


Mānoa Chancellor's Office

7/27/2016
Date

TENURE AND PROMOTION CRITERIA
Department of Theatre & Dance (UHM)
REVISED – 4/6/2016

A. TEACHING

TEACHING CRITERIA

The Department of Theatre and Dance views teaching in the following three ways: (1) classroom instruction, which includes the department's regularly offered courses; (2) advising, which includes individual student advising and the supervision of Honors, M.A., M.F.A., and Ph.D. theses; and (3) the direction and/or supervision of various aspects of theatrical production, which reflects the department's attitude that creative production work is a living classroom and vital to a student's education.

The candidates will be evaluated on:

1. Expertise in their field(s) of specialization.
2. Ability to select and organize material effectively.
3. Ability to communicate material effectively.
4. Ability to reassess their teaching methods regularly and improve them when necessary.
5. Fairness in examinations, grades, and casting.
6. Maintenance of standards suitable to university work.
7. Quality and quantity of teaching, advising, and thesis committee load.

EVALUATION PROCEDURES

The teaching effectiveness of the candidates is assessed through questionnaires, observations, course evaluations, and the candidate's personal statement (included in the dossier narrative) regarding teaching aims and methodology.

1. Questionnaire: A departmental questionnaire is circulated to students and faculty inviting their written comments regarding candidate's teaching effectiveness.
2. Personal Statement: Candidates are asked to submit personal statements (included in the dossier narrative) regarding the aims and procedures in their teaching methods.

3. **Observation:** The candidate's teaching effectiveness is observed as s/he functions as an instructor in a formal classroom setting and/or in a production capacity. Every member of the DPC observes each candidate a minimum of once in each setting, when possible. Evaluations may also reflect a colleague's previous production experience with the candidates.
4. **Course and Production Evaluations:** Candidates are required to get teaching and production evaluations for all of their courses and productions (using standardized departmental evaluation forms) and to include them in their application materials.
5. **Outside Opinion:** The candidates are also encouraged to solicit evaluations of their teaching from former students and other qualified individuals for inclusion in their tenure/promotion application as supporting material.

B. RESEARCH

RESEARCH CRITERIA

The Department of Theatre and Dance honors the tradition of university faculty publishing their work and we interpret "publish" to mean "to make public" in a meaningful way. The department equally values academic and creative research for the purposes of tenure and/or promotion. This practice conforms to national practices and standards in theatre and dance in higher education (see Attachment One, Association for Theatre in Higher Education Tenure and Promotion Guidelines (2010)). As an academic unit focused on the fine arts, the Department of Theatre and Dance fully recognizes a variety of academic and creative research endeavors. Such research is evidenced through the following activities:

I. Activities which advance original research

A. Academic Research

- writing books, book chapters, or journal articles
- audio-visual media production and editing
- authoring a scholarly work in alternative media (e.g., DVD, website)
- editing books
- presenting original research papers or posters or workshops at a conference
- translating a play script or other document from another language
- exhibit curation

B. Creative Research

- acting, dancing, or other performance
- creating a new choreographed dance piece
- creating original fight choreography
- designing a production element (e.g., scenery, costumes, lights, sound, projections, puppets) for a play or dance
- directing a play
- dramaturgy (serving as primary research resource for a production)

- outreach performances (concert, traveling, devised with outreach students)
- playwriting
- reconstructing a dance or theatre piece
- re-staging a previously staged work

In the areas of Education/Curriculum/Arts Advocacy Research, the following activities advance original research in local, state, national or international contexts:

- assessment development
- creating criteria for teaching certifications/licensures and/or professional teaching standards
- creating arts legislation
- designing and implementing curriculum
- educational policy development
- conducting a research project or case study (e.g. in arts education)
- program evaluation (evaluating educational programs at K-12 or higher ed to determine program effectiveness and level of impact)

