

Bylaws for the School of Theatre in the College of Fine Arts

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These are the bylaws for the School of Theatre in the College of Fine Arts at Florida State University. These bylaws were last approved on November 11, 2024, by a two-thirds majority of the applicable voting members of the School and on December 3, 2024 by the College and the Office of Faculty Development and Advancement.

Preamble

The School of Theatre Bylaws outline the general operations of the School.

I. Bylaws

A. Adherence with Other Governing Documents. At all times, department policy shall adhere to and be consistent with all university policies found in the FSU Constitution, the BOT-UFF Collective Bargaining Agreement (if applicable to the college), the Faculty Handbook, and the Annual Memorandum on the Promotion and Tenure Process issued by the Office of Faculty Development and Advancement.

B. Bylaws Revision. The bylaws revision process is described at §III.C.9 below.

C. Substantive Change Statement. Faculty and staff members are expected to be familiar with and follow the Florida State University Substantive Change Policy as found on the university web site <https://sacs.fsu.edu/substantive-change-policy/>

II. Membership and Voting Rights

A. Faculty Membership. Voting members of the School of Theatre faculty are all full-time or equivalent faculty holding academic rank. Visiting faculty, regardless of funding source, are ex-officio members of the faculty.

1) Areas. The faculty of the School of Theatre is divided into four areas: Performance, Theatre Studies, Design/Production/Management, and the FSU/Asolo Conservatory for Actor Training. Every full-time member of the faculty is a voting member of one and only one of these areas. Area meetings, however, are open to all faculty members.

2) Membership. Membership in an area is based upon primary teaching responsibility. As many of the faculty members have expertise in more than one area, area membership is assigned via consultation between the Director, Chair, and the faculty member.

3) Area Heads. Each of the three main-campus areas will elect an area head from among their tenured members. The area head will serve a two-year term. An area head may be re-elected for additional terms. The Conservatory Director will serve as the area head for the FSU/Asolo Conservatory for Actor Training.

4) Meetings. Each area will hold scheduled meetings at least once per month during the academic year. Additional meetings may be called by the Chair, area head, or three members of the area.

5) Documentation. At the first meeting of the school year, each area will elect or assign a recording secretary to maintain and distribute annotated agendas, which will be posted in a secure area on the School of Theatre Canvas site.

B. Staff Membership. Members of the School of theatre staff are all full-time A&P and USPS employees working within the department on the Tallahassee, FL campus, including those affiliated with external programs such as Advising First and the University Business Administrators. Staff members are permitted voting rights and the eligibility to be elected to or voluntarily serve on Staff Council.

1) Staff Classification. Staff members are classified in two ways. Members of the administrative staff comprise those working in box office, finances, general administration, human resources, and student services. Members of the production staff comprise those managing productions and production resources, including costumes, lighting, paints, props, scenery, and sound.

2) FSU/Asolo Conservatory Staff. Full-time A&P and USPS staff at the FSU/Asolo Conservatory for Actor Training on the Sarasota, FL campus are considered ad-hoc members of the staff when issues arise that directly affect them or their workplace.

3) Non-Staff. Hourly or OPS employees, including but not limited to postdoctoral scholars, graduate assistants, participants in federal work study, and hourly employees of the box office or production shops are not considered members of the staff.

C. Faculty Voting Rights. Faculty voting rights are described in §II.A above.

D. Non-faculty Voting Rights. Adjunct professors are not voting members of the School.

III. Department Organization and Governance

A. Faculty Meetings. Meetings of the School of Theatre Faculty will be held monthly during the academic year. Additional meetings may be called at the request of the Dean, Director, Chair, the Chairperson of the Faculty Council, or at the request of three voting faculty members.

1) Presiding Officer. The Chairperson of the Faculty Council will preside at all Faculty Meetings.

2) Documentation. The recording secretary will generate and publish an annotated agenda from all meetings, which will be posted in a secure area on the School of Theatre Canvas site.

3) Quorum. A quorum is defined as two-thirds of the voting members. The Faculty Council Chairperson will determine that a quorum is present at all faculty meetings.

4) Voting. Voting is open or, either upon request or as specified elsewhere in these Bylaws, by secret written ballot. A quorum is required to pass a vote upon any motion. At an official meeting, a simple majority of those present is required for any motion to carry, except as otherwise specified in these Bylaws. In the absence of a quorum, the full faculty will be polled by written or electronic ballot and be required to respond.

B. Department Chair Selection. According to §G.3 in the College of Fine Arts Bylaws, Department chairs and directors serve at the behest of the Dean. The Dean shall be responsible for developing and administering the evaluation and merit review process for department chairs and directors. The units of the College may adopt policies and procedures for voting to recommend to the Dean persons to serve as department chair or director, but authority to appoint or retain a department chair or director resides with the Dean.

C. Department Leadership and Committees. The leadership for the School of Theatre is divided between two positions, the Director and the Chair, who collaboratively lead the department. Together, these two positions are responsible for providing a shared vision and leadership, advocating effectively for the department within and outside the university, and encouraging collaborative interdisciplinary programming.

1) Director. The Director is the chief administrative and financial officer for the department. The Director is responsible for the daily and financial operations of the School, the production season, fundraising and donor relations, student recruitment and advising, academic planning, accreditation, alumni relations, ticketing, marketing, community engagement, and special projects. The FSU/Asolo Conservatory for Actor Training reports to the Director who represents them to the College of Fine Arts administration. The Director assumes the duties of the Chair in their absence.

2) Chair. The Chair is the chief academic officer for the department. The Chair is responsible for faculty development, faculty evaluation, promotion and tenure, faculty merit and AOR's, academic planning, student recruitment, curriculum development and approval, accreditation, and promotion of faculty. The Chair assumes the duties of the Director in their absence.

3) Faculty Council. The Faculty Council is responsible for developing and evaluating policies and procedures of the School of Theatre in regard to curricular and program development. The Council will operate within the regulations set

forth by the State of Florida, the Board of Education, the Florida State University Board of Trustees, the BOT-UFF Collective Bargaining Agreement and Florida State University.

a) Membership of the Faculty Council. Each area will be represented by two members, one of whom is to be the area head; the second member will be selected from within the area for a one-year term. The Director and Chair will be ex-officio members.

b) Chairperson. The Faculty of the School of Theatre will annually elect a Chairperson from the six members of the Faculty Council. In the event of a tie, the issue will be brought back to the faculty for a vote. The Chairperson will prepare the agenda and preside over general faculty meetings.

c) Meetings. The Chairperson will schedule monthly meetings of the Faculty Council during the academic year.

d) Documentation. The Faculty Council will elect or appoint a recording secretary who will generate and publish an annotated agenda from all meetings, which will be posted in a secure area on the School of Theatre Canvas site.

4) Staff Council. The Staff Council is the representative body of the School of Theatre staff and reports to the Director and Chair.

a) Membership of the Staff Council. The Staff Council will consist of the Chairperson, two representatives from the Production Staff, two representatives from the Administrative Staff, and one member at large. Council members are selected using a yearly rotation and will serve a one-year term. Representatives may push back their rotation once for one year if they are able to secure a replacement. The member at large is a voluntary position; if there is more than one volunteer, the position will be put to a vote by the entire staff in the School of Theatre. If there are no volunteers, the position will be put to a vote by the entire staff in the School of Theatre. The previous year's Chairperson may volunteer to be the member at large but may not be elected as member at large unless they volunteer.

b) Chairperson. At the end of the spring semester, the Staff Council will elect the Staff Council Chairperson for the upcoming year from the current year's representatives. The Chairperson may not serve two consecutive terms as chairperson.

c) Meetings. The Staff Council will meet at least once each semester. The Staff Council Chairperson, the Director, Chair, or three members of the staff may call meetings.

d) Documentation. The Staff Council will elect or appoint a recording secretary who will generate and publish an annotated agenda from all meetings, which will be posted in a secure area on the School of Theatre Canvas site.

