Duties of the House Crew."

V.I.P. Tickets

At the beginning of each season, the Box Office will reserve V.I.P. guest tickets in the center of the house (specifically, seats H14 - H21 and J 16-19 in the Mainstage Theatre and seats D1 – D 6, Section B in the Lab Theatre) for each performance for the Director of Theatre and the Production Coordinator. The Director of Theatre and the Production Coordinator will use these tickets at their discretion for special guests of the University Theatre. The Director of Theatre and/or the Production Coordinator will inform the Box Office by 5:30 P.M. if s/he intends to issue the tickets for the evening's performance. Otherwise, the Ticket Agent will release for sale any of these unsold seats at 7:00 P.M. for evening performances and at 1:00 P.M. for matinee performances. C.5.1.1.12 Lab Theatre Late Seating Seats

Complimentary Tickets

The Director of Theatre, the Production Coordinator, and the Director of Front-of-House Operations may issue complimentary tickets to special friends and supporters of the University Theatre, members of the Theatre and Dance faculty and their immediate families, Theatre and Dance Teaching Assistants and Graduate Part-Time Instructors, guest artists, certain University officials, and members of the press.

Refunds

The University Theatre makes no refunds for Individual or Season Tickets purchased to any production.

Season Ticket Exchanges

Patrons may exchange Season Tickets for a different performance of the same production as long as there are tickets available. Exchanges must be made by 5:30 P.M. the day before the original performance. Individual Tickets are non-refundable.

Cash and Daily Bank

At the beginning of each day, the Ticket Agent will remove from the safe a \$100 cash bank (consisting mostly of one and five dollar bills). The Ticket Agent will note the hours of his or her shift and the starting balance in the cash drawer on the "Cash Verification Form" (see Section C.5.1.2.7.3 "Cash Verification Form"). When the next shift begins, the Ticket Agent will count the cash, checks, and credit card receipts in the drawer, note the ending balance, and sign the entry to verify. The Ticket Agent coming on duty will count down the cash drawer and enter the starting balance. As new Ticket Agents assume subsequent shifts, the process will be repeated until the close of the day. When not in the locking cash drawer for sales, the Box Office Manager will store all cash and receipts in the theatre's safe. The Business Manager will deposit receipts from ticket sales daily. Box Office Assistants must lock the cash drawer and doors to the Box Office even if leaving momentarily. As a Box Office Assistant leaves their shift, cash is counted, recorded, and initialed by the cashier and manager on the cash verification form.

Checks

The University Theatre will accept checks only for the amount of the ticket purchase for all productions. The patron's name, address, and phone number should appear on the check. Before accepting a check, the Ticket Agent should see that the customer properly filled it out and that the customer's ID verifies the signature on the check. Customers should make all checks payable to "Texas Tech University."

Credit Cards

The University Theatre will accept Visa, MasterCard, Amex, and Discover credit cards for the amount of the ticket purchase for all productions. If the ticket order is placed by telephone, the Ticket Agent should write "Phone Order" in the signature space. The box office cannot accept credit cards for mail orders and is not permitted to store credit cards on file.

Ticket Handling/Income Procedures

Procedures for Opening and Closing the Box Office (See attached Quick Guide for the opening/closing procedures for this section. OR, you can use the attached SOTD Box Office Policies & Procedures Manual for a more detailed explanation of the box office.)

C.5.1.2.7.1 Daily Deposit Slip Form

C.5.1.2.7.2 Individual Sales Breakdown Form

C.5.1.2.7.3 Season Subscription Sales Breakdown Form

C.5.1.3 Expenditure Procedures

Promotion/Publications Operations

News Releases

The marketing manager will prepare news releases to promote productions and events. The marketing team plans the topics of news stories at the beginning of the each promotion campaign. Topics usually covered are auditions, ticket announcements, and information about the production and departmental news. S/he will make news release assignments to Marketing Team members. Releases are sent to the Director of Marketing for final edits. All information should be factually correct and carefully written. Extreme care must be taken to meet publication deadlines. The Director of Marketing will send the news releases to the Office of Communication and Marketing for release to media outlets.

Brochures, Flyers and Other Printed Materials

The Marketing Manager may choose to prepare brochures, flyers, announcements and other printed materials to promote productions and events. S/he is responsible for planning, designing and distributing these materials in consultation with the Director of Marketing. Materials will be designed to project a consistent image of the highest possible quality in coordination with the season ticket campaign. The Marketing Manager may choose either to have a Graphic Artist design materials, or may design materials using a computer-publishing program.

Posters

The Director of Marketing will design posters for productions that project a consistent image of the highest possible quality in coordination with the season ticket campaign. The Director of marketing may choose to either have a Graphic Artist design posters, or may design materials using a computer-publishing

program. University regulations require posters to be no larger than 18 x 24 inches. A list of distribution points on campus can be obtained from Student Union and Activities.

Posters should be posted one week in advance in designated areas around the campus and in the city by the House Management Practicum Students. The House Management Practicum Students who distribute posters off-campus are required to submit to the Marketing Office a list of off-campus distribution sights. This list is maintained and re-evaluated annually.

Publicity Photo Call

The Director of Marketing may schedule a publicity photo call for each production. Photo calls are usually scheduled with the in-house photographer. The Director of Marketing will supply photo call instructions and forms for each Director. The Director will select the action shots and Actors necessary for each photo. Actors must be in costumes and makeup for photo call. It is the Director/Stage Manager's responsibility to coordinate with the Designers for appropriate costumes, props, lighting, etc. The Marketing Manager will assign a member of the Promotion Team to be present and available to assist each photo call.

C.5.2.7 Mailing Lists

Direct mailings have proven to be an effective way of contacting the theatre's audience. The University Theatre has developed a concise mailing list of its patrons. The patron list is stored in the ticketing software patron database. The Director of Marketing maintains a mailing list, which allows him or her to filter smaller mailing lists for the alumni newsletters, postcard mailings, program subscribers, etc.

House Operations

Duties of the House Manager

The House Manager is responsible for the comfort and care of the audience so it may derive maximum pleasure from the theatre-going experience. Specifically, s/he is responsible for the auditorium, lobby, halls, restrooms, and entrance to building. In short, s/he is responsible for all areas, which an audience uses except the Box Office. The House Manager will direct and supervise the House Crew in their activities. The following procedures will serve as a guide. See Attached 3104 Performance Guide for House Managers.

Duties of the House Crew

The following procedures and duties should serve as a guide. In addition to the specific duties listed below, the House Crew will assist the House Manager in completing the duties listed in Section C.5.3.1 "Duties of the House Manager."

Seating Late Arrivals

In the Maedgen Theatre, patrons may be seated in vacant aisle seats at the back of theatre. Patrons may be seated in their original seats during the next intermission. In the Black Box Theatre, seating of late-arriving patrons is up to the discretion of the Director. (Refer to Section C.5.1.1.12)

House Report

The House Supervisor will maintain attendance records for each ~~Mainstage Theatre or Lab Theatre~~ performance during the season. During each performance, the House Manager will complete the "House Report" form (refer to Section C.5.3.4.1 "House Report Form"). The House Manager is responsible for completing the form with the cooperation of the Ticket Agent on duty. At the conclusion of the run of a

production, the House Supervisor will submit all reports to the Director of Marketing who will summarize the season's attendance statistics and keep a file of the reports.

Programs

The University Theatre prints programs to enhance the audience's enjoyment of the performance, to acknowledge cast, crews, and production staff for their work, and to disseminate information about production personnel and upcoming University Theatre events. The Marketing Manager and the Director of Marketing will cooperate in the program design and publication to assure design consistency and quality of the University Theatre image.

APPENDIX J: Purchasing Policy Operations

Locally, the University Theatre obtains production material primarily from three sources: local merchants, the Texas Tech Central Warehouse, and Texas Surplus. Only agents designated by the Director of Theatre may purchase or authorize the purchase of materials for the University Theatre.

All purchase requests must be submitted to the Business Manager and approved by the Director of Theatre & Dance. For production studios, purchase requests will be vetted by supervising personnel

The Production Manager must approve all purchases for design and technical Operations and production expenses. The Scenic and Costume Studio Supervisors direct purchase requests through the Production Manager. The Marketing Director directs all purchase requests for Promotion, Publications, Box Office, and House Operations.

Purchasing Procedures

1. Contact vendor for price of item(s) to be purchased.
2. Complete the Purchase Request Form (refer to Section C.5.1.3.2.1.1 “Purchase Request Form”).
3. Submit Purchase Request Form to Business Manager (Business Manager will return the form) to begin the paperwork process.
4. Upon approval from the Director or Theatre, Technical Director, Costume Shop Supervisor or the Audience Relations Specialist, purchase item using a Purchase Order, Check Issuance or Direct Billing.
5. Retain all receipts and return all paperwork to the Business Manager within 48 hours of receiving the item(s) and/or paperwork.