II. Activities which support original research

A. Academic Research

- Editing book chapters, journal articles or journal issues
- Creating audience guides or other educational/outreach materials
- Organizing symposia, conferences, or arts festivals
- Lectures on areas of expertise

B. Creative Research

- original research for creative purposes (e.g., for Hawaiian theatre, consultation with elders, investigation of genealogy)
- Conducting workshops or lecture-demonstrations
- producing productions, festivals, exhibits

In the areas of Education/Curriculum/Arts Advocacy Research, the following activities support scholarly research in local, state, national or international contexts:

- arts advocacy
- professional development
- assessing and reporting curricular outcomes
- serving as the lead teacher to implement arts based curriculum in the K-12 classroom or other educational settings

The dossiers of many, although not all, faculty members may include both academic and creative research. In all areas, particularly in creative research and in Education/Curriculum, it should

also be noted that research activities in Theatre and Dance are often inseparable from teaching and service.

Whether describing academic or creative research, applicants should articulate a deliberate trajectory that integrates their accomplishments under review and demonstrates effort and growth. The Department of Theatre and Dance values a record of consistent academic and creative research. The length of a finished work, however, is not always indicative of the effort required to complete it. Creative research can be analogous to a multi-year horizontal study in the social sciences. Just as such a study might require many years of effort, yet result in an article of only modest length, a short original or experimental production may require enormous time and effort.

The candidates will be evaluated on the quality of their work: originality, excellence, and substantive contribution to the field shown by local, national or international recognition. A “Statement on Appointment, Tenure, and Promotion of Artist-Teachers” by the National Council of the Arts in Education states, “Appointment, promotion, and tenure should be awarded to an artist-teacher in recognition of achievement as a practitioner of the art.” The Council cautions that academic research and publication should not “be a measure of an artist's accomplishment in his profession. One criterion for such advancement, rather, should be the quality and extent of public performance, exhibitions, artistic publication, community-related arts activities, as well as significant experimentation that may not immediately result in products suitable for public viewing or hearing.” (*Educational Theatre Journal* 24.2 (May 1972), 108.)

NOTES ON EVALUATING RESEARCH

For both academic and creative research in theatre and dance, the quality of the work will be a significant factor in evaluation. Since there are no objective criteria for measuring the quality of research in the performing arts (both academic and creative), public, expert, local, national and/or international recognition will be of major importance (without this sequence representing a ranking of the criteria). The DPC will consider a wide range of direct and indirect evidence in its assessment: proposal acceptances and invitations relating to the publication, presentation or performance of one's work; reviews, articles, interviews and other publications about one's research; awards and award nominations; departmental course and production evaluations; unsolicited feedback that the candidate has received from students, colleagues, collaborators, the community, and specialists in the field (to be included among the “supporting materials” of the Tenure and Promotion application); successful grant applications.

Considering the collaborative nature of this field, co-authorship should be considered equal to sole authorship. When Theatre and Dance works are made, the collaborators work together to form a single entity; the work of each collaborator is intrinsic to the product and indistinguishable from the contributions of the other collaborators. For example, if two choreographers collaborate to create a dance, each choreographer should receive full credit for the work. If two authors collaborate on a journal article or book chapter, or two or more education specialists collaborate on a new arts curriculum, each should receive full credit.

Re-stagings of a creative work should not be compared to reprints of books or articles for which there is no new research. Each re-staging is a reinvention of the work for new circumstances, often involving different performers, venues, resources, technology, and audiences. Each reconstruction should be counted as an individual creative work. An equivalent might be authoring a revised edition of a book.

In academic research, the reputation of the venue (e.g. publisher, journal, conference, etc.) will be a factor. In creative research, on the other hand, the venue is not significant in determining quality of the work, as our faculty face particular challenges in working in national or international venues. Evaluators should be made aware of the unique situation that theatre and dance faculty at the University of Hawaii find themselves in. There is only one professional theatre company with salaried performers in the state, and no dance companies with salaried performers; the next city with such professional dance and theatre companies is 2500 miles away. The standard release time of two weeks for professional development is often not adequate for participation in professional productions at off-island venues.