5) Student Advisory Council. The Student Advisory Council will provide student input on productions, policies, and academic issues.

a) Membership of the Student Advisory Council. The Student Advisory Council will consist of elected representatives from each program. The Office of Academic and Student Services will coordinate the election process.

b) Meetings. Scheduled meetings of the Student Advisory Council will be held at least twice a semester.

c) Documentation. The Student Advisory Council will elect or appoint a recording secretary who will generate and publish an annotated agenda from all meetings, which will be posted in a secure area on the School of Theatre Canvas site.

6) Program Directors. The Director and Chair appoint the Program Directors in consultation with the faculty in the areas. Program Directors act as the principal curriculum managers for the programs, make recommendations for programmatic and/or curricular initiatives/revisions to the faculty and prepare annual reports and other reporting material as requested by the Director and Chair. Program Directors act as the principal advisors to students in their programs. Program Directors coordinate all activities related to the evaluation of students for retention or dismissal (such as juries and examinations). Any final decisions regarding potential probation and/or dismissal shall be made in conjunction with the Director and Chair. Program Directors act as principal advocates for the curricular interests of the students in their program.

7) Promotion and Tenure Committee. In keeping with other Florida State University policies and standards, the Promotion and Tenure Committee will: conduct a written annual review of all full-time and full-time equivalent faculty to ensure that standards for excellence set by the University and the School are met in regard to teaching, service and creative research activity; provide specific written advice to the Director and Chair as to whether each individual who is eligible for promotion and/or tenure has met University and School of Theatre criteria; and develop and maintain policy and procedures to facilitate the actions

listed above. These shall be reviewed as needed and approved by a vote of the full faculty.

a) Membership of the Promotion and Tenure Committee. The Promotion and Tenure Committee comprises tenured representatives elected from each area of the School of Theatre in Tallahassee – Performance, Theatre Studies, Design/Production/Management – and one representative, regardless of tenure status, from the FSU/Asolo Conservatory for Actor Training. All committee members have voting privileges. Area representatives will serve a two-year term and may be re-elected for additional terms. Terms begin in fall semester and end the following August. Terms will expire on a staggered basis and balloting will occur each August to fill vacancies.

b) Chairperson. The Chairperson is elected by the Committee from its members who have completed at least one year of service on the Committee within the previous three years. The Chairperson serves a one-year term and may be re-elected for additional terms.

c) Meetings. Meetings will be called by the Chairperson of the Promotion and Tenure Committee or at the request of the Director and Chair.

d) Documentation. Written assessments and formal votes that reflect committee deliberations are confidential. They will be made available to the Director, Chair, and the faculty member in question in accordance with the provisions and rules of the University.

8) Working Title Committee. The Working Title Committee is responsible for production policies and procedures, including season selection and production teams. The Working Title Committee reviews and coordinates revisions to the School of Theatre Production Handbook annually. As needed, this committee, together with the School's production staff, will present proposed changes and updates of the Handbook to the full faculty and staff for approval.

a) Membership. The Working Title Committee comprises one representative from each program and other faculty and staff selected by peers. Membership is August to May.

b) Chairperson. The Chairperson of the Working Title Committee is elected by the committee from its own members annually in the fall semester. The Chairperson must be a tenured faculty member or a tenure-track faculty member who has successfully passed their third-year review. The Chairperson sets the agenda for the meetings.

c) Documentation. The Working Title Committee will elect or appoint a recording secretary who will generate and publish an annotated agenda

from all meetings, which will be posted in a secure area on the School of Theatre Canvas site.

9) Bylaws Committee. The Bylaws Committee is responsible for reviewing and making appropriate recommendations for amendments to the School of Theatre Bylaws.

a) Membership. The Bylaws Committee comprises one faculty representative elected from each area, one representative elected from the production staff, and one representative elected from the administrative staff. Membership on this committee is reconsidered after each full review of the bylaws.

b) Chairperson. The committee is chaired by a tenured faculty member of the Bylaws Committee elected by the other members of the committee.

c) Meetings. The Bylaws Committee will meet at least once a year as called by the Chairperson.

d) Recommendations. Recommendations for amendments to the Bylaws will be forwarded to the Faculty Council and then to the full faculty and staff for consideration. Amendments are presented and initially discussed at the Faculty Meeting prior to the meeting at which the final vote will occur. All amendments will be approved by a two-thirds majority of the voting members of the full faculty by secret ballot.

e) Review Cycle. The Bylaws Committee will fully review the School of Theatre Bylaws at least every three years.

f) Exceptions. Exceptions to the Bylaws of the School of Theatre must be approved by a majority vote of the Faculty Council. Faculty, administrators, staff, or administrative unit desiring an exception to the Bylaws should submit a request for the exemption in writing to the Chairperson of the Faculty Council, Director, and Chair of the School of Theatre at least two weeks prior to the Faculty Council meeting at which the request is to be discussed and voted upon. All exceptions are for a definitive period and an end-date for the exception must be included in the written request. Decisions regarding exceptions to the Bylaws of the School of Theatre rendered by the Faculty Council are final. The Chairperson of the Faculty Council will report all exception requests and the Faculty Council decision to the full faculty at the next faculty meeting.

D. Faculty Senators. The School of Theatre is represented on the Faculty Senate in accordance with the Bylaws of the College of Fine Arts §E.5.c. Each of the College's academic units shall elect an eligible faculty member from that unit to serve as its representative on the Faculty Senate. If the College is allocated more Faculty Senate seats than the number of

academic units in the College, additional representatives will be elected by the Faculty to fill those seats. In addition, the Faculty will elect a representative to serve as an alternate Faculty Senator. The Office of the Dean coordinates the election of Faculty Senate Representatives through ballot distribution. All eligible faculty are included on the ballot. Votes are tallied to determine representatives to the Faculty Senate. The College adheres to University standards regarding the number of individuals selected, individuals eligible for service, and voting eligibility (<https://facultyhandbook.fsu.edu/handbook-sections/section-3-faculty-governance>).

E. Faculty Recruitment. Upon authorization by the Dean to recruit for a faculty member in a particular area of the School, the Director and Chair will appoint a search committee with a minimum of three faculty members. Two members of the committee should represent the area into which the new faculty member is being hired. The committee should also include at least one faculty member from a different area. Additionally, when appropriate, representation from the staff and the student body will be included on the committee. The position advertisement will be written in consultation with the Director, Chair, and the Chairperson of the search committee.

Based on the position advertisement, the search committee will articulate criteria for evaluating the applicants before beginning to review applicants for the position.

The search committee will evaluate all applications, create a preliminary list of applicants meeting the defined criteria for the position, and solicit information from references of candidates considered appropriate for the position.

Upon discussion and consideration of information solicited from references, the search committee will create a list of candidates considered most appropriate for the position. In most instances video or phone interviews will be conducted to narrow the list of the candidates to recommend for an on-site visit.

The search committee will recommend to the School's Director and Chair the top three or four candidates to be invited for an on-site interview. This interview should include the following activities: (1) face-to face interviews with the search committee, the Director, Chair, and the Dean, (2) a classroom teaching demonstration, (3) presentation of scholarly and/or creative research, and (4) open meetings with faculty, staff and students, if appropriate. A list of those invited to visit, their CVs, and a complete visitation agenda will be made available to the entire faculty and staff.

Following each candidate's visit, the search committee will solicit feedback from the faculty and staff, if appropriate.

After consideration of this input from the faculty, the search committee will share feedback on the candidates as their recommendation to the Director and Chair.

The Director and Chair communicate the search committee's evaluations of the candidates to the Dean. The Director and Chair will report progress to the faculty as information becomes available.

The Director or Chair will announce a candidate's acceptance of the position to the School.

The Director and Chair, in consultation with the appropriate area head, will begin the process of integrating the new faculty member's teaching assignments into the curriculum.