Requisition for Purchase Orders

Policy and procedures governing the Texas Tech University Complex's purchasing and procedures are stated in the Operating Systems and Procedures Manual. A copy of these policies and procedures is on file in the Business Manager's Office.

Student Payroll Procedures

The School of Theatre and Dance may hire students through the College Work Study Program or through the departmental production account according to each individual's contract as Student Production Assistants. Payroll information is due approximately every two weeks. Payroll procedures are determined by University policy; the School Business Office will provide students instructions on how to document worked time following hire, but Faculty and Staff supervisors must stay aware of these procedures and ensure student compliance. Students may not work more than 20 hours per week. For more information visit [<link HR>](#) [<Org chart of student workers](#)

Policies Governing the Use of Accounts

The School of Theatre and Dance maintains multiple accounts for its various activities. The School of Theatre and Dance uses the state appropriated fund for the operating of the School for its educational mission.

The Director of Theatre, along with the Production and Business managers, will manage these, and other accounts the School may establish from time to time, in accordance with the applicable University procedures. The Director of Theatre, Production Manager, and Business Manager have signature authority on accounts.

APPENDIX K: Useful Abbreviations

TTU's Acronym, Abbreviations, and Internal Glossary Terms:

<https://www.depts.ttu.edu/irim/Crosswalk/definitions.php?t=TTU>

TCVPA's Acronyms and Abbreviations Cheat Sheet

(not listed on the TTU acronym webpage, unless the acronym has an additional meaning)

Our college - You will see all of these used, but TCVPA is the most current acronym for the College and the one to use for all external communication.

TCVPA = JT & Margaret Talkington College of Visual & Performing Arts

CVPA = College of Visual & Performing Arts

VPA = Visual & Performing Arts

TTUS = Texas Tech University System

Schools:

SOM = School of Music

SOA = School of Art

SOTD = School of Theatre & Dance

T&D = Theatre & Dance

CMS = Creative Movement Studio (Dance building)

New Black Box Theatre is named: The CH Foundation Legacy of Christine DeVitt Black Box Theatre.

Terms:

DMFR = Data Management and Financial Resources (formerly AFISM = Administration and Finance Information Systems Management)

AFR = Annual Faculty Report

ARC = Arts Research Collaboratory (partnership with library)

ARC = Awards & Research Committee (TCVPA committee)

ATS = Academic Testing Services

CIP = Capital Improvement Program

CIP Code = Classification of Instructional Programs (code that is used by the state for categorization and funding of degree programs)

CPE = Comprehensive Performance Evaluation (post-tenure)

CSP = College Strategic Plan

DEI = Diversity, Equity and Inclusion

ELSAP (formerly ELPN) = East Lubbock Students Arts Promise

EOPS = Employee One-Time Payment System

ePAF = Electronic Personnel Action Form

FALC = Fine Arts Learning Community

FOAP = Fund-Organization-Account-Program (for billing purposes—we provide the account for billing within TTUS)

FOP = Fund-Organization-Program (for billing purposes on Purchase Orders for outside vendors)

HEADS = Higher Education Arts Data Services

HRC = Hiring Review Committee

IA = Institutional Advancement

LPP = Low Producing Program

NASD = National Association of Schools of Dance.
NASM = National Association of Schools of Music,
NASAD = National Association of Schools of Art and Design,
NAST = National Association of Schools of Theatre
OIA = Office of International Affairs
OPA = Office of Planning and Assessment
P-Card = Purchasing Card (TTU credit card)
PAC = TCVPA Personnel Actions Committee
PAPC = Personnel Actions Policy Committee.
PATBS = Presidential Arts Talent Based Scholarship
PO = Purchase Order
SDS = Student Disability Services
SIF – Special Instruction Fee
SLO – Student Learning Outcome
STS = Scholarship Transmittal System
T&P = Tenure and Promotion
TLPDC = Teaching Learning and Development Center
TRIP = Texas Research Incentive Program
TrUE = Center for Transformative Undergraduate Experiences
VPA-CAP = Visual & Performing Arts-College Curriculum and Procedures Committee
WTE = Web Time Entry

Other locations/campuses:

TTUHSC = Texas Tech University Health Sciences Center
ASU = Angelo State University (now part of the TTU System)

Applications:

Blackboard = learning content management system used by the University
Cornerstone = Online training signup site
Curriculog = University system that automates all curricular and catalog revision and changes
Faculty Success = formerly called Digital Measures, this University system allows faculty to input academic and professional activities electronically. Faculty should also upload course syllabi through Faculty Success. Faculty can create drafts of AFRs and other documents through Faculty Success. It is accessed through the Faculty tab of raiderlink or the OPA's website.
Nuventive Improve = University system for monitoring SLOs for all academic programs. The OPA uses it to manage assessment and quality improvement.
OneDrive = Microsoft's online cloud storage system used by the School
SharePoint = Microsoft's document-sharing and communication system used by the School (spine of Microsoft Teams). The School's SharePoint Site.
TeamApp = used to request access to TechBuy, Finance Signature Authority, HR Reports, ePAF and WTE (web time entry)
Teams = Microsoft's collaboration and communication application; many School and College functions are facilitated through Teams. Accessed through Microsoft Office. Your area should orient you to which Teams you need access.
TechBuy = Shopping mechanism used by TTU

APPENDIX L

DESCRIPTION OF DUTIES OF SPECIFIC AREA HEAD PER DISCIPLINE UPDATED:

Head of Dance, School of Theatre and Dance

The Head of Dance should be someone with vision and ambition, someone who has worked in the professional field of dance and understands the nature of the profession and how it is evolving, someone who understands what tools and knowledge current students of dance may need to have in order to succeed beyond their formal education, in various paths, and not just locally, but also nationally and even internationally. The Head of Dance should work with the Director of the School of Theatre and Dance to reinforce and create local, national and international partnerships for the school and new opportunities for both school, faculty and students. The Head of Dance should be able to inspire faculty, staff and students and be able to envision and work towards multi-year objectives for the school.

A partial list of responsibilities include:

Programs and curricula:

- Represent dance and vote on behalf of TTU at the *National Association of Schools of Dance's* (NASD's) annual meeting.
- Maintain NASD and accrediting activity reporting: update NASD Head's Data Survey, the NASD Affirmation Statement as well as the NASD Accreditation Audit for TTU annually.
- Set up the Accreditation site visit with NASD and visiting representatives. This would entail deciding on site-visit dates, communicating beforehand with the visitors. Creating a schedule where the visitors have the chance to see as many majors' courses as possible, student choreography and performance, look at facilities, meet with T&D staff and faculty, dance students, the Head of Dance and the Director of the School of Theatre and Dance.
- Oversee the BA in Dance (major/minor), BFA in Dance degree programs (both with dance faculty and the Undergraduate Advisor) and the MA in Dance Studies degree program (The latter with the dance faculty, the graduate dance advisor and the Graduate Admissions and Recruitment Coordinator).
- Coordinate curriculum proposals and revisions (support and develop new courses, support and/or oversee *Curriculog* entries for new courses and more).
- Annually evaluate program Student Learning Outcomes (SLC) and methods of assessment, gather data and report for *Nuventive Improve* (formerly *TracDat*).

Scheduling/Facilities:

- Coordinate dance course rotation with dance faculty. Make sure that all courses have adequate student enrollment and take action if they do not.
- Coordinate adjunct instruction. Determine when needed and create and post job descriptions and interview job applicants for adjuncts and guest faculty.
- Coordinate course schedules with the School of Theatre and Dance (location, time, day).
- Be point person for technical issues at the Creative Movement Studio.

Students, including recruitment, admission, enrollment, retention:

- Nominate and determine student scholarship recipients together with full-time dance faculty and attend scholarship committee meetings.

- Maintain regular communication with Undergraduate Advisor about student concerns, course rotation, BFA and BA major/minor degree plans and more.
- Maintain regular communication with the Graduate Admissions and Recruitment Coordinator on Graduate student recruitment efforts and together with the graduate dance faculty make decisions on incoming MA Dance students.
- Manage student issues within the area of dance. Serve as primary point-of-contact for student issue reporting.
- Make sure that information on *Accept'd* (The College application and audition platform) is updated every semester– communicate with the College recruitment officer about any necessary changes.
- Write and distribute audition result letters to incoming BA major/minor and BFA dance students.
- Actively recruit for the dance program at the *National High school festival* and additional state events annually.
- Coordinate faculty participation in recruitment events.
- Monitor and follow-up on new student recruitment.
- Coordinate Bachelor of Arts Dance majors and Bachelor of Fine Arts end of semester meetings with the administrative assistant and full-time dance faculty to discuss with each student separately their academic, creative and technical progress.
- Coordinate auditions for incoming students every semester with the Head of Musical Theatre, the administrative assistant and full-time dance faculty.
- Coordinate *juries* for current students every semester with the administrative assistant and full-time dance faculty.
- Create together with the Administrative Assistant and dance faculty the agenda for the Dance major/minor meetings and coordinate those meetings at the beginning of each semester.

