

# College of Fine Arts Department of Theatre & Dance Handbook

## Rules and Procedures June 2023

### Part I. Rules for Faculty Educational Policy Making

#### A. Faculty Membership and Voting

The Department of Theatre & Dance membership with voting rights consists of the Chair and the regular, full-time tenured or tenure-eligible faculty, lecturer series faculty. Membership, with or without voting privileges, also may be extended or withdrawn (pursuant to GR VII, 5.a.) by the above Department of Theatre & Dance faculty members by 2/3rd majority vote to any person assigned to the Department for administrative, instruction, research, extension, clinical or librarian work. *Non-voting members of the full-time faculty (part-time instructors and visiting series) may be consulted on curriculum issues, production season, and other items.*

#### B. Meetings

1. Scheduling.  
Typically, Regular Meetings of the Department of Theatre & Dance Faculty members will be scheduled monthly with a minimum of six scheduled per year, with sufficient notice, during the fall and spring semesters.
2. Agenda.  
The Chair will determine the agenda for each meeting. The following is the general content of the meeting: Reading/Approval of Minutes, Information Items, Action Items, Old Business, and New Business.
3. Minutes.  
Minutes will identify the members in attendance and briefly summarize the salient points of discussion and the action(s) the Department of Theatre & Dance faculty decided, including a record of the votes (yea, nay, abstain). The Department maintains copies of the minutes, which are distributed and voted on before the next meeting.
4. Quorum.  
The presence of a simple majority of all voting members of the Department of Theatre & Dance faculty is required to vote on Department-related matters.
5. Parliamentary Procedures.  
Parliamentary procedure shall follow generally accepted procedures to guarantee a fair voice to everyone in the room, regardless of rank or tenure. Points of difference shall be decided in accordance with *Robert's Rules of Order* or other agreed-upon methods. At the Chair's discretion or upon request of a faculty member, the Chair may call for a secret ballot on a vote. Voting on issues may occur by show of hands or a written/electronic ballot. A measure passes with a simple majority. In the case of a tie, the Department Chair casts the deciding vote (department chair does not vote except in the case of a tie)

### **C. Committees**

1. **Standing Committees** within the Department of Theatre & Dance are the Curriculum Committee (chaired by the DUS), Assessment and Accreditation Committee, and Season Selection Committee. The Department Chair serves as an ex officio member of all Department committees. The Department maintains copies of the minutes of any Department Committee. A quorum is a simple majority of those eligible to vote at a meeting.
2. **Ad hoc Committees**
  - A. The Department Chair, in consultation with the Unit Faculty, may establish ad hoc committees as needed.
  - B. Before the first meeting of an ad hoc committee, the Department Chair, in consultation with the Unit Faculty, shall designate the Committee's charge, Chair, members, length of existence, and meeting frequency.

### **D. Procedures for Adoption and Amendment of Rules**

1. A 2/3rd majority of all voting members except faculty members on approved leave such as sabbatical or medical leave of the Department is required to adopt and amend for the adoption of the Department Rules and Procedures. Such absent faculty members, however, may choose to exercise their right to vote.
2. Proposed amendments to Department Rules and Procedures must be circulated to all voting members of the Department at least two weeks prior to a vote to amend the Department Policies and Procedures.
3. The Chair shall distribute the currently revised copy of these Rules and Procedures to all faculty and kept on file in the Department of Theatre & Dance office and the office of the Dean of the College of Fine Arts.

### **Appendix to Part I, Duties and Responsibilities of Administrators**

#### **1. Department Chair**

- A. The Dean of the College appoints the Chair following the procedures set down in the Governing Regulations VIII A.3 and CFA College Rules and Procedures.
- B. The term of the Chair's appointment is covered by the Governing Regulations VIII. A.
- C. The Chair's duties and responsibilities are outlined in GR VII. B. 5.
- D. The Chair shall also be responsible for the overall operation of the Department budget and create such committees as the Chair deems necessary to carry out these duties. The Chair, in consultation with the faculty, prepares and submits the budget request for the Department and administers the budget after its approval. The Chair shall present a budget report to the faculty that includes an accounting of