F. Unit Reorganization. Unit Reorganization of the School of Theatre must be approved by a majority vote of the Faculty Council. Faculty, administrators, staff, or an administrative unit desiring reorganization of The School of Theatre should submit a request for the reorganization in writing to the Chairperson of the Faculty Council, the Director, and Chair of the School of Theatre at least one week prior to the Faculty Council meeting at which the request to reorganize is to be discussed and voted upon. The Chairperson of the Faculty Council will report all reorganization requests and the Faculty Council decision to the full faculty at the next faculty meeting. A committee of faculty and staff members, elected by a quorum of the faculty and staff, will be formed to address reorganization if a decision is reached to move forward with a reorganization of the whole unit or in part. The Unit Reorganization Committee will report its progress to the faculty, staff, Director, and Chair in a timely manner according to the needs of the specific request of reorganization.

IV. Curriculum

The Faculty Council is responsible for developing and evaluating policies and procedures of the School of Theatre regarding curricular and program development (see §III.C.3 above). Program Directors act as the principal curriculum managers for the programs, make recommendations for programmatic and/or curricular initiatives/revisions to the faculty and prepare annual reports and other reporting material as requested by the Chair and Director (see §III.C.6 above).

V. Annual Evaluation of Faculty on Performance and Merit

A. Peer Involvement in Annual Performance and Merit Evaluation. Each faculty member's performance will be evaluated relative to his or her assigned duties. Each faculty member's performance will be rated annually using the following university rating scale:

Exceeds Expectations
Meets Expectations Official Concern
Does Not Meet Expectations

Annual Performance Evaluation

- 1) All faculty members are evaluated annually, with the following exceptions:
 - Those on unpaid personal leave of absence,
 - Those not to be reappointed who have received notice of non-reappointment, and
 - Those who are not entitled to receive notice of non-reappointment.

2) Each spring semester, faculty members are evaluated on their activities performed during the prior calendar year.

- Faculty on leave for professional purposes, such as sabbatical, professional development, or a research leave, may be evaluated during the spring semester or at a later date, depending on their availability or upon their return to campus. Their evaluation must consider the accomplishments made during the leave.
- While the University does not require an annual evaluation of visiting faculty, the School's Director and Chair may, under some circumstances, ask that an Evidence of Performance (EOP) dossier be submitted for evaluation.

3) Evaluation is made on the basis of the faculty member's EOP dossier. An annual EOP dossier includes Assignment of Responsibilities (AORs) for the period, summary sheets of all student evaluations of teaching, a current curriculum vitae, and documentation of activities in the three required areas of review: teaching, scholarly and creative research, and service. Evidence of activities to include in the annual review binder is outlined in the School's EOP Dossier Checklist (available on the School's Canvas site).

4) An Annual Faculty Evaluation Summary Form must be filled out each year by the School's Director or Chair and given to the faculty member by May 1st. A copy of this form will be placed in each faculty member's permanent evaluation file. The annual evaluation will be based on the following categories:

Exceeds Expectations: During the evaluation period, faculty member demonstrates noted achievement in teaching, research, and service, which may include some of the following:

- a. High level of research or creative activities
- b. Demonstrated recognition by peers as an authority in their field
- c. Attained significant national or international achievements, awards, and recognition
- d. Willingness to accept additional responsibilities
- e. High level of commitment to serving students and the overall mission of the School of Theatre
- f. Involvement and/or leadership in professional associations
- g. Secured significant external funding
- h. Initiates solving problems or developing new ideas in teaching or research

Meets Expectations: During the evaluation period, faculty member demonstrates the requisite knowledge and skills in their field of specialty and completes assigned responsibilities in a manner that is both timely and consistent with the high expectations of the university.

Official Concern: During the evaluation period, faculty member demonstrates the knowledge and skills in their field of specialty but is not completing assigned responsibilities in a manner that is consistent with the high standards of the university.

Does Not Meet Expectations: During the evaluation period, faculty member fails to demonstrate with consistency the knowledge, skills, or abilities required in their field specialty and/or in completing assigned responsibilities.

In the case of an evaluation rating of “Does Not Meet Expectations,” the evaluator shall fully document the rating prior to discussion with the faculty member. Faculty members whose overall performance in any given year or whose performance in any single domain (i.e. research, teaching or service) in three (3) or more of the previous six (6) evaluations is rated below “Meets Expectations”, may be placed on a Performance Improvement Plan (PIP). A PIP shall be developed in one or more areas of assigned duties. The PIP shall be developed by the faculty member’s supervisor in concert with the faculty member and shall be written. It shall include specific performance goals and timetables to assist the faculty member in achieving at least a “Meets Expectations” rating. Specific resources identified in an approved PIP, shall be provided by the department/unit. Examples of recommendations/resources include, but are not limited to: audit a course; participate in a webinar or webcast; work with or observe the work of an outstanding professor; etc. If the faculty member and the supervisor are unable to agree on the elements of the PIP, the dean shall make the final determination on the elements of the PIP. The PIP shall be approved by the President or representative and attached to the Annual Evaluation Summary Form. The supervisor shall meet periodically with the faculty member to review progress toward meeting the performance goals. It is the responsibility of the faculty member to successfully complete the PIP.

5) As part of the annual evaluation process, each tenure-earning and non-tenure-track faculty member who is eligible for promotion and/or tenure will receive a written assessment of their progress toward promotion and/or tenure.

Merit Salary Procedures

6) The School’s Promotion and Tenure Committee is charged to assess faculty productivity for the purpose of allocating merit salary within the unit. This task is carried out after completing the annual review of faculty EOP dossiers. Tenured faculty, tenure-earning faculty and non-tenure-earning faculty are eligible for merit consideration and are assessed using the same criteria.

7) This assessment, unlike the annual review, considers three years of activity – the calendar year just completed as well as the two prior calendar years. Evidence for this assessment will include the curriculum vitae and materials in the

individual's permanent file, such as narrative statements on teaching, scholarly and creative research, and service, and student evaluations of teaching.

8) By secret ballot, Committee members individually assess each member of the faculty according to guidelines approved by each area and accepted by the School's faculty.

9) Ballots for each faculty member will include individual scores for teaching, scholarly and creative research, and service. The Chairperson tabulates these ballots and forwards the rankings as advice to the School's Director and Chair.

B. Criteria for Evaluation of Tenure-track Faculty. Criteria for evaluation of tenure-track faculty can be found in Appendices A, B, C, and D.

C. Criteria for Evaluation of Specialized Faculty. In the School of Theatre, the criteria for evaluation are the same for tenure-earning and non-tenure-earning appointments. All members of the faculty will follow the procedures to be found in Appendices A, B, C, and D.

VI. Promotion and Tenure

A. Progress toward Promotion Letter. Each year, every faculty member who is not yet at the highest rank for their position will receive a letter that outlines progress toward promotion and/or tenure.

B. Third Year Review for Tenure-track Faculty. Tenure-track faculty in their third year of service will receive an evaluation of their progress in meeting the department's expectations for promotion and tenure.

C. Peer Involvement in Evaluation of Promotion and Tenure of Faculty. As noted above in §III.C.7, the School's Promotion and Tenure Committee conducts a written annual review of all full-time and full-time equivalent faculty to ensure that standards for excellence set by the University and the School are met in regard to teaching, service and creative research activity and provides specific written advice to the Director and Chair as to whether each individual who is eligible for promotion and/or tenure has met University and School of Theatre criteria. These shall be reviewed as needed and approved by a vote of the full faculty.

D. Criteria for Promotion and Tenure of Tenure-track Faculty. Criteria for promotion and tenure of faculty can be found in Appendices A, B, C, and D.

E. Criteria for Promotion of Specialized Faculty. In the School of Theatre, the standards for promotion are the same for tenure-earning and non-tenure-earning appointments. Members of the faculty who hold non tenure-earning appointments but are eligible for promotion will follow the procedures to be found in Appendices A, B, C, and D

Appendix A
Criteria for Promotion and Tenure
School of Theatre, Florida State University

Approved by the School of Theatre Faculty – November 29, 2021

The School of Theatre shall follow those provisions and criteria delineated by the Board of Governors, the University and the Florida State University Board of Trustees and the United Faculty of Florida (BOT-UFF) 2019-2022 Collective Bargaining Agreement.

