

ASSOCIATION OF THEATRE MOVEMENT EDUCATORS (ATME) PROMOTION AND TENURE (P&T) GUIDANCE

Each promotion and tenure case is unique. It is ultimately your responsibility to make your best case based on the information you gather from your home institution and professional organizations such as the Association for Theater in Higher Education (ATHE) and the Association of Theatre Movement Educators (ATME). Because the promotion and tenure process is lengthy, you should keep up to date on changes to institutional policy, departmental focus, and your job description and duties. In addition, you must be aware of changes and trends in your area of specialization—expect to be measured against and evaluated by colleagues in your field as well as colleagues in your institution. Creating a clear timeline for each aspect of the process will enable you to meet all deadlines while maintaining your current course load. As you continue through the process, an open line of communication with your chair or dean will allow you to address concerns and questions as they arise. Finally, keeping well-organized records and documentation is imperative to preparing a strong promotion and tenure case.

The Association of Theatre Movement Educators offers the following three-part guidance to assist you in this process:

Part I

Things to Know: offers a series of questions for the candidate to consider. Beyond knowing the answer to any given question, also consider how the answer might inform the manner in which you perform your job, the language you choose to articulate your work, and the context you use to structure your promotion and tenure (P&T) document.

Part II

Suggestions for Active Participation in the Process: offers ideas and recommendations for contributing to the process and assisting supervisors and adjudicators in evaluating the work of a movement educator.

Part III

Documentation Example: provides a sample list of standard evaluation categories and standard support materials for the purpose of shaping a candidate's thinking about collecting and organizing documents. This is only a generic sample—it is important to seek out the list of categories, support materials, and format required by your institution.

I. THINGS TO KNOW

A. Know where you work.

1. What is the purpose, mission and function of the university, college, and department (school or program, etc.) in which you serve? In what ways are you expected to support and contribute to each?
2. What is the professional reputation of the university, college, and department in which you serve? In what ways are you expected to support and contribute to this professional reputation?

3. What accreditation associations and professional affiliations are important to your institution? In what ways are you expected to support and contribute to the requirements of membership?
4. What is the promotion and tenure history of the department? How many present members of the department are tenured? Is there a university, college or department percentage, minimum or cap on the number of faculty who may (or must) be tenured?
5. What relationships exist between the various communities within your institution? In what ways are you expected to support and contribute to this dynamic?
6. What relationships and outreach efforts exist between the institution and the local city/community? In what ways are you expected to support and contribute to this dynamic?

B. Know what your job is.

1. What was the job description under which you were hired? Track changes to your job duties and responsibilities and make sure they are assigned/approved by those who supervise and evaluate your work.
2. How many academic courses are you expected to teach per semester? How does this compare to the course load of junior faculty in other departments within the institution?
3. Are production assignments / creative activity included in academic duties? Does it count as part of your course load? Are students required to participate as part of a degree requirement? Do students receive academic credit for participation? If not, how is production / creative activity categorized (release time, additional duty, additional pay, or volunteer, etc.)?
4. What other institutional responsibilities are considered part of your job (such as advising, recruiting, committees, supervision of student production work, administrative duties, etc.)?
5. What is the expectation for professional development and scholarly/creative activity outside of the institution (professional affiliations and service, professional committees, conferences and workshop participation and/or presentations, scholarly and creative research, scholarly and creative activity and employment, etc.)?
6. What funding and/or release time is offered to assist you in meeting outside requirements?

C. Know with whom you work.

1. Who are your institutional tenured colleagues?
2. What degrees do they hold? What degrees, professional equivalencies, or certifications have been recognized by your college and university as tenure-worthy? What is the college and university's position on the Master of Fine Arts as a terminal degree?
3. In their respective fields, what are your colleagues' professional reputations as educators, scholars and/or artists? What forms have their service, professional activities, and achievements taken?
4. Will your work be evaluated in the same way as other promotion and tenure candidates in the institution or do different areas of specialization have different means of evaluation (such as differences between the arts and sciences and/or differences between voice and movement, etc.).
5. Are the files of other tenured faculty available for you to review? Is there an exemplary tenure dossier available as a guide?
6. Who are your departmental colleagues? What is the history of successful tenure cases in the department? Are you filling a previously tenured position or is this a new tenure-track position?
7. In what ways are you expected to contribute to the academic and creative growth of the department? In what ways are you expected to support the work of others and in what ways are you expected to initiate change?
8. Outside of your institution, who are the tenured colleagues in your field/area of specialization? Will your dossier be held in comparison to those resumes and achievements?

D. Know who will evaluate you.

1. Does the institution require formal periodic reviews with a supervisor (area head, department chair, dean), and are these reviews included in the P&T evaluation process? Do the reviews follow a specific format? If no formal reviews are required, can you request a review and can that review be included in the P&T evaluation process?
2. If your chair or dean has changed during your tenure process, have you re-established and confirmed those guidelines with new supervisors?
3. Will you receive (or can you request) specific recommendations from your chair or dean, such as goals for improvement and time-specific measures of success? Are you clearly documenting your improvements and are they acknowledged in writing by your supervisor?