Marketing, promotions, communications:

- Continually monitor accuracy of programmatic information that appears on the Dance program's webpages, in marketing materials and in graduate and undergraduate handbooks.
- Work closely with the Director of Marketing and Communication on PR material for the Dance program (to include website and advertising photos, video, language and more). This can entail setting up photo shoots, going through production photos to choose the ones that effectively reflect the aesthetic direction of the program, coordinate video shoots, invent new projects for marketing.
- Write monthly "On Pointe" newsletter on behalf of the program, which is distributed to the School of Theatre and Dance's social media platforms as well as to an email list. This newsletter provides a window into the work that current faculty and students are engaged in and can help with recruitment efforts.
- Work with the Administrative Assistant in Dance and Dance faculty on social media announcements.
- Serve as the central point of communication regarding announcements and other information that represents the majority of the dance faculty to the dance students and to the Director of the School of Theatre and Dance.
- Work with the Director of Development at the College to help facilitate fundraising opportunities and events when needed.

Faculty and Guest artists:

- Schedule regular dance faculty meetings, maintain area faculty task lists, and meeting agendas and minutes
- Check in with and mentor faculty when needed and requested.

- Recruit/invite, coordinate and shape residencies with dance guest artists and teachers. Write letters of invitation/agreement, negotiate fee/payment, create schedule, reach out to a broad community to facilitate partnerships and coordinate a dinner for the visiting artist.
- Communicate with production and technical teams and remain informed on details regarding annual dance productions: *Fall Dance* (Fall) and *Dancetech* (Spring). In the future, a new Head of Dance ought to take on the role as Artistic Director of *DanceTech* during the first year as Head of Dance, so that there is an in depth understanding of the nature of the production. As Artistic Director, the Head of Dance would be in charge of production meetings together with the production team, coordinate rehearsal schedules, coordinate tech/dress and performance schedules together with the production team and shape the overall arc of the performance by determining order of works and potential guest artists.
- Chair area startup and area meetings as needed.

Administrative/other:

- Coordinate the weekly work schedule for the two administrative assistants in the dance program and meet with the administrative assistants once a week.
- Meet on a regular basis with the Director of the School as well as with the Associate Chair on school/faculty/student issues.
- Maintain a record of all area-specific documentation in the Dance Area Faculty *Sharepoint*.
- Advise the Director of the School of Theatre and Dance on submissions for *Transfer Equivalency*.
- Serve on the Scholarship Committee.
- Serve on the Undergraduate Committee.
- Serve on the Kitchen Cabinet Committee.
- Advise (when asked) and work with the Director of the *Presidential Lecture & Performance Series* at TTU on Dance companies and subsequent residencies.
- Be engaged professionally outside of the University.
- Teach in the program, create new courses and potentially new degree tracks.
- Write reference letters for current students and alumnae.
- Stay on top of daily email communication.

Head of Theatre History, Theory, and Criticism

Duties:

- set rotation of H/T/C and doctoral core courses in consultation with area faculty & school director
- set course schedules with help of the school's advising team
- coordinate proposals for new courses and/or curriculum revisions
- oversee all aspects of MA program, including recruiting, curriculum, and reporting
- assist the Graduate Advisor in recruitment efforts aimed at growing the doctoral program
- participate in the process by which graduate students are awarded assistantships and scholarships
- attend or be represented at key conference recruiting venues
- chair regular meetings of area faculty
- organize collective mentoring events for area students
- maintain regular contact with area students, making them aware of scholarly and career opportunities
- assist director with accreditation reporting about the area and the MA program, Committee Membership

- Executive Committee
- TA/GPTI Committee

Head of Design, School of Theatre and Dance

Duties – Academic:

- coordinate BFA and MFA design/technology degree programs
- coordinate curriculum proposals and revisions
- manage data collection and reporting of BFA/MFA review reports
- write and distribute BFA jury result letters
- evaluate program SLOs and methods of assessment, gather data and report for Nuventive Improve (formerly TracDat)
- coordinate area course rotation with area faculty and the SoTaD director
- coordinate course schedules with the School's advising team
- assist in TA/GPTI and scholarship adjudication
- continually monitor accuracy of programmatic information that appears on the website, marketing materials, and graduate and undergraduate handbooks for content accuracy
- maintain regular communication with the School's advising team
- manage student issues within the area of design
- represent SoTaD at recruiting and conference events
- chair startup and area meetings, as needed
- NAST and accrediting activity reporting
- Budget Negotiation

Duties – Academic/Production:

- recommend the appointment of all student designers and assistant technical staff positions, in consultation with the design faculty
- oversee the design and design execution of all School productions, ensuring aesthetic quality of all visual elements are coordinated and unified with other aspects of the productions, and ensures the designs can be completed within the capabilities of the faculty, staff, and resources (from operations manual)
- oversee the evolution of the concept and style of each production by consulting the director and designers (from operations manual)
- maintain regular communication with the School's production manager and production staff
- coordinate and oversee area meetings, as needed

Committees:

- Scholarship Committee
- Executive Committee
- TA/GPTI Committee
- Curriculum Committee

Associate Head of Design, School of Theatre and Dance

Duties – Academic:

- coordinate BFA and MFA design/technology degree programs

- oversee scheduling of BFA/MFA juries and reviews
- coordinate area course rotation with area faculty and the SoTaD director
- manage student issues within the area of design
- represent SoTaD at recruiting and conference events
- facilitate design lunch meetings with faculty, staff, and students
- chair startup and area meetings, as needed, filling in for Head of Design when absent
- Wild Wind/Marfa advisement
- Budget negotiation

Duties – Academic/Production:

- recommend the appointment of all student designers and assistant technical staff positions, in consultation with the design faculty
- oversee the design and design execution of all School productions, ensuring aesthetic quality of all visual elements are coordinated and unified with other aspects of the productions, and ensures the designs can be completed within the capabilities of the faculty, staff, and resources (from operations manual)

Committees:

- Student Affairs Committee

Head of Playwriting, School of Theatre and Dance

Duties

- set rotation of playwriting courses in consultation with area faculty and school director
- set course schedules with help of the school's advising team
- evaluate program SLOs and methods of assessment, gather data, and report for Nuventive Improve
- coordinate proposals for new courses and/or curriculum revisions
- oversee all aspects of MFA Playwriting program, including recruiting, curriculum, and reporting
- assist the Graduate Advisor in recruitment efforts aimed at growing the MFA program
- assist in TA/GPTI and scholarship adjudication
- supervise Graduate Assistants teaching undergraduate playwriting courses
- attend or be represented at key conference recruiting venues
- maintain regular contact with area students, making them aware of scholarly and career opportunities
- facilitate membership for students in professional organizations
- assist director with accreditation reporting about the area and the MFA program
- manage student issues within the area of playwriting

Duties – Academic/Production

- Assist with selection of student plays for inclusion in Frontier Festival. Meet regularly with the playwrights whose work has been selected to consult on rewrites and rehearsal process.
- Assist with selection of student plays for inclusion in the Mainstage and New Voices Series. Meet regularly with playwrights in production to consult on rewrites and rehearsal process.
- Wildwind advisement

GENERAL CYCLE OF AREA HEAD DUTIES

	TIMELINE OF ACTIVITIES	INFLUX OF ACTIVITY OF COMMITTEE	OTHER DUTIES
MAY	BFA/MFA REVIEWS FINAL RECRUITMENT PUSH FINALIZE SCHOLARSHIPS SPRING COURSES- DRAFT SUBMIT NUVENTIVE DATA FALL HIRE CONFIRMATION CONFIRM PRODUCTION ASSIGNMENTS	SCHOLARSHIPS RECRUITMENT	EMAIL MARK WITH STUDENT SUMMER EMPLOYMENT INFO FOR NEWSLETTER
JULY	PERIODIC RECRUITMENT		NEW GRADUATE STUDENT CHECK-IN NEW HIRE CHECK-IN
AUGUST	START UP WEEK CALENDAR AND AGENDAS CONFERENCE DATES CONFIRMATION OF RECRUITMENT ACTIVITIES INITIAL GOALS	RECRUITMENT	WELCOME EMAIL TO STUDENTS
SEPTEMBER	CONFIRM SPRING AND FALL SCHEDULES OPEN HOUSE		REVIEW DATES AND INFORMATION
OCTOBER	SPRING GRADUATE ADVISING		
NOVEMBER	ADDITIONAL STUDENT ADVISING BEGIN GRADUATE RECRUITMENT SPRING JURIES	SEASON SELECTION	MFA/BFA REVIEW EMAIL
DECEMBER	BFA/MFA REVIEWS PREPARE AWARD SUBMISSIONS GRADUATE STUDENT THESIS ORIENTATION	FALL COURSES/CURRICULUM SEASON SELECTION	STUDENT EMAIL-START SUMMER APPS
JANUARY	URTA SUBMIT NUVENTIVE DATA	SEASON SELECTION	FOLLOW UP WITH RECRUITS KCACTF PARTICIPATION
FEBRUARY	KCACTF SCHOLARSHIP APPS DUE GRADUATE FUNDING JUSTIFICATIONS DUE	SEASON SELECTION RECRUITMENT SCHOLARSHIPS	FOLLOW UP WITH RECRUITS
MARCH	GRADUATE APPLICATIONS DUE USITT	SEASON SELECTION RECRUITMENT	PRODUCTION ASSIGNMENT INTEREST EMAIL GRADUATE STUDENT THESIS FOLLOW-UP
APRIL	DESIGN ASSIGNMENTS BFA JURIES BFA/MFA REVIEWS STUDENT ADVISING FOR FALL	THESIS COMMITTEES	SEND EMAIL TO DEPT ABOUT THESIS PRES