I. Promotion and Tenure. The School of Theatre shall follow the University Criteria for promotion and tenure. Documents to consult (but are not restricted to) the Annual Promotion & Tenure Memo issued by the Vice President for Faculty Development and Advancement; Articles 9 (Assignment of Responsibilities), 14 (Promotion), 15 (Tenure), and Appendix I (Criteria and Procedures for Promotion and Tenure) of the BOT-UFF 2019-2022 Collective Bargaining Agreement; and the Criteria promulgated by the College of Fine Arts and by the School of Theatre.

A. When first employed each new faculty member shall be apprised, by the Director and Chair, of what is expected, generally, in terms of teaching, research and creative activities, and service. Additionally, each faculty member will be informed of any other specific requirements or other duties assigned. If and when these expectations change during the period of service of a faculty member, that faculty member shall be apprised of the change. [From Appendix I; see also Article 9.]¹

B. Promotion. Promotion in the tenured and tenure-earning ranks is attained through meritorious performance in the areas of teaching, research or other creative activities, and service. Promotion in other faculty classifications is attained through meritorious performance of duties in the faculty member's present position. [Quoted from Article 14.]

- 1) Promotion to the rank of Associate Professor shall be based on recognition of:
 - Demonstrated effectiveness in teaching;
 - Definite scholarly or creative accomplishments;
 - Demonstrated effectiveness in service; and
 - Evidence that the candidate is becoming recognized nationally (or internationally) as a scholar or creative artist in a discipline and profession as attested to by three letters from outstanding scholars outside the University.² [Appendix I.]
- 2) Promotion to the rank of Professor shall be based on recognition of:
 - Superior teaching;

¹ All references noted in brackets in this document refer to sections of the BOT-UFF 2019-2022 Collective Bargaining Agreement in place at the time of this revision.

² For promotion to Associate Professor, a minimum of three outside letters, requested by the Chair and Director of the School, are required. These letters must come from tenured full Professors at institutions outside Florida State University unless justified in writing by the Chair and Director that the writers have equivalent national standing. Professional relationships are explicitly prohibited for outside evaluators unless explained by the Chair and Director.

- Scholarly or creative accomplishments of high quality;
- Superior service; and
- Evidence that the candidate now has become recognized nationally (or internationally) as a scholar or creative artist in the discipline and profession as attested to by three letters from outstanding scholars outside the University.³ [Appendix I].

3) Although the period of time in a given rank is normally five years, demonstrated merit, not years of service, shall be the guiding factor. Promotion shall not be automatic, nor may it be regarded as guaranteed upon completion of a given term of service. Early promotion is possible where there is sufficient justification. [Appendix I.]

4) Tenure. The criteria for awarding tenure shall be the same as those for promotion to the rank to which the candidate is being considered or the rank held by the candidate if the candidate is not being considered for promotion. [Appendix I.]

5) Criteria. Each area is required to develop criteria and procedures for promotion and tenure that reflect their disciplinary concerns and that are consistent with the guidelines the University has established. [Articles 14 and 15.]

II. Criteria for Scholarly and/or Creative Activities. Theatre is an interdisciplinary art that relies on experts with sophisticated creative, research, and technical skills that may be realized in diverse ways. This section provides an overview of standards and other considerations for promotion and tenure in the School of Theatre in general. This overview is followed by more specific guidelines for each of our disciplinary areas: Performance, FSU/Asolo Conservatory for Actor Training, Theatre Studies, and Design, Production and Management.

A. School of Theatre expectations reflect University expectations for scholarly and/or creative activities, which are outlined as follows:

- Promotion to Associate Professor. The expectation is that the candidate clearly is becoming recognized nationally (or internationally) as a scholar or creative artist in a discipline. [Appendix I.]
- Promotion to Professor. The expectation is that the candidate has now achieved such recognition. [Appendix I.]

B. The School of Theatre defines research broadly, reflecting the unique and varied nature of the discipline. Consequently, the School embraces a multifaceted view of research that includes creative activity as well as more traditional methods of investigation. Scholarly and creative work is made public (published) in many forms, including performance, print, and electronic media.

³ For promotion to Professor, a minimum of three outside letters, requested by the Chair and Director of the School, are required. These letters must come from tenured full Professors at institutions outside Florida State University unless justified in writing by the Chair and Director that the writers have equivalent national standing. Professional relationships are explicitly prohibited for outside evaluators unless explained by the Chair and Director.

C. The School of Theatre faculty engages in scholarly and creative activity. Both are equally valued in promotion and tenure considerations. The percentage of scholarly and creative research will vary according to a candidate's area(s) of expertise and to individually written job descriptions and Assignments of Responsibilities. In evaluating each candidate for promotion and/or tenure, the School of Theatre shall consider the quality and quantity of the work, including its significance to the candidate's disciplinary domain.

D. The relative importance of any candidate's specific research activities varies by domain of expertise and will be addressed, along with the quality of the work, in the Director or Chair's letter.

E. The School of Theatre criteria for promotion and/or tenure assumes that teaching and service assignments are at a level that supports faculty participation in research and creative activity at a level reflective of a Research I institution. Assessment of a candidate's progress will take into account their assigned duties as a whole. That is, the relative importance of teaching, service, and creative and scholarly activity will be considered in relationship to the percentage of effort assigned to each category in the candidate's annual Assignment of Responsibilities. [See Article 10.1 (4) (Performance Evaluations) and Article 14.2(d); 15.1(c).]

F. The lists of sample research and creative activities supplied below (Appendices B, C, and D) are meant to be suggestive, rather than exhaustive or prescriptive. They indicate kinds and levels of activities that are commensurate with research and creative activity at a Research I institution. The relative ranking of the various activities will be unique to each faculty member's specific domain of expertise. The letter from the Director or Chair and the candidate's statements will put activities in the appropriate context.

G. Assessment Strategies. The means of assessment will vary according to the type of creative or research activity. Typically, considerations include where the activity is made public (its performance or publication venue), peer review, and documentary evidence as to originality and quality. The overall significance of specific kinds of activity will again depend on the candidate's domain of expertise. While an enormous amount of creative activity is expended by the School's faculty in the course of the annual Assignments of Responsibilities, the University considers this in-unit activity as teaching or service.

III. Criteria for Teaching. Classroom settings range from undergraduate and graduate seminars and studio classes to large lectures supplemented by interactive digital components. Non-classroom settings include (but are not limited to) such activities as advising, professional mentoring, supervision of practicum and studio work, overseeing theses, dissertations, independent studies, internships, student teaching, and production work (direction, dramaturgy, design, coaching, technical production, and management activities).

A. The School of Theatre expects faculty members to contribute substantially to its teaching mission and to be able to provide evidence as to the quality of their contribution. Our educational program requires us to teach both in classroom settings and in non-classroom settings. Each holds significant value.

B. Assessment strategies include:

- In-classroom teaching is assessed for the quality of course content, including such factors as awareness of trends in the field, presentation techniques and pedagogical approaches, appropriate use of technology, and student interaction. Assessment tools include peer review of course materials (syllabi and course packets), classroom observation, and administration of standardized student evaluation instruments as mandated by the University.
- Non-classroom teaching is assessed for the quality of the faculty effort involved, quantity (of students and projects), and successful student completion of projects. Non-classroom teaching activities include (but are not limited to) out of class student contact, such as:
 - Academic advising
 - Mentoring, coaching or tutoring
 - Assisting students in preparing for auditions, job interviews, or applications for graduate study
 - Advising students in preparing résumés, portfolios, and web sites
 - Supervision of student teaching
 - Teaching responsibilities involved in directing, music directing, dance and/or fight choreographing, voice and/or dialect coaching, dramaturgy, designing, overseeing or assisting technical or management students in creating School of Theatre productions, and supervising students performing any of these roles
 - Supervision of various directed independent study projects or internships

C. Promotion to Associate Professor. Typically a candidate will demonstrate a pattern of increasing competency and a commitment to excellence in their contributions to the teaching mission of the School.