- expenditures and income of the preceding accounting cycle and a proposed budget allocation for the next accounting cycle at an appropriate time for review.
- E. The Chair shall also be responsible for the annual or biennial Faculty Performance Evaluations and the Annual Staff Evaluations, including all Visiting-line faculty, which are conducted according to procedures and criteria established by the University, College, and Department of Theatre & Dance.
  - F. The Chair shall also be responsible for Departmental course scheduling with input from the faculty, the DUS, and the Discipline and Program Directors.
  - G. The Chair shall coordinate and attend recruitment events for the Department of Theatre & Dance
  - H. The Chair oversees Promotion and Tenure procedures for faculty.
  - I. The Chair shall lead all creative endeavors and serve as Artistic Director and Producer of all Department of Theatre & Dance's productions in consultation with faculty. With the approval of the faculty, the Chair may delegate duties of producing the mainstage season to a faculty or staff member for season productions.
  - J. In the event of an appointment of an Acting Chair, or other Acting personnel, the Department rules and procedures shall apply.

## **2. Season Producer**

- A. The Season Producer reports to and shall consult with the Department Chair on all duties and responsibilities of the mainstage production season. All final decisions shall be subject to the approval of the Department Chair.
- B. The Season Producer shall:
- C. In consultation with the creative and production teams, and in consultation with and approval of the Chair, propose and manage the production budget for the Department of Theatre & Dance mainstage season.
- D. In consultation with the Chair and the creative and production teams, agree to additional production support requirements.
- E. In consultation with appropriate faculty, including for Dance performances, the Dance Program Director, and in consultation with and approval of the Chair, shall-solicit visiting artists to support the mainstage production season and curricular needs of the Department. The Chair shall negotiate contracts and expectations of the Visiting Artists.
- F. Co-Chair the Season Selection Committee with the Department Chair.
- G. Work closely with creative teams in all productions to ensure creative success, inclusivity, and student opportunity.
- H. In consultation with and approval of, the Chair supervises the marketing imagery, text, and copy for all productions in collaboration with the CFA marketing team.
- I. In consultation with the Chair, serve as a liaison with the School of Music and UK Opera.

## **3. Director of Undergraduate Studies (DUS).**

- A. The Chair of the Department appoints the DUS in consultation with the faculty for a two-year term and can be reappointed in consultation with the faculty.
- B. The DUS is usually a tenured faculty member holding the rank of Associate Professor or above or Senior Lecturer.
- C. The DUS is an *ex officio* member of any departmental curriculum committee and reports to the departmental Chair.
- D. The DUS is responsible for all aspects of the undergraduate program, including: advising the Chair on class scheduling in consultation with faculty within Discipline and Program Directors; internal program coordinating with the Chair and Assessment Coordinator on departmental curriculum; coordinating internal program reassessment and proposals for new courses or programmatic changes; all other tasks that logically relate to the undergraduate programs and curriculum
- E. The DUS is responsible for evaluating equivalency-transfer credits within the Department of Theatre & Dance curriculum.

#### 4. Assessment Coordinator

The Chair appoints the Assessment Coordinator for a two-year term and oversees all departmental assessment activities, including the following:

- A. Chairs the Departmental Assessment Committee.
- B. Schedules assessment committee meetings.
- C. Schedules assessment meetings with full-time faculty to close the assessment loop.
- D. Aligns assessment goals and plans with accreditation requirements.
- E. Schedules deadlines for gathering program assessment data.
- F. Inputs program assessment data into the appropriate database.
- G. Meets with UK Office of Strategic Planning and Institutional Effectiveness for strategic guidelines and feedback.
- H. Maintains assessment records and responds to requests.
- I. Serves as point person for UK Core assessment.

#### 5. Director of Dance

The Chair appoints the Director of Dance and oversees all Department Dance activities, including:

- A. Coordinates annual auditions for the BA in Dance.
- B. Revises and develops curriculum using all required University procedures.
- C. Research, Schedule, and Hire Guest Artists with Chair's approval (Master Classes, Workshops, Residencies, etc.).
- D. Recommends Part-Time Instructors accompanists to the Chair.
- E. Coordinates conferences, performances, and trips.
- F. Serves as or appoint Artistic Director of Dance Concerts.
- G. Coordinates other student Dance performance opportunities.
- H. Monitors the number of students who have declared Dance Majors.
- I. Monitors the number of students who have declared Dance Minors.