Appendix M: Standing Committee Structure (Academic Year 2023-2024)

The School of Theatre & Dance annually reviews its standing committee structure and revises it as needed to ensure the needs of School are met by faculty and staff service.

ADVISORY COMMITTEE

~~The Advisory Committee, voted on by the faculty and staff, rotates every two years to optimize shared governance. It provides leadership advice when necessary to the director in student, faculty, and staff issues; faculty and staff awards; travel (when there are questions or the request exceeds allowed amounts); leave requests; annual assessment (if there are special questions or issues); and workload assessments.~~

EXECUTIVE COMMITTEE

The Executive Committee is usually composed of all area heads and, when appropriate to the conversation, staff, and students.

THE PERSONNEL COMMITTEE

The Personnel Committee meets as often as needed especially to provide mentorship for third-year reviews, annual visits to evaluate new faculty members, and to guide/support tenure and promotion. Responsibilities include:

- Establishing Mentor Committees and classroom visits
- ~~• Arbitration Matters advise the make-up of arbitration Committee and forward to Director of School of Theatre & Dance~~
- Helping with Tenure/Promotion committees and schedules

CURRICULUM COMMITTEE

The Curriculum Committee is chaired by the Associate Director of Curricula, coordinating all matters related to curricular growth and change. Members of the committee also guide the establishment of new certificates, such as dramaturgy, media/theory, new play development, playwriting, and technical direction. Members serve three-year terms.

The Curriculum Committee is chaired by the Associate Director responsible for Curricular Matters, coordinating all matters related to curricular growth and change. They also will:

- Guide the establishment of new certificates, including dramaturgy, media/theory, new play development, playwriting, and technical direction, among others. This year, we plan to establish three new certificates.
- Ideally, the Curriculum Committee meets every other week.
- After individual areas, serves as an approving body for course creation and revisions to existing courses
- Acts as a central source to ensure school-wide course and degree-track cohesion, including support of any necessary progressive shifts

STUDENT AFFAIRS

The Student Affairs Committee, chaired by the Associate Director of Students, meets to help better the climate and growth of the program. They coordinate recruiting and retention and select co-curricular or student-centered events. Both the graduate and undergraduate liaisons will report to the Student Affairs Committee, who will consult with appropriate areas and/or the Executive Committee; support signature programs; and encourage cross pollination between disciplines, areas, and programs.

RECRUITMENT AND RETENTION: Each area should suggest best means of recruiting for their appropriate disciplines; then, the Student Affairs committee will put together a matrix that identifies the proposed recruiting schedules, and the Executive Committee, with advice from the School as a whole, will suggest the best means forward based on the budget.

- Organize the annual recruitment plan and related events including recruitment workshops, material (including swag), travel, personnel, and budget for all areas
- Disbursement of recruitment materials to area schools
- Annual analysis of strategic recruitment events for potential future attendance
- Working alongside the SOTD and College Marketing teams, craft and promote student successes (for retention), showcase, awards, etc, and new student spotlights for social media and promotion
- Planning and executing College Day(s) with the College
- Planning and executing undergraduate applications and auditions for BA Dance, BFA Acting, BFA Dance, and BFA Musical Theatre and the Dance Minor (graduate applications, interviews, and auditions organized by Area Head in coordination with Graduate Coordinators and Graduate Advisor)

SCHOOL EVENT TASK FORCE. This Body will be charged with:

- Addresses the fundamental planning of space and event content throughout the school year when faculty/staff sponsored
- Serves as a voting body to support and promote large events for student organizations
- Example events might include: Undergraduate Bash with Major/Minor Meeting, Student Banquet, BFA Callback in-person auditions, College Days

SEASON SELECTION

The Season Selection Committee is charged with programming the season of performances produced by the School of Theatre & Dance. The Committee generally includes a chair from the faculty; the Director of the School; faculty from acting/directing, arts administration, dance, design, history/theory/criticism, and playwriting; representatives from marketing and the production School; faculty who are directing in the season in development; two graduate student representatives; and three undergraduate student representatives (with at least one from dance). Student representatives are selected through processes developed by their overseeing bodies.

The Committee solicits project proposals from students through their Area Heads and directly from faculty or student representatives. The committee will evaluate these proposals; research and evaluate playscripts or musicals; and choose directors as appropriate. Decisions about programming weigh student and school needs (e.g., number of students served, representation, fulfillment of degree requirements, pedagogical

concerns, budgetary limitations, production feasibility, and timeliness of material). After determining a slate of season offerings, the Committee presents a potential season for full faculty approval.

ACCESS AND ENGAGEMENT WORKING GROUP (AEWG)

The AEWG is an ad hoc working group to explore best practices/methodologies to further our commitment to creating a welcoming environment for all that celebrates difference. In elevating the values of critical reasoning, self-reflection, investigation, inquiry, and creativity, we wish to inspire empathy and an ethical framework through which artists and scholars can most profoundly impact society.

APPENDIX N-P:

THE FOLLOWING ITEMS ARE IN PROGRESS:

N. STAFF JOB DESCRIPTIONS (OFFICIAL POSITION DESCRIPTIONS)

O. QUICK LINKS TO SOTD RESOURCES AND TEMPLATES

P. OTHER ITEMS TO EDIT/INCLUDE:

SUBSTITUTING COURSES

EXPLANATION OF COURSE ROTATION AND OFFERINGS- GENERAL POLICY

EXPERTS DIRECTORY PAGE OR LINK TO A PAGE WITH ALL OF THE SYLLABI AND
FACULTY CV'S

APPENDIX Q: T & P Rubrics

SCHOOL OF THEATRE & DANCE

Acting/Directing, Arts Administration, Dance – Research

The Director will consider selectivity/peer review and scholarly/artistic impact as key criteria in assessing a faculty member's research effort. Members of faculty tenure and promotion guidance committees may be consulted as appropriate. The Director will ascertain the general trajectory of work and reward professional growth or improvement over a rolling three-year period, as specified by OP 32.32. Although a faculty member's record may include many types of activities, the four levels of assessment may generally be determined as follows:

Does Not Meet Expectations (DNME)	Meets Expectations (ME)	Exceeds Expectations (EE)	Far Exceeds Expectations (FEE)
No activity, insufficient activity, or a preponderance of activity in Ranking 1 and 2	A preponderance of activity in Ranking 3	A preponderance of activity in Ranking 4	An achievement of the highest level of selectivity/impact, or a preponderance of activity in Ranking 5

In the Research category, "Meets Expectations" indicates that a faculty member is producing at a satisfactory level. "Exceeds Expectations" is an assessment that a typical faculty member should strive to receive every several years; it typically marks the completion of a significant project or a period of exceptional achievement. "Far Exceeds Expectations" is an assessment that might typically be awarded a few times over the entire span of a faculty member's career to mark accomplishments of a highly prestigious nature.

NB: A successful tenure and/or promotion application will show, at minimum, typical assessments of ME with an acceptable number of scholarly activities ranked 4 or 5 over the probationary period.