4. Are institutional peer evaluations included in the review process? Does your institution require or invite an outside evaluation? What role will peer and outside evaluations play in your review?
5. Does the department have its own P&T committee? What role does that committee play in the P&T process?
6. Are students asked to evaluate your teaching? If an institutional student evaluation form is used, have you reviewed a copy of that form and considered it in creating course syllabi? Do you have the option to alter or add to that form, and will such additional information from students be considered in your evaluation? Does the institution ask students to write letters about your teaching?
7. If internal or external collegial letters of evaluation are required, who requests these letters? What documents does a referee/letter writer receive to guide the content of their letter? Will these referees be given specific questions to answer? May you or the chair ask that the letters and evaluations take a specific focus?

E. Know how you will be evaluated.

1. What institutional documents and procedures will be used in your evaluation? (e.g., faculty handbook, merit/annual reports, periodic reviews, and P&T documents from the university, college, and department, etc.)
2. What common criteria for promotion and tenure exists within the institution? Are there any differences or discrepancies among department, college and university documents?
3. Have the conditions and timeline for a successful tenure review been communicated to you by your department chair or dean within your first year of employment? What are the specifics of these conditions and timeline?
4. Will criteria from other professional associations or accreditation associations be used? Does your area of specialization have professional criteria for practice or certification that the institution will use (or that you can provide) to assist in evaluation?
5. How many and what type of categories (such as teaching, professional activity, service, etc.) will be evaluated in your tenure case? (Note: a sample list is provided at the end of this document). Are these weighed equally or will one category be given greater consideration in the evaluation?
6. Is your work self-explanatory or does a context for understanding your work need to be presented?

7. If your department has a P&T committee, when will your case be discussed? Must (or may) you provide information to this committee before it meets?
8. If letters are to be requested or an outside evaluation is to be scheduled, have you allowed for plenty of lead-time to meet the response deadline?
9. Does your institution value creative and professional activity as equal to research, scholarship, and publishing? What is your institution's specific means for evaluating the arts?
10. Are class or production observations included in the evaluation process? Are they conducted by in-house and/or guest evaluators? Can you request the class or event that will be observed?

F. Know what method you should use to keep records.

1. What information, evidence, and support materials are requested by your institution for inclusion in your tenure case? If length of sections or length of the entire document is not specified, can you learn what length of documentation was submitted by recently tenured professors?
2. What does each category mean? Does your on-going documentation reflect the categories established by your institution?
3. Are you keeping records and documenting everything? (You can always eliminate materials later.) Are you retaining and organizing copies of all supporting materials (syllabi, production programs, evaluations, letters of invitation, acknowledgment of committee work, etc.) and requesting letters of support or evaluation immediately following an event (performance, conference panel, workshop presentation, etc.)?
4. How can descriptions of your work, support materials, and letters of acknowledgement reflect the importance and value of your work—moving beyond a checklist toward a specific document of achievement?
5. What role can technology play in documenting your work? What type of electronic documentation will be accepted for inclusion in your P&T document? Can a recording of an event such as a production, class or workshop session be included? Can electronic documentation be used for review purposes by an outside evaluator? Can you create a video sampling of your work or create a video journal of your process? (Note: the ATME website has an on-line digital journal along with guidelines of the digital journaling process.)
6. Beyond technology as a means to document, what role does technology play in your scholarly/creative activity? Is your work (or a specific project) multi-media in nature? Have you contributed to the growth of the field through devising ways of integrating technology with performance and/or ways of articulating and recording process?

G. Know what resources can assist with meeting overall and specific criteria.

1. Are sample tenure packets of successful cases from within your department or from other departments within your university available to review? Are sample tenure packets from professional colleagues outside of your university available for review?
2. Does your institution have a teaching resource center? If so, what resources and guidance do they offer faculty? Is P&T guidance available through outside sources such as workshops or panel sessions at professional conferences?
3. Can guidelines and resources offered through professional associations (such as ATHE and ATME) be formally used by you and/or those evaluating you or may such resources only be used informally?
4. Is a mentoring program available through your institution or through a professional association in your field (such as ATHE or ATME)?
5. What resources are offered through your institution and/or through professional associations in your field to help you develop and reach achievement in each category? Examples of such resources include (a) seminars in teaching methods, curriculum development, assessment and evaluation (b) summer institutes in leadership and administration skills and (c) scholarly/creative opportunities to publish, present at conferences, collaborate with colleagues, participate in faculty exchanges, and work in professional venues.

H. Know what resources are available to assist with seeking funding.

1. Have you sought awards and funding resources through your institution? Have you sought awards and funding resources through professional organizations in your field that help faculty develop and reach achievement as a teacher, scholar and/or artist?
2. Does your institution offer funds and/or release time for conferences and professional development? Is funding available through professional associations such as ATHE or ATME?
3. Have you sought out advice on applying for grants? Have you discussed the focus of your scholarly research and creative projects with a grant writer at your institution?