- J. Coordinates and attends recruitment events for the Dance Program; Coordinates with the Chair and departmental curriculum committee on internal program reassessment and proposals for new courses or other programmatic changes in the Dance Minor Program.
- K. Identifies internship opportunities and communicates those to the Dance Majors and Minors.
- L. Helps chair delegates additional program assignments to other Dance faculty.
- M. Fulfills all other duties logically related to the Director of Dance.
- N. Assists the Chair with faculty performance evaluations of Dance faculty.

## **6. Head of Acting**

The Chair appoints the Head of Acting and oversees the following:

- A. Revises and develops the curriculum for the department's acting courses using all required University procedures.
- B. Research, Schedule, and Hire Guest Artists with Chair's approval (Master Classes, Workshops, Residencies, etc.)
- C. Recommends Part-Time Acting Instructors to the Chair.
- D. Coordinates conferences, performances, and all recruitment trips.
- E. Serves on the Season Selection Committee.

## **7. Coordinator of the Musical Theatre Certificates**

The Chair appoints the Coordinator of the Musical Theatre Certificates and oversees all Musical Theatre Certificate activities, including:

- A. Coordinates annual auditions for the Musical Theatre Certificates.
- B. Revises and develops curriculum using all required University procedures.
- C. Teaches/Coordinates MT master classes.
- D. Researches, schedules, and recommends Guest Artists (Master Classes, Workshops, Residencies, etc.) with the approval of the Chair.
- E. Recommends Part-Time Instructors to the Chair.
- F. Advises and mentors Musical Theatre Certificate Students for Career Planning.
- G. Advises students in the MTC on course selections.
- H. Advises students in the MTC on voice teachers.
- I. Coordinates experiential and professional travel opportunities.
- J. Recruits potential MTC students.
- K. Attends all MTC student Voice Juries and coordinate Musical Theatre Juries.
- L. Serves on the Season Selection Committee.
- M. Coordinates Summer Musical Theatre Voice Intensive when applicable.

## **8. Co-Director of the Filmmaking: Production and Dramatic Writing Certificate**

The Chair appoints the Co-Director of the Filmmaking: Production and Dramatic Writing Certificate, who oversees all Production and Dramatic Writing Certificate activities in collaboration with the Co-Director of the Certificate from the School of Arts and Visual Studies, including:

- A. Supervises admissions to the Certificate program.
- B. Revises and Develops Curriculum.
- C. Teaches courses in Certificate program.
- D. Researches, schedules, and hires Guest Artists (Master Classes, Workshops, Residencies, etc.).
- E. Coordinates and Monitor Part-Time Instructors.
- F. Advise and Mentor Certificate Students for Career and Graduate School Planning.
- G. Advises students in the Certificate program on course selections.
- H. Coordinates experiential and professional travel opportunities.
- I. Recruits potential students.
- J. Supervises viewings and readings of student work.
- K. Facilitates assessment discussions of student work.

### **9. Studio Season Director**

The Chair shall appoint the Studio Season Director in consultation with the faculty. The duties and responsibilities of the Studio Season Director are set forth in the faculty-approved Studio Season Guidelines.

### **10. Administrative Assistant**

The Dean hires the Administrative Assistant in consultation with the Chair and an ad hoc committee of staff and faculty within the College and reports to the Chair. This position is responsible for a range of departmental support functions.

## **Part II. Procedures for Faculty Personnel Actions**

### **A. Hiring Procedures for Faculty and Staff Positions (In addition to the CFA Rules), we require the following:**

1. The Chair of the Department will appoint a Search Committee Chair.
2. The Chair works with CFA HR Manager and all appropriate faculty/staff in consultation with the Search Committee to establish or revise a job description for the position.
3. After the final interviews and campus visits, the search committee recommends candidate(s) for hire to the unit Chair/Director. In the case of a disputed recommendation, the search committee should be afforded the opportunity of further discussion with the Dean, as appropriate, to resolve the issue and reach a consensus. Arbitration of dispute rests with the Dean.