Ranking 1 Research showing an insignificant level of selectivity, impact, and/or quality	Ranking 2 Research showing a low level of selectivity, impact, and/or quality	Ranking 3 Research of a moderate level of selectivity, impact, and quality	Ranking 4 Research of a high level of selectivity, impact, and quality	Ranking 5 Research of the highest level of selectivity, impact, and quality
<p>1. Failure to engage in or maintain a level of research/creative activity that demonstrates the professional excellence and growth expected of a tenured faculty member or a faculty member progressing toward tenure</p> <p>2. Publications, research, exhibitions, performances, or other research/creative activity-related projects exhibiting a low level of</p>	<p>4. Submission of internal grant proposals</p>	<p>5. Performances, recordings, theatrical productions, publications, exhibitions, or other discipline-specific work presented in/published by/commissioned for companies, galleries, museums, academic journals, presses, and other such venues, exhibiting a moderate level of selectivity (as evidenced by acceptance rate, juror credentials, prestige of venue, level of peer-review, scope of impact or coverage, etc.)</p> <p>6. Submission of substantial external government/foundation grants</p>	<p>10. Performances, recordings, theatrical productions, publications, exhibitions, or other discipline-specific work presented in/published by/commissioned for companies, galleries, museums, academic journals, presses, and other such venues, exhibiting a high level of selectivity (as evidenced by acceptance rate, juror credentials, prestige of venue, level of</p>	<p>16. Performances, recordings, theatrical productions, publications, exhibitions, or other discipline-specific work presented in/published by/commissioned for companies, galleries, museums, academic journals, presses, and other such venues, exhibiting the highest level of selectivity (as evidenced by acceptance rate, juror credentials, prestige of venue, level of peer-review, scope of</p>

<p>involvement, scholarship, or peer-review that are not balanced by research projects of a high level of selectivity</p> <p>3. <i>Other discipline-specific research and creative work of comparable merit in this category, determined by the Director</i></p>		<p>7. Internal University grant award</p> <p>8. Invited or commissioned lectures, masterclasses, workshops, concerts, compositions, artworks, or other discipline-presentations at professional conferences, professional or educational institutions, or performance venues</p> <p>9. <i>Other discipline-specific research and creative work of comparable merit in this category, or equivalent credit for ongoing projects, given at the discretion of the Director</i></p>	<p>peer-review, scope of impact or coverage, etc.)</p> <p>11. Substantial external grant award</p> <p>12. Significant TTU award for scholarship, creative research, or performance excellence</p> <p>13. Presentation, commission, and/or publication of significant collaborative or inter-disciplinary research projects</p> <p>14. Invited or commissioned lectures, masterclasses, workshops, concerts, compositions, artworks, or other discipline-presentations at prestigious (per disciplinary</p>	<p>impact or coverage, etc.)</p> <p>17. Major external government or foundation grant award</p> <p>18. Receipt of a significant, national award (including KCACTF Meritorious Achievement Award) for scholarship, creative research, or performance excellence</p> <p>19. Receipt of a <u>Targeted External Award for Faculty</u></p> <p>20. Presentation, commission, and/or publication of significant collaborative or inter-disciplinary research projects by the most selective venues (including conferences,</p>
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			<p>standards) professional conferences, professional or educational institutions, or performance venues</p> <p>15. <i>Other discipline- specific work of comparable merit in this category, or equivalent credit for ongoing projects, given at the discretion of the Director</i></p>	<p>festivals, galleries, journals)</p> <p>21. Invited or commissioned lectures, masterclasses, workshops, concerts, compositions, artworks, or other discipline- presentations at significant and highly selective prestigious (per disciplinary standards) professional conferences, professional or educational institutions, or performance venues</p> <p>22. National recognition for leadership of outreach and engagement activities related to a research and/or creative agenda</p>
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				<i>23. Other discipline-specific work of comparable merit in this category, determined by the Director</i>
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- Explanatory notes concerning practices specific to the disciplines represented in this rubric are included when necessary.
- The assignment of specific national awards and recognitions to specific rankings reflects the availability of such awards and recognitions to faculty members practicing in the disciplines.
- Commissions of a single piece of research or creative work from different venues is common in our fields. Such commissions should be considered/ranked individually. Likewise, repeat commissions of additional work from the same venue should also be considered/ranked individually.
- For additional information, please consult ranked lists of journals/publishers, venues, and grants/awards that are attached to this document.

SCHOOL OF THEATRE & DANCE

Acting/Directing, Arts Administration, Dance – Teaching

The Director will consider student and peer evaluations, evidence of student success, and instructional quality as key criteria in assessing a faculty member's teaching effort. The Director will ascertain the general trajectory of work and reward professional growth or improvement over a rolling three-year period, as specified by OP 32.32. A successful tenure and/or promotion application will show consistent assessments of ME or higher in Teaching over the probationary period. Although a faculty member's record may include many types of activities, the four levels of assessment may generally be determined as follows:

<p>Does Not Meet Expectations (DNME) Teaching receiving low student/peer evaluations and showing little evidence of student success or instructional quality</p>	<p>Meets Expectations (ME) Teaching receiving moderate student/peer evaluations and showing solid evidence of student success and instructional quality</p>	<p>Exceeds Expectations (EE) Teaching receiving high student/peer evaluations and showing sustained evidence of student success and instructional quality</p>	<p>Far Exceeds Expectations (FEE) Teaching receiving the highest student/peer evaluations and showing evidence of extraordinary student success and instructional quality</p>
<p>24. Failure to teach expected course load 25. Ineffective teaching, as evidenced by such measures as negative peer/student evaluations (without explanation); low quality student work; unwillingness to stay abreast of current scholarly, creative, or pedagogical research in the field of study; or course content that is</p>	<p>28. Appropriate course load for position 29. Effective undergraduate and/or graduate teaching, as evidenced by such measures as strong peer/student evaluations; high-quality student work; staying abreast of current scholarly, creative, or pedagogical research in the field of study</p>	<p>34. Excellent undergraduate and/or graduate teaching, as evidenced by such measures as excellent peer/student evaluations; high-quality student work; or implementation of current scholarly, creative, or pedagogical research in the field of study 35. Revision of curricular (or other substantial)</p>	<p>41. Superior undergraduate and/or graduate teaching, as evidenced by such measures as superior peer/student evaluations; student work of the highest quality; or development of scholarly, creative, or pedagogical research in the field of study that is adopted and/or recognized by other colleagues in the discipline</p>

<p>inaccurate, irrelevant, or out-of-date*</p> <p>26. Lack of participation in activities in support of teaching, such as recruiting, advising, service on student committees</p> <p>27. <i>Other equivalent items in this ranking, determined by the Director</i></p>	<p>30. Development and implementation of new courses to respond to current needs and trends</p> <p>31. Strong record of activities in support of teaching, such as mentoring, advising, serving on undergraduate and graduate student committees or review panels, participation in teaching development workshops</p> <p>32. Participation in outreach and engagement activities related to teaching</p> <p>33. <i>Other equivalent items in this ranking; credit for significant course overloads given at the discretion of the Director</i></p>	<p>programs to respond to current needs and trends</p> <p>36. Excellent record of activities in support of teaching, such as mentoring students to completion of projects, chairing undergraduate and graduate student thesis and/or dissertation committees, leadership of teaching development workshops.</p> <p>37. Record of student career success as measured by student employment in high-profile positions, placement in selective graduate schools, receipt of fellowships, awards, exhibitions, etc.**</p> <p>38. Leadership of outreach and engagement activities related to teaching</p> <p>39. Competitive TTU teaching award</p>	<p>42. Development and implementation of new degree (or other substantial) programs to respond to current needs and trends</p> <p>43. Superior record of activities in support of teaching, such as mentoring students whose work is selected for presentation outside of TTU, co-writing (with students) and/or co-developing (with students) research or creative activity selected for publication or presentation by and in highly selective venues**</p> <p>44. Sustained record of student career success as measured by student employment in high-profile positions, placement in selective graduate schools, receipt of fellowships, awards, exhibitions, etc.**</p>
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		40. <i>Other equivalent items in this ranking; credit for significant course overloads given at the discretion of the Director</i>	45. National or international teaching award 46. National recognition for leadership of outreach and engagement activities related to a research and/or creative agenda. 47. <i>Other equivalent items in this ranking, determined by the Director</i>
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*The College should ask that the “Improvement of Instruction” field (under Teaching) be included in the Annual Report that is generated by Digital Measures.