D. Promotion to Professor. Typically a candidate will demonstrate a pattern of sustained competency and a commitment to excellence in their contributions to the teaching mission of the School.

IV. Criteria for Service. Typical service activities might include:

- Holding office in professional organizations
- Committee service in professional organizations
- Internal administrative duties and committee memberships
- Recruitment
- Organizing conferences
- Organizing conference panels, workshops, and presentations
- Adjudicating papers, performances, or competitions
- Coordinating residencies
- Providing lectures, performances, and instruction to internal or external groups

A. Service to the Profession, the University, the School and the Community is an expectation of all faculty members . . . depending upon assigned responsibilities. [See Article 10.3(d).]

B. Assessment criteria include:

- The nature of the service (e.g., offices held, committee work)
- The level of the service (e.g., national, regional, state, local, university, college, department)
- The quality of the contribution

Higher value is given to:

- More demanding positions, whether internal or external to the university
- Contributions at the national and international levels

C. Promotion to Associate Professor. The School may choose to limit university, college, and departmental committee work for tenure-track faculty, but some service is required of them.

D. Promotion to Professor. The candidate should demonstrate sustained participation in professional life, including a record of significant involvement in regional, national, or international professional organizations and in departmental, college, or university committees.

V. Guidelines for Areas of Study within the School of Theatre.⁴ The following appendices outline discipline-specific activities for each of our three areas: Performance, FSU/Asolo Conservatory for Actor Training, Theatre Studies, and Design, Production and Management. These lists are intended to be suggestive rather than prescriptive. Faculty members may work in several areas and draw on suggestions from several lists as they create their professional profiles. Lists are not intended as hierarchical.

What follows are guideline documents for each Area created in line with University guidelines articulated above:

- Appendix B. Performance & FSU/Asolo Conservatory for Actor Training
- Appendix C. Theatre Studies
- Appendix D. Design, Production and Management

⁴ This document and subsequent appendices draw directly from University policies and materials from FSU units including Dance, Modern Languages, and Literature, and peer Research I institutions.

Appendix B
Criteria for Promotion and Tenure / Performance Area
& FSU/Asolo Conservatory for Actor Training Area Guidelines
School of Theatre, Florida State University

This document provides an overview of the standards and other considerations for promotion and tenure in the Performance area in the School of Theatre. Although it is axiomatic that the School seeks to promote candidates who have displayed excellence in the three areas of research, teaching, and service, this document attempts to clarify the expectations of the Performance faculty in the area of creative research and/or scholarship. Since the primary research activity of the Performance faculty is often creative, yet faculty may also be involved in more traditional forms of scholarship, this document includes suggestions for how all activities might be factored into promotion and tenure considerations.

The Performance faculty has a caveat for this document: It is imperative that a representative member of each area be included in the Promotion and Tenure Committee so that this member can provide expertise to assist the other committee members in evaluating the quality of creative and/or scholarly research activity.

Categories of Research / Creative or Scholarly Activity

As a Research I institution, Florida State University expects its faculty members to be among the best of their peers. In evaluating each candidate for promotion and/or tenure, the School of Theatre shall consider the quality and quantity of work, including its significance to the candidate's field(s). Creative activity exists in many forms and is made public in many ways including performance, electronic media, presentations, and print publication. Although the format may change, all creative activity begins in significant research. Creative research dossiers will vary according to a candidate's particular area(s) of expertise.

A list follows of typical creative research activities. In all cases, an evaluation of weight (magnitude) and quality will determine the significance of each element in the candidate's portfolio.

Category I: Creative Research Activity

A candidate whose primary focus is creative activity should present accomplishments of high quality comparable to those expected of scholarly research. Work presented as evidence of excellence must have obtained significant recognition within the respective tradition. Production activity includes, but is not limited to, acting, directing, musical directing, voice and dialect coaching, choreography, fight direction/choreography, and playwriting.

Typical creative research activities for the purposes of promotion and tenure include:

- Production activity at professional national and international venues that culminates in a fully staged performance

- Production activity for Equity⁵ and LORT⁶ theatres
- Directing, acting, etc., in films and television distributed nationally or internationally
- Commercials and voiceovers with national or international distribution
- Readings or staged readings of original work at a national or international professional venue
- Invitations from other universities to engage in production activity
- Musical compositions, instrumental and vocal arrangements, and/or orchestrations performed at professional venues
- Significant production activity in the School of Theatre, regionally, or locally that garners national recognition through presentation or publication

Category II: Presentations

Typical activities for the purposes of promotion and tenure include:

- Workshops or research presentations at well-regarded scholarly conferences – indicators of significance include venue (international/national) and peer-review process
- Invited research lectures and demonstrations at national or international venues (for example, university lectures and conference keynote addresses)
- Participation in conference roundtable discussions or as a panel respondent

Category III: Publications

Typical creative research activities for the purposes of promotion and tenure include:

- Publication of a play or other performance text by a national or international press
- Book-length publications authored or translated by the candidate, or inclusions in major collections (e.g., anthologies of creative works) or scholarly journals edited by the candidate (editions are considered “major” when they include a substantial introduction, annotations, and critical apparatus)
- Articles in refereed or highly selective outlets: journals, edited books, juried electronic sources, or conference proceedings
- Guest editing a special issue of a major scholarly journal
- Subsequent editions of scholarly books
- Translations of a single play or article
- Encyclopedia entries
- Book reviews
- Interviews of major figures published in professional journals
- Articles reprinted in anthologies or electronic resources
- Major scholarly journal editorial board appointment or referee for a major press
- Newspaper and magazine articles and professional newsletters

⁵ The term “Equity” refers to professional theatres under the jurisdiction of a labor union, Actor’s Equity Association, the professional organization and labor union for actors working in the United States. Equity negotiates and administers contracts with theatrical employers, providing agreements on minimum salaries, benefits, job security and numerous other protections to ensure a safe and dignified work environment.

⁶ The term “LORT” refers to the League of Resident Theatres, the largest professional association in the United States, with 75 member theatres located in every major market in the U.S., including 29 states and the District of Columbia. LORT theatres must have a playing season of 12 weeks or more and agree to operate under a LORT-Equity contract.

Category IV: Awards, Grants, and Recognitions

Typical types of awards, grants, and recognitions for the purpose of promotion and tenure include:

- Receipt of a major national or international grant or fellowship
- Grants from other sources, including foundations, private organizations, etc.
- Visiting research appointment at other universities
- Professional awards
- Receipt of university grants, fellowships, and awards

Assessment

Criteria to be used to assess creative research activity and scholarship include:

1. For Creative Activity. Originality and quality are indicated by such criteria as venue, peer reviews, and/or critical reception. Examples of assessment include:

- Letters of evaluation by professionals in the field (when possible)
- The relative prestige of the venue
- Press reviews (when available)
- Journal and trade paper articles commenting on the work
- Exhibitions of or presentations about the work at national and/or international venues and conferences
- Peer reviews and recommendations solicited by the School of Theatre administration

2. For Scholarship. Originality and quality are indicated by such criteria as publication in journals employing referees, or working with publishers who submit manuscripts for editorial review, invitations to reprint articles, reviews of books and articles, references by scholars to the work, etc.

3. Summary. Of the various kinds of creative research and scholarly activity, professional assignments as artists at national and international venues are rated more highly than conference papers or workshops. Publications in juried journals are rated more highly than those in non-juried journals, but the quality of the creative and/or scholarly contribution, as indicated by reviews, citations, or, where appropriate, evaluations by peers in the discipline will be the key factor in the assessment. Papers and workshops given at international or national conferences normally are rated more highly than those given at regional or local venues, but the quality of the work, as evaluated by peers in the discipline, is the key factor in the assessment.