## **B. Faculty Performance Review**

1. The Department of Theatre & Dance Chair may consult with tenured faculty when completing Faculty Performance Evaluations, incorporating received written comments into the report.
2. To provide compelling and evenhanded feedback, the Chair and consulted faculty will, as appropriate:
  - Utilize the Department of Theatre & Dance Evaluative Rubric (See Appendix 1.)
  - Examine the faculty member's dossier.
  - Observe Class(es).
  - Observe Departmental Rehearsals and Productions.
  - Comment on collaboration and collegiality.
3. As AR 2.9 and GR VII.A.6 requires, Lecturer Series faculty shall participate in the Faculty Performance Review annually (for Lecturers) and biannually (for Senior Lecturers). Faculty holding these positions will be evaluated using the standard forms, teaching portfolio, and process currently used in the College of Fine Arts for full-time faculty. Evaluations will be based on the percentages outlined in the AR 2.9 or as the Chair assigns.

## **C. Promotion and Tenure Progress (Second and Fourth Year) Reviews**

1. The Consulted Faculty
  - A. The tenured Department of Theatre & Dance faculty are automatically consulted on matters of appointment, reappointment, non-reappointment, terminal reappointment, promotion and tenure. Lecturer Series faculty employees at the rank of "Senior Lecturer" shall also be consulted about the promotion of a Lecturer Series faculty employee to the rank of "Senior Lecturer."
  - B. No consultation privileges have been extended to additional members of the Department of Theatre & Dance faculty. Theatre & Dance faculty members with administrative or assignment duties greater than 40% outside the Department in the College or higher level are not required to participate in the consultative process or submit letters of evaluation.

## **D. Lecturer Appointment, Reappointment, and Promotion Procedures**

1. Lecturer series faculty will hold a terminal degree in the field of their teaching assignment. The Chair must inform the faculty in the Department of the parameters of the position, the nature and scope of the search at a full faculty meeting or in written communication.
2. The primary job duties of faculty in the Lecturer series are teaching and service; nonetheless, the Department of Theatre & Dance faculty understand that knowledge, facility, and accomplishment in creative activity and research may often indicate successful and effective teaching. Therefore, it is expected that the creative activity and

- research record of potential candidates, if any are submitted, must be examined and considered during the search process.
3. Lecturer Series faculty at the rank of Lecturer shall undergo Faculty Performance Review on an annual basis, and faculty at the rank of Senior Lecturer shall undergo Faculty Performance Review on a biennial basis. Such review shall be informed by the requirements specified in AR 2-9, and shall involve input from the appropriately ranked faculty as required.
  4. A majority of the Department of Theatre & Dance faculty has determined by vote that the percentage of Lecturers appointed shall not exceed 33% of the total number of full-time faculty.

### **Part III: Statement on Evidences for Use in Promotion and Tenure Evaluations**

Excellence in teaching, research, creative activity, and service is a central tenet of the Department of Theatre & Dance. To sustain this commitment to students, Departmental, College, and University colleagues, as well as to members of the profession and public, the Department will maintain appropriate guidelines for assessing excellence.

Faculty evaluation for promotion and tenure will be based upon a continuing record of effective and committed teaching and advising at all levels of instruction, substantive, original, and innovative scholarship and/or creative activity, and effective service.

#### **A. Promotion and Tenure in Theatre & Dance**

The purpose of this document is to supplement the policies and procedures outlined in the College of Fine Arts Handbook and the University Governing and Administrative Regulations pertaining to evaluative criteria in the granting of tenure and faculty promotions.

The University of Kentucky Department of Theatre & Dance created this document to help define and describe the distinctions unique to our discipline. The guidelines for Promotion and Tenure developed by the *Association for Theatre in Higher Education* (ATHE) state:

The scholarship of theatre professors is rendered in one or both forms of traditional academic endeavor: research leading to publication and/or research leading to creative production. Research and publication scholarship is traditional to theatre historians, critics, and dramaturgs. Research and creative production scholarship is traditional to those involved in the production process and includes acting, directing, playwriting, dramaturgy, voice and movement direction, scene design, costume design, lighting design, and sound design, and the execution of those designs by specialists in technical production, theatre management, and stage management. Creative production is common among and traditional to a broad range of academic disciplines, including art, music, Dance, interactive media, computer science, engineering, journalism, film, video production, creative writing, fashion design and merchandising, hospitality management, creative writing, advertising, marketing, sports communication and management, and physical therapy. Research and creative production scholarship, as in these

other disciplines, requires substantial historical and technological investigation, analysis, expertise, a synthesis of information, collaboration, imagination, creativity, skill, talent, and professional experience—all leading to public presentation validated by professional peer review. Many theatre professors engage in both kinds of scholarship.