**Duplications of such success should not be counted in subsequent years.

SCHOOL OF THEATRE & DANCE

Acting/Directing, Arts Administration, Dance – Service

The Director will consider service to the School, College, University, Profession, and Community as key criteria in assessing a faculty member's service effort. The Director will ascertain the general trajectory of work and reward professional growth or improvement over a rolling three-year period, as specified by OP 32.32. A successful tenure and/or promotion application will show consistent assessments of ME or higher in Service over the probationary period. Although a faculty member's record may include many types of activities, the four levels of assessment may generally be determined as follows:

Does Not Meet Expectations (DNME) Low level of service to the School, College, University, Profession, and Community	Meets Expectations (ME) Moderate level of service to the School, College, University, Profession, and Community	Exceeds Expectations (EE) High level of service to the School, College, University, Profession, and Community	Far Exceeds Expectations (FEE) Highest level of service to the School, College, University, Profession, and Community
<ul style="list-style-type: none"> Lack of participation in activities such as faculty/division meetings and membership on School, College and/or University committees Lack of participation in activities that support teaching and research, such as recruiting, equipment/studio management, community outreach, etc. <i>Other activities of comparable merit in this</i> 	<ul style="list-style-type: none"> Participation in faculty service activities at the School, College, and/or University levels as a committee member Active participation in activities that support service, such as recruiting, hosting guest artists and speakers, adjudicating competitions, organizing internal symposia and concert series, curating or adjudicating artistic 	<ul style="list-style-type: none"> Participation in faculty service activities at the School, College, and/or University levels as a committee chair or in other leadership role Leadership of activities that support service, such as recruiting, hosting guest artists and speakers, adjudicating competitions, organizing internal symposia and concert series, curating or adjudicating artistic events, web design, 	<ul style="list-style-type: none"> Presidency (or equivalent) role in a major professional organization Highly significant external award recognizing service to the profession Invitation to serve as a juror, adjudicator, curator of an event of major significance to the discipline Organizer of conference, festival, exhibition, or

<p><i>category, determined by the Director</i></p>	<p>events, web design, managing laboratories or equipment, etc.</p> <ul style="list-style-type: none"> • A leadership role in student organizations or programs, community outreach projects, study abroad programs • Participation in outreach and engagement activities related to service • <i>Other activities of comparable merit in this category, determined by the Director</i> 	<p>managing laboratories or equipment, etc.</p> <ul style="list-style-type: none"> • Leadership role in a professional organization • Supervision of student travel associated with university business • Leadership of outreach and engagement activities related to service • TTU or community award for service • Invitation to serve as a juror, adjudicator, curator of an event of significance to the discipline • Principal investigator of significant outreach project • <i>Other activities of comparable merit in this category, determined by the Director</i> 	<p>symposium of significance to the profession</p> <ul style="list-style-type: none"> • National recognition of leadership of outreach and engagement activities related to service • <i>Other activities of comparable merit in this category, determined by the Director</i>
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APPENDIX R: T & P Rubrics

SCHOOL OF THEATRE & DANCE

Design – Research

The Director will consider selectivity/peer review and scholarly/artistic impact as key criteria in assessing a faculty member's research effort. Members of faculty tenure and promotion guidance committees may be consulted as appropriate. The Director will ascertain the general trajectory of work and reward professional growth or improvement over a rolling three-year period, as specified by OP 32.32. Although a faculty member's record may include many types of activities, the four levels of assessment may generally be determined as follows:

Does Not Meet Expectations (DNME)	Meets Expectations (ME)	Exceeds Expectations (EE)	Far Exceeds Expectations (FEE)
No activity, insufficient activity, or a preponderance of activity in Ranking 1 and 2	A preponderance of activity in Ranking 3	A preponderance of activity in Ranking 4	An achievement of the highest level of selectivity/impact, or a preponderance of activity in Ranking 5

In the Research category, “Meets Expectations” indicates that a faculty member is producing at a satisfactory level. “Exceeds Expectations” is an assessment that a typical faculty member should strive to receive every several years; it typically marks the completion of a significant project or a period of exceptional achievement. “Far Exceeds Expectations” is an assessment that might typically be awarded a few times over the entire span of a faculty member's career to mark accomplishments of a highly prestigious nature.

NB: A successful tenure and/or promotion application will show, at minimum, typical assessments of ME with an acceptable number of scholarly activities ranked 4 or 5 over the probationary period.

Ranking 1 Research showing an insignificant level of selectivity, impact, and/or quality	Ranking 2 Research showing a low level of selectivity,	Ranking 3 Research of a moderate level of selectivity, impact, and quality	Ranking 4 Research of a high level of selectivity, impact, and quality	Ranking 5 Research of the highest level of selectivity, impact, and quality
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	impact, and/or quality			
<p>48. Failure to engage in or maintain a level of research/creative activity that demonstrates the professional excellence and growth expected of a tenured faculty member or a faculty member progressing toward tenure</p> <p>49. Publications, research, exhibitions, performances, or other research/creative activity-related projects exhibiting a low level of involvement, scholarship, or peer-review that are not balanced by research projects of a high level of selectivity</p> <p>50. <i>Other discipline-specific research and creative</i></p>	<p>51. Submission of internal grant proposals</p>	<p>52. Performances, recordings, academic theatrical productions, publications, exhibitions, archiving, photography, reviews, or other discipline-specific work presented in/published by/commissioned for companies, galleries, museums, academic journals, presses, and other such venues, exhibiting a moderate level of selectivity (as evidenced by acceptance rate, juror credentials, prestige of venue, level of peer-review, scope of impact or coverage, etc.)</p> <p>53. Published research from major collaborative or inter-disciplinary research projects</p> <p>54. Invited or commissioned lectures, masterclasses, workshops, concerts, compositions, artworks, or other discipline-presentations at</p>	<p>58. Performances, recordings, theatrical productions, publications, exhibitions, archiving, photography, reviews, or other discipline-specific work presented in/published by/commissioned for companies, galleries, museums, academic journals, presses, and other such venues, exhibiting a high level of selectivity (as evidenced by acceptance rate, juror credentials, prestige of venue, level of peer-review, scope of impact or coverage, etc.)</p> <p>59. Published research from highly significant collaborative or inter-disciplinary research projects</p> <p>60. Substantial external grant award</p> <p>61. Receipt of a KCACTF Meritorious Achievement Award for scholarship, creative research, or performance excellence.</p> <p>62. Significant TTU award for scholarship, creative research, or performance excellence</p> <p>63. Presentation, commission, and/or publication of significant collaborative or inter-disciplinary research projects</p>	<p>66. Performances, recordings, theatrical productions, publications, exhibitions, archiving, photography, reviews, or other discipline-specific work presented in/published by/commissioned for companies, galleries, museums, academic journals, presses, and other such venues, exhibiting the highest level of selectivity (as evidenced by acceptance rate, juror credentials, prestige of venue, level of peer-review, scope of impact or coverage, etc.)</p> <p>67. Major external governmental or foundation grant</p> <p>68. Receipt of a significant, national award for scholarship, creative research, or performance excellence</p> <p>69. Receipt of a <u>Targeted External Award for Faculty</u></p> <p>70. Presentation, commission, and/or publication of significant collaborative or inter-disciplinary research projects by the most selective venues (including conferences, festivals, galleries, journals)</p>

<p><i>work of comparable merit in this category, determined by the Director</i></p>		<p>professional conferences, professional or educational institutions, or performance venues</p> <p>55. Submission of substantial external government/foundation grants</p> <p>56. Internal University grant award</p> <p>57. <i>Other discipline-specific research and creative work of comparable merit in this category, or equivalent credit for ongoing projects, given at the discretion of the Director</i></p>	<p>64. Invited or commissioned lectures, masterclasses, workshops, concerts, compositions, artworks, or other discipline-presentations at prestigious (per disciplinary standards) professional conferences, professional or educational institutions, or performance venues</p> <p>65. <i>Other awards, publications, performances, directorial work, exhibitions, curatorial work, research-related activity, or discipline-specific work of comparable merit in this category, or equivalent credit for ongoing projects, given at the discretion of the Director</i></p>	<p>71. Invited or commissioned lectures, masterclasses, workshops, concerts, compositions, artworks, or other discipline-presentations at significant and highly selective prestigious (per disciplinary standards) professional conferences, professional or educational institutions, or performance venues</p> <p>72. Major book or other lengthy creative project published/performed/released by the most prestigious publishers/performing organizations/companies in the profession</p> <p>73. <i>Other awards, publications, performances, directorial work, exhibitions, curatorial work, research-related activity, or discipline-specific work of comparable merit in this category, determined by the Director</i></p>
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- Explanatory notes concerning practices specific to the disciplines represented in this rubric are included when necessary.
- The assignment of specific national awards and recognitions to specific rankings reflects the availability of such awards and recognitions to faculty members practicing in the disciplines.
- Commissions of a single piece of research or creative work from different venues is common in our fields. Such commissions should be considered/ranked individually. Likewise, repeat commissions of additional work from the same venue should also be considered/ranked individually.
- For additional information, please consult ranked lists of journals/publishers, venues, and grants/awards that are attached to this document.