Appendix C
Criteria for Promotion and Tenure / Theatre Studies Area Guidelines
School of Theatre, Florida State University

This document provides an overview of the standards and other considerations for promotion and tenure in the Theatre Studies area in the School of Theatre. Although it is axiomatic that the School seeks to promote candidates who have displayed excellence in the three areas of scholarly and/or creative research, teaching, and service, this document attempts to clarify the expectations of the Theatre Studies area faculty as scholars involved in the areas of research, publication, and creative activity. Since the Theatre Studies faculty is frequently involved in creative work as well as traditional forms of scholarship, this document includes suggestions for how all activities might be factored into promotion and tenure considerations.

The Theatre Studies faculty has two caveats for this document:

1. Our guidelines are predicated on a 2/2 teaching load. An increase in course load will significantly reduce our expectations for promotion and tenure. Close research indicates that the 2/2-course load is typical for research faculty in the humanities departments at FSU.
2. It is imperative that a representative member of each area be included in the Promotion and Tenure Committee so that this member can provide expertise to assist the other committee members in evaluating the quality of scholarly and creative research activity.

Categories of Research and Creative Activity

As a Research I institution, Florida State University expects its faculty members to be among the best of their peers. In evaluating each candidate for promotion and/or tenure, the School of Theatre shall consider the quality and quantity of work, including its significance to the candidate's field(s). Scholarship and creative activity is published (made public) in many forms, including performance, electronic media, presentations and print publication. Therefore, print scholarship must be evaluated in tandem with creative activity. A suitable ratio of scholarly to creative research will vary according to a candidate's particular area(s) of expertise.

Evidence of work in progress, for example manuscript copies and readers' reports, may be submitted with other materials during the promotion and tenure review process; however, the evaluation will focus primarily on works published or accepted for publication. A list follows of typical research and creative activities. In all cases, an evaluation of weight (magnitude) and quality will determine the significance of each element in the candidate's portfolio.

Category I: Publications

Of the various kinds of scholarly research activity, publications are rated more highly than conference papers or workshops. Publications in juried journals are rated more highly than those in non-juried journals, but the quality of the scholarly contribution, as indicated by reviews, citations, or, where appropriate, evaluations by peers in the discipline will be the key factor in the assessment. Papers and workshops given at international or national conferences normally

are rated more highly than those given at regional or local venues, but the quality of the work, as evaluated by peers in the field, will again be the key factor in the assessment.

Typical scholarly activities for the purpose of promotion and tenure include:

- Scholarly book-length publications such as critical studies or critical editions authored or translated by the candidate (editions are considered “major” when they include a substantial introduction, annotations, and critical apparatus)
- Major collections (for example, anthologies of scholarly or creative works) or scholarly journals edited by the candidate (editions are considered “major” when they include a substantial introduction, annotations, and critical apparatus)
- Articles in refereed or highly selective outlets: journals, edited books, juried electronic sources, or conference proceedings; guest editing a special issue of a major scholarly journal; subsequent editions of scholarly books; translations of a single play or article
- Encyclopedia entries; book reviews; interviews of major figures published in professional journals
- Articles reprinted in anthologies or electronic resources
- Major scholarly journal editorial board appointment or referee for a major press
- Newspaper and magazine articles and professional newsletters

Category II: Creative Research Activity

A candidate whose efforts include creative activity should present accomplishments of high quality comparable to those expected of scholarly research. Work presented as evidence of artistic excellence must have obtained significant recognition within the respective artistic tradition. Production activity includes but is not limited to directing, dramaturgy, curating, playwriting, designing, acting, producing, and managing.

Typical activities for the purposes of promotion and tenure include:

- Production activity at national or international venues that culminates in a fully staged performance
- Publication of a play or other performance text by a national or international press
- Readings or staged readings of original work at national or international professional venue
- Invitations from other universities to engage in production activity
- Significant production activity in the School of Theatre or locally that garners national recognition through presentation or publication

Category III: Presentations

Typical activities for the purposes of promotion and tenure include:

- Invited research lectures at national or international venues (for example, university lectures and conference keynote addresses)
- Research presentations or workshops at well-regarded scholarly conferences-- indicators of significance include venue (international/national) and peer review process)
- Participation in conference roundtable discussions or as a panel respondent

Category IV: Awards, Grants, and Recognitions

Typical types of awards, grants, and recognitions for the purpose of promotion and tenure include:

- Receipt of a major national or international grant or fellowship
- Visiting research appointment at other universities
- Professional awards
- Receipt of university grants, fellowships, and awards

Assessment

Criteria to be used to assess scholarship and creative activity include:

1. For Scholarship. Originality and quality are indicated by such criteria as publication in journals employing referees, or working with publishers who submit manuscripts for editorial review, invitations to reprint articles, reviews of books and articles, references by scholars to the work, etc.

2. For Creative Activity. Originality and quality are indicated by such criteria as venue, peer reviews, and/or critical reception. Examples of assessment include:

- Letters of evaluation by professionals in the field (when possible)
- The relative prestige of the venue
- Press reviews (when available)
- Journal and trade paper articles commenting on the work
- Exhibitions of or presentations about the work at national and/or international venues and conferences
- Peer reviews and recommendations solicited by the School of Theatre administration

Appendix D

Criteria for Promotion and Tenure / Design, Production and Management Area Guidelines

School of Theatre, Florida State University

This document provides an overview of the standards and other considerations for promotion and tenure in the Design, Production and Management area in the School of Theatre. Although it is axiomatic that the School seeks to promote candidates who have displayed excellence in the three areas of scholarly and/or creative research, teaching, and service, this document attempts to clarify the expectations for Design, Production and Management area faculty in scholarly and/or creative research activities. Since members of this area may be involved in traditional forms of scholarship as well as in creative research activity, this document includes suggestions for how all activities might be factored into promotion and tenure considerations.

The Design, Production and Management faculty has a caveat for this document: It is imperative that a representative member of each area be included in the Promotion and Tenure Committee so that this member can provide expertise to assist the other committee members in evaluating the quality of creative and/or scholarly research activity.

Categories of Research and Creative Activity

As a Research I institution, Florida State University expects its faculty members to be among the best of their peers. In evaluating each candidate for promotion and/or tenure, the School of Theatre shall consider the quality and quantity of work, including its significance to the candidate's discipline. Creative research is made public (published) in many forms, including production, exhibition, performance, electronic media, presentations, and print publication. Creative research dossiers will vary according to a candidate's particular area(s) of expertise.

A list follows of typical research and creative activities. In all cases, an evaluation of weight (magnitude) and quality will determine the significance of each element in the candidate's dossier.

Category I: Creative Research Activity

A candidate whose primary focus is creative activity should present accomplishments of high quality comparable to those expected of scholarly research. Work presented as evidence of excellence must have obtained significant recognition within the respective tradition. Production activity includes, but is not limited to, designing and/or assuming technical or management responsibility in a leadership capacity.

Typical activities for the purposes of promotion and tenure include:

- Design for Equity⁷ and LORT⁸ theatres

⁷ The term "Equity" refers to professional theatres under the jurisdiction of a labor union, Actor's Equity Association, the professional organization and labor union for actors working in the United States. Equity negotiates and administers contracts with theatrical employers, providing agreements on minimum salaries, benefits, job security and numerous other protections to ensure a safe and dignified work environment.