The ATHE Guidelines for Promotion and Tenure are compatible with the National Association of Schools of Theatre (NAST) accreditation guidelines, which state “creative activity must be regarded as being equivalent to scholarly efforts and publication when the institution has goals and objectives for the preparation of theatre professionals in practice-oriented specializations.”

ATHE Guidelines for Promotion and Tenure explain that the discipline of Theatre is distinct in that the individual practitioner (actor, director, designer, etc.) cannot always choose the artistic project or control the working conditions of the project. Theatre is a collaborative process where artists work together to create the artistic product – which may complicate the ability to assess the work of the individual’s contribution. Theatre artists must come to a shared vision or interpretation of the artwork and must adapt their work to the resources available – from venue, to timeframe, to budgets, to artistic personnel. The context of a Theatre artist’s creative work must be considered in any evaluation.

Evaluation of Theatre & Dance faculty should also be conducted in the context of the mission of the Department’s theatrical and Dance production program, which includes:

- Providing a cultural resource to the community and academic institution.
- Developing new or experimental work.
- Training Theatre & Dance artists for the profession or to teach.
- Allowing Theatre & Dance students to experience all phases of Theatrical and Dance productions.
- Providing a rich liberal arts experience, etc.

The individual faculty member should be evaluated according to his/her effectiveness in fostering and promoting those aims. The evaluation of the artistic product and the individual artist’s work must be conducted within the context in which it was created.

Unlike the scholar who submits only successful publications for promotion and tenure (i.e., research that has been published), the Theatre or Dance professor submits the total corpus of creative activity to some level of evaluation, because all the creative work is made public. Given this distinction and given the subjective nature of artistic evaluation, the candidate for promotion or tenure, as well as the Department personnel face unique challenges to provide a framework for assessing the overall artistic contribution of the artist. The Department of Theatre & Dance attempts to invite expert evaluation of a fair sample of the

artist's work, and the faculty member has the right to select the work to be evaluated by external reviewers and the right of reasonable refusal of names on the potential juror list (*ATHE Tenure and Promotion Guidelines 2*).

In addition, the faculty consulted the guidelines for awarding Promotion and Tenure to Professors of Dance in a document titled *The Work of Arts Faculties in Higher Education*, February 2009 created for accreditation purposes by the National Association of Schools of Dance. It defines Creative Work and Research for Professors of Dance as:

The combination of individual work in Dance and its presentation in performances, productions, publications, and exhibitions in various formats. Each faculty member undertakes a judicious single or multiple selection among the following:

**Creating Dance:**

- Performing; Choreographing and/or reconstructing a work of Dance; Directing; Developing new technologies, techniques, and approaches that advance creative capabilities in Dance.

**Studying Dance and Its Influences:**

- Analyzing works of Dance as artistic and aesthetic entities; Researching the history and impact of Dance; Researching the physiological and psychological impact of Dance; Researching the sociological impact of Dance; Creating and assessing ideas and values about Dance; Considering the multiple influences on Dance from various sources; Integrating and synthesizing some or all the above.

**Advancing the Pedagogy of Dance:**

- Developing instructional materials and curricula that have broad impact on the field; Determining causes and effects in educational settings; Integrating and applying theoretical and practical knowledge in educational policy settings; Exploring philosophical, sociological, and historical connections between Dance and education.

**Applying Dance and Facilitating Dance Activities:**

- Exploring and developing connections between Dance and such areas as administration, commerce, public relations, therapies, and Technologies (*Work of Arts Faculties, N.A.S.D., February 2009.*)

The Department of Theatre & Dance determines how to classify on-campus creative work within the broader category of theatrical production, either as research and creative activity, teaching, service, or a combination of the areas. It is incumbent on the Chair of the Department of Theatre & Dance to determine which aspects of a project should be categorized as service, research and/or creative activity, or teaching in consultation with the faculty member for classification in the DOE. (See Part IV of the Department of Theatre & Dance Rules and Handbook for a definition of the Distribution of Effort and rationale for the division of effort.)