SCHOOL OF THEATRE & DANCE

Design – Teaching

The Director will consider student and peer evaluations, evidence of student success, and instructional quality as key criteria in assessing a faculty member's teaching effort. The Director will ascertain the general trajectory of work and reward professional growth or improvement over a rolling three-year period, as specified by OP 32.32. A successful tenure and/or promotion application will show consistent assessments of ME or higher in Teaching over the probationary period. Although a faculty member's record may include many types of activities, the four levels of assessment may generally be determined as follows:

Does Not Meet Expectations (DNME) Teaching receiving low student/peer evaluations and showing little evidence of student success or instructional quality	Meets Expectations (ME) Teaching receiving moderate student/peer evaluations and showing solid evidence of student success and instructional quality	Exceeds Expectations (EE) Teaching receiving high student/peer evaluations and showing sustained evidence of student success and instructional quality	Far Exceeds Expectations (FEE) Teaching receiving the highest student/peer evaluations and showing evidence of extraordinary student success and instructional quality
<p>74. Failure to teach expected course load</p> <p>75. Ineffective teaching, as evidenced by such measures as negative peer/student evaluations (without explanation); low quality student work; unwillingness to stay abreast of current scholarly, creative, or pedagogical research in the field of study; or course content that is inaccurate, irrelevant, or out-of-date*</p> <p>76. Lack of participation in activities in support of teaching.</p>	<p>78. Appropriate course load for position</p> <p>79. Appropriate student designer mentorship load for position</p> <p>80. Effective undergraduate and/or graduate teaching, as evidenced by such measures as strong peer/student evaluations; high-quality student work; staying abreast of current scholarly, creative, or pedagogical research in the field of study</p> <p>81. Development and implementation of new</p>	<p>85. Excellent undergraduate and/or graduate teaching, as evidenced by such measures as excellent peer/student evaluations; high-quality student work; or implementation of current scholarly, creative, or pedagogical research in the field of study</p> <p>86. Revision of curricular (or other substantial) programs to respond to current needs and trends</p> <p>87. Excellent record of activities in support of teaching, such as mentoring students to</p>	<p>91. Superior undergraduate and/or graduate teaching, as evidenced by such measures as superior peer/student evaluations; student work of the highest quality; or development of scholarly, creative, or pedagogical research in the field of study that is adopted and/or recognized by other colleagues in the discipline</p> <p>92. Superior record of activities in support of teaching, such as mentoring students whose work is selected for</p>

<p>77. <i>Other work of comparable merit in this category, determined by the Director</i></p>	<p>courses to respond to current needs and trends</p> <p>82. Strong record of activities in support of teaching, such as mentoring, advising, serving on undergraduate and graduate student committees or review panels, participation in teaching development workshops</p> <p>83. Participation in outreach and engagement activities related to teaching</p> <p>84. <i>Other work of comparable merit in this category; credit for significant course overload given at the discretion of the Director</i></p>	<p>completion of projects, chairing undergraduate and graduate student thesis and/or dissertation committees, leadership of teaching development workshops.</p> <p>88. Record of student career success as measured by student employment in high-profile positions, placement in selective graduate schools, receipt of fellowships, awards, exhibitions, etc.**</p> <p>89. Competitive TTU teaching award</p> <p>90. <i>Other work of comparable merit in this category; credit for significant course overload given at the discretion of the Director</i></p>	<p>presentation outside of TTU, co-writing (with students) and/or co-developing (with students) research or creative activity selected for publication or presentation by and in highly selective venues**</p> <p>93. Sustained record of student career success as measured by student employment in high-profile positions, placement in selective graduate schools, receipt of fellowships, awards, exhibitions, etc.**</p> <p>94. National or international teaching award</p> <p>95. <i>Other work of comparable merit in this category, determined by the Director</i></p>
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*The College should ask that the “Improvement of Instruction” field (under Teaching) be included in the Annual Report that is generated by Digital Measures.

**Duplications of such success should not be counted in subsequent years.

SCHOOL OF THEATRE & DANCE

Design – Service

The Director will consider service to the School, College, University, Profession, and Community as key criteria in assessing a faculty member's service effort. The Director will ascertain the general trajectory of work and reward professional growth or improvement over a rolling three-year period, as specified by OP 32.32. A successful tenure and/or promotion application will show consistent assessments of ME or higher in Service over the probationary period. Although a faculty member's record may include many types of activities, the four levels of assessment may generally be determined as follows:

Does Not Meet Expectations (DNME) Low level of service to the School, College, University, Profession, and Community	Meets Expectations (ME) Moderate level of service to the School, College, University, Profession, and Community	Exceeds Expectations (EE) High level of service to the School, College, University, Profession, and Community	Far Exceeds Expectations (FEE) Highest level of service to the School, College, University, Profession, and Community
<ol style="list-style-type: none"> 1. Lack of participation in activities such as faculty/division meetings and membership on School, College and/or University committees 2. Lack of participation in activities that support service activities, such as recruiting, advising, serving on student committees, equipment/studio management, community outreach, etc. 3. <i>Other activities of comparable merit in this category, determined by the Director</i> 	<ul style="list-style-type: none"> • Participation in faculty service activities at the School, College, and/or University levels as a committee member • Active participation in activities that support service, such as recruiting, hosting guest artists and speakers, adjudicating competitions, organizing internal symposia and concert series, curating or adjudicating artistic events, web design, managing laboratories or equipment, etc. 	<ul style="list-style-type: none"> • Participation in faculty service activities at the School, College, and/or University levels as a committee chair or in other leadership role • Leadership of activities that support service, such as recruiting, hosting guest artists and speakers, adjudicating competitions, organizing internal symposia and concert series, curating or adjudicating artistic events, web design, managing laboratories or equipment, etc. • Leadership role in a professional organization 	<ul style="list-style-type: none"> • Significant leadership role in a major professional organization • Highly significant external award recognizing service to the profession • Invitation to serve as a juror, adjudicator, curator of an event of major significance to the discipline • Organizer of conference, festival, exhibition, or symposium of significance to the profession • National recognition of leadership of outreach and engagement activities related to service

	<ul style="list-style-type: none">• A leadership role in student organizations or programs, community outreach projects, study abroad programs• Participation in outreach and engagement activities related to service• <i>Other activities of comparable merit in this category, determined by the Director</i>	<ul style="list-style-type: none">• Leadership of outreach and engagement activities related to service• TTU or community award for service• Invitation to serve as a juror, adjudicator, curator of an important event to the discipline• Significant contribution to service, over and above the normal level expected of a contributing faculty member• <i>Other activities of comparable merit in this category, determined by the Director</i>	<ul style="list-style-type: none">• <i>Other activities of comparable merit in this category, determined by the Director</i>
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APPENDIX S: T & P Rubrics

SCHOOL OF THEATRE & DANCE

History/Theory/Criticism, Playwriting – Research

The Director will consider selectivity/peer review and scholarly/artistic impact as key criteria in assessing a faculty member’s research effort. Members of faculty tenure and promotion guidance committees may be consulted as appropriate. The Director will ascertain the general trajectory of work and reward professional growth or improvement over a rolling three-year period, as specified by OP 32.32. Although a faculty member’s record may include many types of activities, the four levels of assessment may generally be determined as follows:

Does Not Meet Expectations (DNME)	Meets Expectations (ME)	Exceeds Expectations (EE)	Far Exceeds Expectations (FEE)
No activity, insufficient activity, or a preponderance of activity in Ranking 1 and 2	A preponderance of activity in Ranking 3	A preponderance of activity in Ranking 4	An achievement of the highest level of selectivity/impact, or a preponderance of activity in Ranking 5

In the Research category, “Meets Expectations” indicates that a faculty member is producing at a satisfactory level. “Exceeds Expectations” is an assessment that a typical faculty member should strive to receive every several years; it typically marks the completion of a significant project or a period of exceptional achievement. “Far Exceeds Expectations” is an assessment that might typically be awarded a few times over the entire span of a faculty member’s career to mark accomplishments of a highly prestigious nature.

NB: A successful tenure and/or promotion application will show, at minimum, typical assessments of ME with an acceptable number of scholarly activities ranked 4 or 5 over the probationary period.