⁸ The term "LORT" refers to the League of Resident Theatres, the largest professional association in the United States, with 75 member theatres located in every major market in the U.S., including 29 states and the District of

- Technical management or supervision in a leadership role for Equity and LORT theatres or equivalent performing arts organizations
- Managing, producing, or marketing in a leadership role for Equity and LORT theatres or equivalent performing arts organizations
- Production activity at national or international venues that culminates in a fully staged performance
- Technical production involving innovative techniques and methodologies
- Invitations from other universities to engage in production or management activity
- Significant production activity in the School of Theatre, regionally, and/or locally that garners national recognition through presentation or publication

Category II: Publications

Typical scholarly activities for the purpose of promotion and tenure include:

- Scholarly book-length publications such as critical studies or critical editions authored or translated by the candidate. Editions are considered “major” when they include a substantial introduction, annotations, and critical apparatus
- Major collections (for example, anthologies of scholarly or creative works) or scholarly journals edited by the candidate (editions are considered “major” when they include a substantial introduction, annotations, and critical apparatus)
- Articles in refereed or highly selective outlets: journals, edited books, juried electronic sources, or conference proceedings; guest editing a special issue of a major scholarly journal; subsequent editions of scholarly books; translations of a single play or article
- Encyclopedia entries; book reviews; interviews of major figures published in professional journals
- Articles reprinted in anthologies or electronic resources
- Major scholarly journal editorial board appointment or referee for a major press
- Newspaper and magazine articles and professional newsletters

Category III: Presentations

Typical scholarly activities for the purpose of promotion and tenure include:

- Workshops or research presentations at well-regarded scholarly and/or professional conferences – indicators of significance include venue (international/national) and peer review process
- Invited research lectures and demonstrations at national or international venues (for example, university lectures and conference keynote addresses)
- Participation in conference roundtable discussions or as a panel respondent

Category IV: Awards, Grants, and Recognitions

Typical types of awards, grants, and recognitions for the purpose of promotion and tenure include:

- Receipt of a major national or international grant or fellowship
- Visiting research appointment at other universities

Columbia. LORT theatres must have a playing season of 12 weeks or more and agree to operate under a LORT-Equity contract.

- Professional awards
- Receipt of university grants, fellowships, and awards

Assessment

Criteria to be used to assess creative activity and scholarship include:

1. For Creative Activity. Originality and quality are indicated by such criteria as venue, peer reviews, and/or critical reception. Examples of assessment include:

- Letters of evaluation by professionals in the field (when possible)
- The relative prestige of the venue
- Press reviews (when available)
- Journal and trade paper articles commenting on the work
- Exhibitions of, or presentations about, the work at national and/or international venues and conferences
- Peer reviews and recommendations solicited by the School of Theatre administration
- Evaluations by workshop/seminar participants

2. For Scholarship. Originality and quality are indicated by such criteria as publication in journals employing referees, or working with publishers who submit manuscripts for editorial review, invitations to reprint articles, reviews of books and articles, references by scholars to the work, etc.

3. Summary. Of the various kinds of creative research and scholarly activity, professional assignments as artists at national and international venues are rated more highly than conference papers or workshops. Publications in juried journals are rated more highly than those in non-juried journals, but the quality of the creative and/or scholarly contribution, as indicated by reviews, citations, or, where appropriate, evaluations by peers in the discipline will be the key factor in the assessment. Papers and workshops given at international or national conferences normally are rated more highly than those given at regional or local venues, but the quality of the work, as evaluated by peers in the field, is the key factor in the assessment.

Appendix E

Annual Faculty Evaluation, Merit Salary, Promotion and Tenure Procedures School of Theatre, Florida State University

The same criteria govern the annual evaluation of members of the School of Theatre faculty, the allocation of merit salary, and assessments of progress toward promotion and/or tenure. They are described in the document “Criteria for Promotion and Tenure,” promulgated by the School of Theatre, and are governed in turn by the policies mandated by the College of Fine Arts, the University, and the BOT-UFF Collective Bargaining Agreement.

This segment of this document outlines the procedures for:

- Annual faculty evaluation,
- Allocation of merit salary, and
- Promotion and/or tenure consideration.

Specific School of Theatre Procedures for Annual Faculty Evaluation

- 1. Annual EOP Binders.** All faculty (except as noted above), will submit an EOP dossier, following the guidelines in this document and the School’s EOP Dossier Checklist. The deadline for submitting EOP dossiers is normally the end of the first Monday in February, or other specific date as determined by the School’s Director and Chair.
- 2.** Dossiers and supporting evidence must reflect University protocols for promotion and tenure binders. The School’s EOP Dossier Checklist illustrates sample activities for each category of review (teaching, scholarly and creative research, and service) and is intended as a guide to assist faculty in creating and organizing annual EOP dossiers.
- 3.** Members of the School’s Promotion and Tenure Committee review all faculty EOP dossiers annually, paying specific attention to each faculty member’s AOR for the period being evaluated.
- 4.** The Committee reviews the information presented in individual EOP dossiers and records an assessment of each faculty member’s performance in the areas of teaching, scholarly and creative research, and service. The Committee’s advisory comments address strengths and weaknesses and may recommend specific actions for professional development as appropriate. Non-tenure-earning faculty are assessed using the same criteria used for tenured and tenure-earning faculty.
- 5.** The Committee provides a summary of the Committee’s comments, in writing, as advice to the School’s Director and Chair, to be shared with each faculty member in written form as is, or in the annual letter referenced in §V of the bylaws.
- 6. Internal Calendar.** The School’s internal calendar to assist faculty in creating EOP binders follows:

School of Theatre Annual EOP Dossier Calendar for All Faculty

October. The School's Promotion and Tenure Committee, or its designees, holds an advisory session, or sessions, to assist all new and/or returning faculty in the process of creating annual EOP dossiers. Discussion topics will include:

- Creating effective written statements on teaching, scholarly and creative research, and service,
- Required and recommended inclusions in the dossier, and
- Compiling dossiers that present an accurate record of achievement that adhere to School, College and University protocols.

January – Early February.

- **Annual EOP Dossiers.**
 - All faculty, regardless of ranking or status (except as noted above), will submit an annual EOP dossier by the end of January or early February (specific due date to be determined by the School's Director and Chair).
 - This annual EOP dossier includes evidence of all work performed in the areas of teaching, scholarly and creative research, and service for the previous calendar year (January – December).
 - The organizational format used to create annual EOP dossier is the same as outlined in the Annual Promotion & Tenure Memo issued by the Vice President for Faculty Development and Advancement.
 - The School's EOP Dossier Checklist illustrates sample activities of evidence for each category of review for inclusion.
- **Third-year Review Candidates.** Tenure-earning faculty in the third year of service are required to submit an expanded EOP dossier, in lieu of an annual dossier, in accordance with these guidelines and timeline, that accurately represents their accomplishments during the previous three years of employment. This third-year binder includes a selection of evidence from the previous three years' achievements.
 - Complete third-year EOP dossiers are due one week prior to the School's due date for annual EOP dossiers. Therefore, these dossiers must be submitted to the School's Promotion and Tenure Committee to conduct a preliminary progress assessment in early January. Candidates should expect that revisions will be requested throughout the month prior to submitting the refined final dossier.
 - Upon final review of completed third-year dossiers, the School's Committee will provide written advisory comments to the School's Director and Chair.
 - The School will provide a copy of the dossier to the College Promotion and Tenure Committee and after review they will provide written advisory comments to the candidate.
- **Candidates Preparing University Dossiers for Promotion and Tenure.** Both tenure-earning faculty and tenured faculty, in the process of assembling University dossiers, are required to present an abbreviated annual EOP dossiers. Required inclusions in this binder are:
 - Current CV,
 - Statements being written for the University dossiers on teaching, scholarly and creative research, and service (in lieu of writing additional annual statements),

- AORs,
- Student evaluations,
- List of courses taught, and
- Copies of all syllabi for courses taught during the previous year. Candidates may choose to include other evidence they deem necessary to present an accurate record of achievement for the calendar year being evaluated.

February – March. The School’s Committee reviews EOP dossiers for all faculty and provides advisory comments to the School’s Director and Chair on each faculty member’s achievements and progress, if eligible, toward consideration for promotion and/or tenure.

Late March – April. The School’s Director and Chair meets with each faculty member and provides a written yearly review, based on data presented in individual faculty binders, as outlined above.

Promotion and Tenure Procedures

1. Annual Review. Every member of the School of Theatre faculty is reviewed annually according to protocols established by the University, the BOT-UFF Collective Bargaining Agreement, the College, and the School, using the process outlined above.