It is not unusual for Theatre & Dance faculty to have an inordinate number of hours devoted to mentoring students. In addition to the long hours of rehearsal and production (as many as 100 to 150 hours per production), Theatre & Dance faculty prepare students for auditions, advise

student directors, designers, actors, dancers, choreographers, and playwrights, and mentor students in their careers as well as their academics. This mentorship may be reflected as teaching, advising, and/or service in the DOE, as the Chair determines in consultation with the individual faculty member.

## **B. Guidelines for Promotion and Tenure to Associate Professor**

Persons appointed to the rank of Associate Professor in the Department of Theatre & Dance should have achieved or exceeded standards related to the major criteria of the University, AR 2:2 – 1 III.B, relating to research and creative activity, teaching, and service.

### **1. Research and Creative Activity**

The successful candidate for Promotion and Tenure must demonstrate substantive, original, innovative contributions to scholarship and/or creative activity within the University community and on a regional and/or national scale. Academic theatre and dance artists collect, analyze, and synthesize data before and during the rehearsal process. This research is conducted individually and collaboratively. The results of the research and the creative exploration are disseminated in public performance. The preliminary research, development through rehearsal, and the final production may be documented in many ways. Documentation may include designs, models, photographs, drafts of plays, slides, and recordings of performances, prompt/production books, interviews, articles, and essays that relate to the production, as well as reviews and evaluations by qualified respondents.

Examples of possible Research and Creative Activities within the candidate's dossier for Promotion and Tenure include but are not limited to:

- Publication or contract for the publication of a book.
- Publication of chapter(s) or section(s) in a scholarly book, either in print or digital format.
- Publication of articles in refereed journals in print or digital format.
- Publication of articles in non-refereed journals in print or digital format.
- Publication of a play in print or digital format.
- Presentation of a paper, lecture, workshop, or participation in a symposium or panel at a theatre organization or professional or academic conference.
- Serving as an invited guest artist in Production Design or Production Technology (Scenery, Lights, Costumes, Sound, Video) for a non-profit professional theatre, opera or Dance company, a commercial theatre, or at a nationally/internationally recognized university.
- Serving as an invited guest artist in Performance, Choreography, or Directing (Production, Concert, Workshop, or Reading) for a non-profit professional theatre, opera or Dance company, a commercial theatre, or at a nationally/internationally recognized university.
- Devising a Performance or Production for a non-profit professional theatre, opera or Dance company, a commercial theatre, or at a nationally/internationally recognized university.

- Production of a play (Production, Workshop, or Reading) or choreographic work for a non-profit professional theatre, opera or Dance company, a commercial theatre, or at a nationally/internationally recognized university; readings and workshops at nationally recognized prestigious venues.
- Production of a screenplay or a performance/creative involvement in an independent or commercial film, television, commercials, or production/media company.
- Presentation of creative work at a nationally/internationally recognized film festival
- Dramaturgy for a Production, Workshop, or Reading for a non-profit professional theatre, opera or Dance company, a commercial theatre, or at a nationally/internationally recognized university.
- Choreography for a Production, Performance, or Workshop for a non-profit professional theatre, opera or Dance company or a commercial theatre.
- Grant funding for scholarly research proposals or presentation of creative activity.

## **2. Teaching**

The successful candidate for promotion to Associate Professor with tenure will demonstrate a continuing record of high-quality and effective teaching and advising at all levels of instruction. Teaching assessment will include a review of the candidate's quantitative and qualitative teaching evaluations conducted each semester and other student ratings and comments, and an evaluation of a teaching portfolio. A portfolio contains a teaching philosophy statement, course syllabi and materials, letters from current and former students, teaching awards, and other materials that may attest to the candidate's teaching effectiveness.

## **3. Service**

The efficient and productive functioning of the Department, College, University, or professional organizations is the product of collaborative effort by all unit members. All faculty contribute conscientiously to the collective growth and development of the academic unit through their service responsibilities. Therefore, active and contributive service on Departmental, College, or University committees as well as to academic and professional organizations is required.

## **C. Guidelines for Promotion and Tenure to Professor**

Promotion to rank of Professor requires that faculty have realized the professional promise implicit in the award of Promotion and Tenure to Associate Professor, as exemplified by a continuing record of distinguished research and creative activity, teaching and advising, and service.