The DPC takes this context into consideration when evaluating the contributions of the candidates and asks that external reviewers and TPRC members do this as well.

C. SERVICE

SERVICE CRITERIA

The Department of Theatre and Dance views service as a factor in the consideration of promotion and tenure. Service may be to the Department, the University and/or the community. Service may be to the Department and the University because internal operation of the University and its parts is carried out primarily through faculty participation. Faculty may also offer their professional competence and special skills in the form of service to the community.

Service to the Department and the University includes:

1. Contribution to the development of new programs.
2. Contribution to standing and ad hoc committees and general administrative work in the continuing operation of departmental programs.
3. Contribution to other departments, the College of Arts and Humanities, and the University at large.

Service to the community includes holding office in, consulting, teaching, or presenting for organizations at the city, state, national, international levels.

The candidates will be evaluated on the quality and quantity of their service contribution.

1. **Quality:** The effectiveness of such service as assessed by colleagues and qualified individuals in off-campus organizations.

2. Quantity: The number of committees, associations, etc., served on and the amount of time given to each.

EVALUATION PROCEDURES

1. Personal Statement: The candidates are asked to submit personal statements regarding their service to the University and the Community (included in the dossier narrative).
2. Outside Opinion: The candidates are encouraged to solicit evaluations of their service to the University and the Community from qualified individuals for inclusion in their tenure/promotion application as supporting material.
3. Committee Assessment: The DPC also assesses the candidates on the basis of personal observation and knowledge of the candidates' service contribution.

V. TENURE

Candidates for tenure are evaluated in the areas of teaching, research, and service as outlined previously.

A positive recommendation would depend on:

1. Positive assessment in teaching and research and satisfactory performance in service.
2. Whether the candidates have minimum qualifications and have assumed duties and responsibilities of their rank as specified in the most current Board of Regents' Policy and Bylaws on faculty classification (Section 9-2).
3. Whether there is evidence that the candidates would continue to be an efficient and productive member of the department.

VI. PROMOTION

Candidates for promotion are evaluated in the areas of teaching, research, and service as outlined previously.

A positive recommendation would depend on:

1. Satisfactory performance in all three areas and excellence in research and one other area.
2. Whether the candidates have minimum qualifications for, and can assume duties and responsibilities of the next rank, as specified in the Board of Regents' Policy and Bylaws noted above.

ATTACHMENT ONE

**Association for Theatre in Higher Education
Tenure and Promotion Guidelines (2010)**

<http://www.athe.org/associations/12588/files/10TenProFront.pdf>

The scholarship of theatre [and dance] 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 [and dance] professors engage in both kinds of scholarship. (p.2)

[. . .]

Institutions of higher education require theatre faculty to provide evidence of achievements in scholarship, which is defined as research leading to publication or research leading to creative production. Research may lead to publication in the form of journal articles, books (including electronic publication), performance reviews, and authorship of original play scripts. Other scholarly activities may include presentations at professional conferences (e.g., scholarship presented in papers, poster sessions, workshops, etc), authorship of grants, and editing journals or other publications. In academic theatre [or dance], research and publication may be centered on the specialization area (e.g., directing or design), but it may also include pedagogical research -- examining the teaching of theatre [or dance].

The theatre [or dance] professor meets the requirement for research and creative production by engaging in the creation of theatrical [or dance] performances and productions. Academic theatre artists collect, analyze, and synthesize data both before and during the rehearsal process. This research is conducted both 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, slides, and recordings of performance, prompt/production books, interviews, articles and essays that relate to the production, as well as reviews and evaluations by qualified respondents.

While any production demands creativity, the nature of the individual's contribution may vary significantly in terms of level of responsibility, venue, significance, available resources, and time commitment. Therefore, the work must be viewed in the context of the production situation. (p. 4-5)