II. SUGGESTIONS FOR ACTIVE PARTICIPATION IN THE PROCESS

In this promotion and tenure process, a major challenge for a movement educator is satisfying all the expectations of everyone who has a voice in the outcome. Because your work may not be understood by all, you may need to educate, define, and provide a context for understanding who you are, what you do, how you do it, and why you do it. Even if you provide professional criteria and standards for your area of specialization there is no guarantee that those guidelines will be used in your evaluation.

Be selective and specific about describing what you do. Even though you may *do* twenty things, it may not be prudent to try to explain twenty things. If possible, find a vocabulary that can help limit confusion. For example, talk about your work in terms of text-based coaching and the creation of devised work. Or find one vocabulary such as Stanislavski-based terms that can be used as a through-line in the document. Remember, your institutional evaluators want to understand what it is that you do, so find a way to paint a full picture rather than offer twenty puzzle pieces. Another way to consider presenting your work is through creating categories such as the ones used by ATME in an earlier P&T document: *Fundamentals* (such as anatomy, kinesiology, self-use and re-patterning systems, etc.), *Physical Approaches to Characterization* (Laban, Delsarte, Lecoq, etc.), and *Physical Skills* (stage combat, circus technique, dance, etc.).

Do not waste time creating a document that does not answer the specific questions or meet the requirements of the institution. Find a way to answer the question, meet the requirement, AND provide context. For example: if on the student evaluation form, a question refers to your office hour availability (or willingness to be available) then make sure students understand that your office hours include coaching hours in the studio and call it “office hour coaching” in the “studio-office”. Write it on the syllabus, say it aloud in class, and have a sign-up sheet with the word “office” posted on the top. Otherwise you are going to receive a N/A (or low number) in the “office hour” student-evaluation-category and you are going to have to explain why. Avoid red flags. Rather than attempting to reword/reinterpret the institution document to fit what you do; find a way to place what you do within the existing criteria.

You will not speak on your own behalf in front of the P&T Committee, so make sure your portfolio represents you well and you trust that the person representing you (most likely your chair or area head) knows you, knows your work, and can articulate your work. Ask your representative to keep the focus on you and your work. Although this is an opportunity to educate colleagues about what a movement teacher does and/or why theater should exist in the university, do all you can to make sure your tenure process is not muddied with other issues and political agendas.

Have honest conversations with your chair about being an advocate for you in this process (for example be willing to teach an overload but discuss the pros and cons of accepting the assignment if it replaces an opportunity for professional activity). Your chair’s attention is on many things—you are only one of them, so make sure he/she is focused on your best interest when answering questions concerning your promotion and tenure. Be cooperative and a team player, but do not say “yes” to everything without asking questions.

Demonstrate you are interested in the work of your departmental colleagues through collaborating on projects and learning what research/creative activity they are involved in. Get to know them and allow them to get to know you. Your first level of P&T approval will most likely come from your departmental peers.

The next level of approval will most likely be a committee consisting of faculty from different departments and upper level institutional administrators. Establish your presence in the larger university community (leave the theatre building). Invite administrators and colleagues from other departments to see your work. Collaborate with and support the work and activities of colleagues in other departments. Promote yourself: take advantage of university publications such as newspapers and alumni magazines and community media opportunities. Participate in projects that not only interest you but also have a focus that is important to the university and a high-profile in the community.

Talk about the tenure process with colleagues. Attend workshops on the topic at your university and at professional conferences. View sample P&T portfolios. Find a mentor or two—one within the university and one within your field. If asked to recommend outside evaluators (letter referees or on-site observers), be specific about how they can support, supplement, or clarify your work. Consider both what the committee needs as far as information (a respondent who knows you and your work) and what they might value as far as a recommendation (someone whose own name is recognizable and/or holds a prestigious title or affiliation).

III. DOCUMENTATION EXAMPLE

The following is an example of how an institution may ask you to format a P&T document and catalogue support materials. This is only a generic sample—it is important to seek out the list of categories, support materials, and format required by your institution.

- A. Resume
- B. Statement of Philosophy (teaching, administration, and/or area of specialization)
- C. Statement of Goals/Growth or Self-evaluation
- D. Teaching (with support materials such as the following)
 - list of courses taught / course descriptions
 - syllabi and course objectives (including texts used, bibliography, handouts, assignments, exams, methods for evaluating, and grading)
 - number of students enrolled
 - examples of student writing, performance video, and/or graded work
 - student evaluations
- E. Administration (such as the following)
 - recruiting, auditioning and interviewing potential students
 - advising and retaining majors and minors
 - supervising programs such as distinguished majors and internships
 - researching funding sources and writing grants
- F. Professional Activity (such as the following):
 - participation in production / creative projects within the department
 - participation in production / creative projects outside the department
 - demonstration of scholarly and creative research / publication
 - professional consulting, workshops, conference presentations, etc.
(Note: support materials may include: copies of articles, programs, letters of invitation and acknowledgement, digital sampling of work, etc.)
- G. Honors and Recognition (such as the following)
 - teaching awards from your department, university, and profession;
 - professional achievement awards
 - seeking and receiving grants
- H. Service (such as the following)
 - committees within the institution
 - service to the department, college, or university
 - committees outside the institution
 - service to the profession/area of specialization
 - outreach and citizenship activities
- I. Evaluations and Collegial Letters