The candidate for Full Professor should be recognized by distinguished peers nationally and internationally as having achieved an eminent record of research and creative activity. They must excel at teaching and maintaining an appropriate level of service to the Department, College, University, the larger community, and their discipline.

The Department of Theatre and Dance has the highest professional expectations of its Professor rank faculty; the following are guidelines for promotion to this rank. Persons appointed to the rank of Professor in the Department of Theatre & Dance should have achieved or exceeded standards related to the major criteria of the University, AR 2:2 – 1 III.C, relating to research and creative activity, teaching, and service.

### **1. Research and Creative Activity**

The successful candidate for promotion to Professor must demonstrate sustained substantive, original, innovative intellectual contributions to scholarship through the publication of research in appropriate venues and a substantial trajectory of creative activity at respected, appropriate, and professional artistic venues.

Examples of Research and Creative Activities within the candidate's dossier for Promotion and Tenure include but are not limited to:

- Publication or contract for the publication of a book.
- Publication of chapter(s) or section(s) in a scholarly book, either in print or digital format.
- Publication of articles in refereed journals in print or digital format.
- Publication of articles in non-refereed journals in print or digital format.
- Publication of a play in print or digital format.
- Presentation of a paper at a professional or academic conference.
- Presentation of a lecture or participation in a symposium or panel or workshop at a professional or academic conference or theatre organization.
- Serving as an invited guest artist in Production Design or Production Technology (Scenery, Lights, Costumes, Sound, Video) for a non-profit professional theatre, opera or Dance company, a commercial theatre, or at a nationally/internationally recognized university.
- Serving as an invited guest artist in Performance, Choreography, or Directing (Production, Concert, Workshop, or Reading) for a non-profit professional theatre, opera or Dance company, a commercial theatre, or at a nationally/internationally recognized university.
- Devising a Performance or Production for a non-profit professional theatre, opera or Dance company, a commercial theatre, or at a nationally/internationally recognized university.
- Production of a play (Production, Workshop, or Reading) or choreographic work for a non-profit professional theatre, opera or Dance company, a commercial theatre, or at a nationally/internationally recognized university; readings and workshops at nationally/internationally recognized prestigious venues.
- Production of a screenplay or a performance/creative involvement in an independent or commercial film, television, commercials, or production/media company.
- Presentation of creative work at a nationally/internationally recognized film festival.
- Dramaturgy for a Production, Workshop, or Reading for a non-profit professional theatre, opera or Dance company, a commercial theatre, or at a nationally/internationally recognized university.

- Choreography for a Production, Performance, or Workshop for a non-profit professional theatre, opera or Dance company or a commercial theatre.
- Grant funding for scholarly research proposals or presentation of creative activity.

## **2. Teaching**

The successful candidate for promotion to Professor with tenure will demonstrate a strong, continuous record of high-quality and effective teaching and advising.

High-quality formal and informal advising for students is a significant expectation. Teaching assessment will include a review of the candidate's quantitative and qualitative teaching evaluations conducted each semester and other student ratings and comments, and an evaluation of a teaching portfolio. A portfolio should contain a teaching philosophy statement, course syllabi and materials, letters from current and former students, Departmental-, College-, or University-level teaching awards, and other materials that may attest to the candidate's teaching effectiveness. Candidates for Professor should demonstrate leadership in this area by: serving as a mentor in the professional development of our students; organizing guest artists; arranging and participating in high-quality international and/or national educational experiences; demonstrating teaching innovation; implementing major course revisions and curriculum development; incorporating appropriate pedagogic technology into courses; and leading pedagogy workshops at conferences.

## **3. Service**

The efficient and productive functioning of the Department, College, University, is the net product of collaborative effort by all unit members. Service responsibilities assigned to Associate Professors and Professors are generally substantial and should be reflected in their Distribution of Effort (DOE). While all faculty members must contribute conscientiously to the collective growth and development of the academic environment of their colleagues and students, this responsibility is significant for tenured faculty. Chairing important committees at the departmental level, chairing or serving on College and University committees, or serving as a faculty officer are examples of service commitment and leadership. Within one's academic discipline, serving as a journal editor, on journal editorial boards, on grant review panels for national granting agencies, and serving as an officer in a regional or national professional association are examples of this level of service contribution.