Ranking 1 Research showing an insignificant level of selectivity, impact, and/or quality	Ranking 2 Research showing a low level of selectivity, impact, and/or quality	Ranking 3 Research of a moderate level of selectivity, impact, and quality	Ranking 4 Research of a high level of selectivity, impact, and quality	Ranking 5 Research of the highest level of selectivity, impact, and quality
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<p>96. Failure to engage in or maintain a level of research/creative activity that demonstrates the professional excellence and growth expected of a tenured faculty member or a faculty member progressing toward tenure</p> <p>97. Publications, research, exhibitions, performances, or other research/creative activity-related projects exhibiting a low level of involvement, scholarship, or peer-review that are not balanced by research projects of a high level of selectivity</p> <p>98. <i>Other discipline-specific research and creative work of comparable merit in this</i></p>	<p>99. Submission of internal grant proposals</p>	<p>100. Substantial review of another person's article or book in a refereed journal</p> <p>101. Article in a well-regarded commercial publication</p> <p>102. Invited lecture</p> <p>103. Conference presentation on campus or reading of play script</p> <p>104. Submission of substantial external government/foundation grants</p> <p>105. Internal University grant award</p> <p>106. Direction of a production or play on campus</p> <p>107. <i>Other discipline-specific research and creative work of comparable merit in this category, or equivalent credit for ongoing projects, given at the discretion of the Director</i></p>	<p>108. Publication of a book or play script by an important publisher</p> <p>109. Publication of an article or play script in an important journal</p> <p>110. Delivery of accepted paper at a national or international conference or presentation or a reading of a play script at an off-campus venue</p> <p>111. Invited lecture</p> <p>112. Publication of instructional materials by a reputable publisher</p> <p>113. Invited residency</p> <p>114. Invited, juried, or refereed performance or collaborative event</p> <p>115. Professional award or recognition for discipline-specific work</p> <p>116. Substantial external grant award</p>	<p>119. Publication of a book or play script by a highly prestigious publisher</p> <p>120. Publication of an article or play script of substantial length in a highly prestigious national journal</p> <p>121. Publication of a highly significant pedagogical resource by a prestigious publisher</p> <p>122. Highly significant college, university, or professional award for scholarship or creative research</p> <p>123. Direction of a production or full production of a play script off at a highly prestigious venue</p> <p>124. Invited, juried, or refereed performance or collaborative event</p>
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<i>category, determined by the Director</i>			<p>117. Significant TTU award for scholarship, creative research, or performance excellence</p> <p>118. <i>Other discipline-specific research and creative work of comparable merit in this category, or equivalent credit for ongoing projects, given at the discretion of the Director</i></p>	<p>at a highly prestigious venue</p> <p>125. University, national, or international (external) grant or award of highest significance</p> <p>126. Invited professional activity that is of a featured or keynote nature at a highly respected event</p> <p>127. Major external government or foundation grant award</p> <p>128. <i>Other discipline-specific research and creative work of comparable merit in this category, determined by the Director</i></p>
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- Explanatory notes concerning practices specific to the disciplines represented in this rubric are included when necessary.
- The assignment of specific national awards and recognitions to specific rankings reflects the availability of such awards and recognitions to faculty members practicing in the disciplines.
- For additional information, please consult ranked lists of journals/publishers, venues, and grants/awards that are attached to this document.

SCHOOL OF THEATRE & DANCE

History/Theory/Criticism, Playwriting – Teaching

The Director will consider student and peer evaluations, evidence of student success, and instructional quality as key criteria in assessing a faculty member's teaching effort. The Director will ascertain the general trajectory of work and reward professional growth or improvement over a rolling three-year period, as specified by OP 32.32. A successful tenure and/or promotion application will show consistent assessments of ME or higher in Teaching over the probationary period. Although a faculty member's record may include many types of activities, the four levels of assessment may generally be determined as follows:

Does Not Meet Expectations (DNME) Teaching receiving low student/peer evaluations and showing little evidence of student success or instructional quality	Meets Expectations (ME) Teaching receiving moderate student/peer evaluations and showing solid evidence of student success and instructional quality	Exceeds Expectations (EE) Teaching receiving high student/peer evaluations and showing sustained evidence of student success and instructional quality	Far Exceeds Expectations (FEE) Teaching receiving the highest student/peer evaluations and showing evidence of extraordinary student success and instructional quality
<p>129.Failure to teach expected course load</p> <p>130.Ineffective teaching, as evidenced by such measures as negative peer/student evaluations (without explanation); low quality student work; failure to stay abreast of current scholarly, creative, or pedagogical research in the field of study; or course content that is inaccurate, irrelevant, or out-of-date*</p> <p>131.Lack of assigned participation in activities in support of teaching, such as recruiting, advising, service on student committees</p>	<p>133.Teaches a range of courses at both undergraduate and/or graduate level (if applicable)</p> <p>134.Evidence of successful teaching (high student and peer evaluations, student success)</p> <p>135.Serves on masters and doctoral committees</p> <p>136.Develops and implements new courses to respond to current needs and trends</p> <p>137.Strong record of activities in support of teaching, such as mentoring, advising, serving on undergraduate and graduate student committees or review panels, participation in teaching development workshops</p>	<p>141.Advises multiple masters and doctoral level students, including thesis and dissertation advising</p> <p>142.Develops new courses, course content, and programs (service-learning components, internships, apprenticeships)</p> <p>143.Mentors student research (written or artistic) for publication or professional production</p> <p>144.Develops and/or presents programming specific to TLPDC, Teaching Academy, or other teaching organizations</p> <p>145.Excellent undergraduate and/or graduate teaching, as evidenced by such measures</p>	<p>151.Develops and implements new degree (or other substantial) programs to respond to current needs and trends</p> <p>152.Receives major university or national teaching award (such as President's Award, Teaching Academy membership, etc.)</p> <p>153.Mentored students receive awards or prestigious internships</p> <p>154.<i>Other equivalent items in this ranking, determined by the Director</i></p>

<p>132. <i>Other equivalent items in this ranking, determined by the Director</i></p>	<p>138. Participation in outreach and engagement activities related to teaching</p> <p>139. Recruitment (as called for in position)</p> <p>140. <i>Other equivalent items in this ranking; credit for significant course overloads given at the discretion of the Director</i></p>	<p>as excellent peer/student evaluations; high-quality student work; or implementation of current scholarly, creative, or pedagogical research in the field of study</p> <p>146. Revision of curricular (or other substantial) programs to respond to current needs and trends</p> <p>147. Record of student career success as measured by student employment in high-profile positions, placement in selective graduate schools or internships, receipt of fellowships, awards, exhibitions, etc.**</p> <p>148. Leadership of outreach and engagement activities related to teaching</p> <p>149. Competitive TTU teaching award</p> <p>150. <i>Other equivalent items in this ranking; credit for significant course overloads given at the discretion of the Director</i></p>	
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*The College should ask that the “Improvement of Instruction” field (under Teaching) be included in the Annual Report that is generated by Digital Measures.

**Faculty member may have served as chair or member of student’s doctoral or thesis committee. Duplications of such success should not be counted in subsequent years.

SCHOOL OF THEATRE & DANCE

History/Theory/Criticism, Playwriting – Service

The Director will consider service to the School, College, University, Profession, and Community as key criteria in assessing a faculty member's service effort. The Director will ascertain the general trajectory of work and reward professional growth or improvement over a rolling three-year period, as specified by OP 32.32. A successful tenure and/or promotion application will show consistent assessments of ME or higher in Service over the probationary period. Although a faculty member's record may include many types of activities, the four levels of assessment may generally be determined as follows:

Does Not Meet Expectations (DNME) Low level of service to the School, College, University, Profession, and Community	Meets Expectations (ME) Moderate level of service to the School, College, University, Profession, and Community	Exceeds Expectations (EE) High level of service to the School, College, University, Profession, and Community	Far Exceeds Expectations (FEE) Highest level of service to the School, College, University, Profession, and Community
<ul style="list-style-type: none"> • Lack of participation in activities such as faculty/division meetings and membership on School, College and/or University committees • Lack of assigned participation in activities that support teaching and research, such as recruiting, equipment/studio management, 	<ul style="list-style-type: none"> • Attendance at /school faculty meetings • Participation in faculty service activities at the School, College, and/or University levels as a committee member • Committee membership in professional societies and organizations • A leadership role in student organizations or programs, community outreach projects, study abroad programs (USITT, APO) 	<ul style="list-style-type: none"> • Participation in faculty service activities at the School, College, and/or University levels as a committee chair or in other leadership role • Interdisciplinary work with other programs • Leadership position in a local, regional or state academic organization • Serves as an area coordinator or division head 	<ul style="list-style-type: none"> • Leadership position in a national or international academic organization • Brings to campus and organizes a major conference or festival • Service on national advisory board • Service on a NAST evaluative team • Highly significant external award recognizing service to the profession • Invitation to serve as a juror, adjudicator, curator

<p>community outreach, etc.</p> <ul style="list-style-type: none"> • <i>Other activities of comparable merit in this category, determined by the Director</i> 	<ul style="list-style-type: none"> • Adjudicates TTU submissions (for awards, scholarships, presentations, or grants) • Serves on committee for a local non-profit organization • Active participation in activities that support service, such as recruiting, hosting guest artists and speakers, adjudicating competitions, organizing internal symposia and concert series, curating or adjudicating artistic events, web design, managing laboratories or equipment, etc. • Participation in outreach and engagement activities related to service • <i>Other activities of comparable merit in this category, determined by the Director</i> 	<ul style="list-style-type: none"> • Adjudicates submissions externally (for awards, presentations, work on grant panels, reviewing for publishers or conferences, etc.) • Service on local, regional, or state advisory boards • Service on an on-campus departmental evaluative team • Leadership of activities that support service, such as recruiting, hosting guest artists and speakers, organizing symposia, etc. • Leadership of outreach and engagement activities related to service • TTU or community award for service • <i>Other activities of comparable merit in this category, determined by the Director</i> 	<p>of an event of major significance to the discipline</p> <ul style="list-style-type: none"> • <i>Other activities of comparable merit in this category, determined by the Director</i>
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APPENDIX S.

School of Theatre & Dance Organizational Chart 2022-2023