2. Third-year Review. The third-year review is a more detailed evaluation for tenure-earning faculty in their third year of employment. Its function is to provide comprehensive feedback regarding progress toward consideration for promotion and tenure

In the third year of their appointment (or its equivalent, based on the terms of the appointment), tenure-earning faculty submit an expanded EOP dossier, in lieu of an annual dossier, to the School’s Promotion and Tenure Committee that is organized according to University protocols for promotion and tenure. This dossier must include statements by the candidate on teaching, scholarly and creative research, and service as well as selected evidence documenting individual performance in all areas during the faculty member’s years of service to date.

The Committee evaluates these materials and provides a written advisory report that is forwarded, along with each dossier, to the School’s Director and Chair, the College Committee on Promotion and Tenure, and the Dean of the College. This advisory report includes the results of a secret ballot on the following question:

Relative to their assignment of responsibilities in teaching, scholarly and creative research, and service, the candidate:

- Option a: Is making satisfactory progress toward promotion and/or tenure in all three areas;
- Option b: Is making satisfactory progress in one or more areas, but needs to correct deficiencies to move toward overall satisfactory progress;
- Option c: Is making less than satisfactory progress in one or more areas.

If “option a” prevails, the Committee may suggest actions to enhance progress. If “option b” prevails, the Committee report will include specific feedback on actions to help the candidate advance toward making satisfactory progress overall. The Committee may recommend that a candidate’s dossier undergo a follow-up review during the fourth year, at which time the poll on the question will be repeated. If “option c” prevails at that time, the Committee report will include a note of official concern.

4. Tenure. Typically, the University considers candidates for tenure in the sixth year of tenure-earning service. With permission of the College Dean, faculty may be considered in the fifth year, or earlier, depending on credit given for service at another institution at the time of appointment to the faculty. [See Article 15, 15.6.]

5. Promotion for Non-tenure-earning Appointments. In the School of Theatre, the standards for promotion are the same for tenure-earning and non-tenure-earning appointments. Members of the faculty who hold non-tenure-earning appointments but are eligible for promotion will follow the procedures in this document and will adhere to the same timeline outlined below.

6. University format for creating and submission of binders for promotion and/or tenure is outlined in the Annual Promotion & Tenure Memo issued by the Vice President for Faculty Development and Advancement. In the School of Theatre, the timeline for creating these binders begins early in the fall semester of the year prior to the University’s deadline for submitting promotion and tenure binders.

- Upon recommendation by the School’s Promotion and Tenure Committee, tenure-earning faculty, normally in the fall semester of the sixth year of service, will submit a binder for promotion and tenure for review by both College and University Promotion and Tenure Committees.
- Tenured faculty are normally eligible for consideration for promotion after five years of service since their last promotion. However, demonstrated merit, not years of service, is the guiding factor in considering faculty for promotion.
- Upon recommendation of the School’s Committee, tenured faculty will submit a binder for promotion for review by both College and University Promotion and Tenure Committees, following University protocols and the timelines outlined here and in the Annual Promotion & Tenure Memo issued by the Vice President for Faculty Development and Advancement.

7. Internal Calendar. The School’s internal calendar to assist eligible faculty in creating University dossiers for promotion and/or tenure follows:

School of Theatre Calendar for Faculty Creating University Dossiers for Promotion and/or Tenure

Late August – Early September.

- The School’s Promotion and Tenure Committee considers achievements and progress toward promotion of all eligible faculty below the rank of tenured full professor.
- The Chair of the Committee requests a current CV from tenure-earning faculty in their fifth year of service and from eligible tenured faculty for consideration for promotion.

This CV must include all new evidence of teaching, scholarly and creative research, and service that has occurred since the CV submitted in the previous EOP dossier.

Mid – Late September.

- The School's Committee reviews these faculty members' achievements and progress toward consideration for promotion and/or tenure. Each Committee member casts a secret advisory vote on whether each candidate presents a satisfactory level of achievement to merit consideration for promotion.
- Eligible faculty members are notified in writing by the School's Director or Chair of the Committee's recommendations.
- Candidates that the Committee deems as having reached a satisfactory level of achievement to merit consideration for promotion are advised to begin assembling a University dossier for promotion and/or tenure.

October.

- Upon recommendation of the Committee, tenure-earning faculty begin preparing a University dossier for consideration for promotion and tenure with assistance from designated School staff and/or faculty, in accordance with University protocols.
- Upon recommendation of the Committee, tenured faculty begin preparing a University dossier for consideration for promotion, with assistance from designated School staff and/or faculty, in accordance with University protocols.
- These faculty members begin writing individual narrative statements on teaching, scholarly and creative research, and service.

Early – Mid November.

- Members of the School's Committee, or other designated School faculty, begin reviewing initial drafts of each candidate's three narrative statements and recommend revisions.
- Candidates begin compiling evidence to include in the dossier.

Late November – December. Candidates revise narrative statements and assemble all evidence to include in the binder.

Early January. Candidates re-submit revised drafts of statements for review and refinement. Candidates should expect this refinement of statements to continue throughout the year as progress is made toward completion of the dossier.

Early February. Candidates submit dossiers, including updated CVs, revised statements, and all required evidence, for review and assessment of progress. Candidates should expect this process of refining the binder to continue until the final deadline for submission.

Mid – Late February. Candidates submit a list of suggested outside reviewers to the School's Director and Chair. This list must be annotated to include the suggested reviewers' credentials and expertise in their field.

March.

- Candidates meet with a representative of the Dean of the College to review University procedures and timeline for dossier submissions.
- Candidates select evidence (in addition to the CV and narrative statements) to include in a sample dossier to mail to outside reviewers. Designated members of the School's staff and/or faculty will assist candidates in assembling sample dossiers.

Late March – Early April. The Vice President for Faculty Development and Advancement issues the Annual Promotion & Tenure Memo and conducts workshops for faculty creating University dossiers and for staff involved in assisting in this process. It is imperative that faculty members who have been nominated for consideration for promotion and/or tenure attend this workshop.

Mid – Late April.

- The School's Committee conducts a final review and assessment of each candidate's CV, statements, and sample dossier inclusions prior to its completion.
- The designated representative of the Dean of the College reviews each candidate's CV and narrative statements.
- Candidates, with assistance from the School's designee(s), complete sample dossiers for outside reviewers.

Late April. Sample dossiers are submitted to the School's Director and Chair for mailing.

May – August. Candidates continue refining statements, updating CVs, and finalizing all evidence in the dossier, ensuring that nothing is overlooked and that the dossier is ready for final review by the School's Committee in late August.

Late August – Mid September. During the first week of school, or as early as possible, each candidate's dossier is turned over to the School's Committee and to the designated representative of the Dean of the College for final advisory comments prior to completion of the binder.

Late September – Early October.

- Non-tenured candidates:
 - After final refinement of all dossier inclusions, each non-tenured candidate's dossier for tenure is made available to the tenured faculty of the School to review and cast a secret advisory vote as to whether the candidate has reached a satisfactory level of achievement to merit tenure. That vote is then reported to the School's Director and Chair.
 - Each candidate meets with the School's Director or Chair, is informed of the tenured faculty's vote, and reviews the Director or Chair's letter to be inserted in the binder.
 - Candidates who agree to send their dossiers to the College level add their signature to indicate that the dossier is now complete and ready to be sent forward.

- Tenured candidates:
 - Each candidate meets with the School's Director or Chair and reviews the Director or Chair's letter to be inserted in the binder.
 - Candidates who agree to send their binders to the College level add their signature to indicate that the binder is now complete and ready to be sent forward.

From this point on, candidates must work in conjunction with the School's Director and Chair to conform to the University's timeline and protocols established in the Annual Promotion & Tenure Memo issued by the Vice President for Faculty Development and Advancement.

Please note:

- At each step of this process – completion of the dossier, action by committees at all levels, and evaluations by the School's Director and Chair and the Dean of the College – the candidate has five working days to respond in writing, if desired. As a result, specific deadlines set for this process by both the School and the Vice President for Faculty Development and Advancement must be strictly adhered to.
- In partnership with all candidates, designated School of Theatre staff and/or faculty will assist in each stage of assembly of dossiers and sample dossiers to ensure their completeness and compliance with University protocols.