## **4. Administration**

Candidates for promotion to Full Professor may have spent considerable time as administrators, and that effort should be considered when judging a promotion. Administrative excellence for promotion to the rank of Professor should be recognized by distinguished peers as having achieved national and/or international impact through work in professional organizations, accreditation agencies, and institutionally at the University of Kentucky. The excellence and impact of an individual's leadership will be evaluated by their contributions to national and/or international professional organizations in the

discipline, the administrative unit and College, and the community at large as articulated by the strategic plan and goals of the University, College, and Department.

#### **D. Guidelines for Promotion to Senior Lecturer**

Lecturer Series faculty members in the Department of Theatre & Dance are expected to establish and develop an active academic identity as professional instructors within the Department, College, and University community. Identity can be defined by many activities, including the quality of teaching as evaluated by students and peers; mentoring students in preparation for student success; participation in campus and professional organizations dedicated to teaching and learning excellence; by presentations to local community groups or educational entities or presenting performances to local or regional organizations; in service directed toward improving the academic environment of undergraduates at the University of Kentucky; and by any other appropriate criteria for excellence established in consultation with colleagues and approved by the Chair of the Department of Theatre & Dance in the Rubric for Evaluation. (See Appendix 1.)

The following criteria will be taken into consideration for promotion to Senior Lecturer:

- Evidence of continuing excellence in teaching.
- Evidence of substantial, effective, and productive service.
- Minimum years at rank of Lecturer.

##### **1. Teaching**

The primary criterion for evaluation of lecturer candidates for retention and or promotion is excellence in teaching. Teaching assessment will include a review of the candidate's quantitative and qualitative teaching evaluations conducted each semester and other student ratings and comments, and an evaluation of a teaching portfolio. A portfolio contains a teaching philosophy statement, course syllabi and materials, letters from current and former students, teaching awards, and other materials that may attest to the candidate's teaching effectiveness. Additionally, the Department may consider active engagement in research and creative activity that pertains to and enhances the faculty member's pedagogy, i.e., providing evidence of knowledge and trends within the subject area and the ability to develop curriculum and revise courses.

Some additional examples demonstrating excellence in teaching include, but are not limited to:

- Participation in collaborative, interdisciplinary projects, programs, and courses.
- Development of new instructional approaches, methodologies, or educational aids.
- Grant funding.
- Curriculum and program development resulting in the approval and addition of new courses, minors, majors, and programs at the undergraduate level.
- Awards and recognition for teaching/creative research.
- Guest lectures in other courses.
- Presentation on pedagogy at conferences.

## 2. Service

Faculty in the Lecturer Series devote 25% of their time to work that benefits the academic and professional life of the Department of Theatre & Dance. This service is primarily directed toward the Department's undergraduate programs and other assignments determined by the Chair. Lecturers may also be asked to perform additional administrative functions and services on University, College, and Departmental committees, including faculty searches, assessment, and curriculum reviews and revisions. The Department encourages professional arts-related service on the local, regional, and national levels for promotion to Senior Lecturer.

### Documents Cited:

*Association for Theatre in Higher Education: Career Center – Tenure and Promotion Center – Tenure and Promotion Guidelines* [https://www.athe.org/page/TP\\_Guide](https://www.athe.org/page/TP_Guide)

*National Association of Schools of Dance: Works of Arts Faculties, February 2009.*

### Approvals for Rules and Regulations:

To the Best of my knowledge,

These rules of procedure have been created and approved by this Department's faculty, pursuant to the authority granted by the Administrative and Governing Regulations of the University of Kentucky. These rules do not become effective until and unless approved by the Dean and Provost, as indicated by their signatures below. The Dean and Provost must also approve any modifications to these rules before the modifications take effect. These rules contain a total of five pages, each of which is initialed and dated by the undersigned person. A current copy of the approved rules for this Department is available in the office of the Department of Theatre & Dance Chairperson, the Dean of the College of Fine Arts, and the Provost's office.

Approval by the faculty

11-15-23  
Date

Transmittal by Chair

Chairperson,  
Department of Theatre & Dance



11-20-23  
Date

Approval by Dean

Dean of the College of Fine Arts



11/21/23  
Date

Approval by Provost



\_\_\_\_\_  
Provost, University of Kentucky

11/21/2023

\_\_\_\_\_  
Date