

**COLLEGE OF ARTS AND SCIENCES
RANK AND TENURE PROCEDURES AND CRITERIA
Department of Fine and Performing Arts**

Preface

The programs that comprise the Department of Fine and Performing Arts are broadly related by the notion that art is a primary and primal impulse of the human spirit and psyche that strives for a deeper understanding of our world, our communities, and ourselves. Our programs educate artists and scholars who are engaged with this quest for knowledge and understanding and contribute to their communities when they graduate. The Department sponsors performances, exhibitions and lectures that enrich our campus and regional community. We offer all students in the College and at the University courses that provide opportunities to explore directly the making of art and courses that explore the way the arts and society interact.

1. MENTORING AND REVIEW OF UNTENURED, TENURE-TRACK FACULTY

As the Department is comprised of faculty that often have many outlets for their productivity, the Department's particular expectation for scholarship, research and creative works from the candidate will be set out at the time of hire. This document will be formulated by the Chair and the candidate in consultation with the Program Director of the faculty member's home discipline and will address all activities formulated in the disciplines guidelines under section 2.1.3 regarding scholarship, research and creative works. If applicable, particular attention will be given to the expected balance of on- and off-campus scholarship/research/creative works. This record will become part of the tenure-track candidate's file and will be reviewed in conjunction with faculty Annual Evaluations. This document must be approved by the Dean of the College and will then be entered into the candidate's file to serve as a reference during evaluation and review of annual productivity and as part of the criteria for advancement and tenure.

1.1 Division of Responsibilities

Since the faculty of the Department of Fine and Performing Arts is divided into four separate disciplines of study, it is the responsibility of the Chair and of the Senior Faculty members in each discipline to mentor untenured faculty. For the various disciplines, the methods of mentoring may vary. Methods of mentoring may include senior faculty visits to a classroom lecture/discussion/presentation; help with Departmental area advising standards; support/advise for research/creative works and other professional endeavors.

1.2 Internal Evaluation of Untenured Faculty

Senior faculty will offer annual support and feedback to the tenure-track faculty member. Each academic year a minimum of one senior faculty member will observe the instructional classroom/studio of the tenure-track faculty member. The tenure-track faculty member will receive written and oral documentation within a month of the visit. In addition, a copy of this document will be submitted to the Chair and become part of the tenure-track faculty member's file. The tenure-track faculty member will present evidence of Teaching/Scholarship/Service to the Program Director at the same time it is submitted to the Chair of FPA. The tenured Faculty shall review the progress and give a short, written response, with a copy sent to the Chair of FPA in a time frame compatible

with the Chair's evaluation process of the Annual Review of Faculty.

A tenured faculty member *acceptable to the candidate* will be appointed to mentor the tenure-track faculty member from the beginning of their appointment and especially through the critical period two years prior to applying for tenure.

1.3 External Evaluation of Untenured Faculty

The external evaluation of untenured faculty serves the purpose of offering advice and/or support for untenured faculty. The Fine and Performing Arts Chair, in consultation with the faculty in the same discipline as the candidate, will engage outside evaluators with appropriate credentials for particular student and/or professional productions during the probationary period. Possible honoraria will be provided by Program funds.

1.4 Third Year Review

The Third Year Review is designed to evaluate the untenured faculty member's progress towards tenure. It is considered to be the most complete examination of the candidate's potential for successful promotion and tenure. The review process is outlined as follows:

1. In the fall semester, the Chair appoints committee for each faculty member up for review. The FPA Chair will then notify the Department of the individuals chosen for the third year review committee and the timeframe the committee has to gather and evaluate the untenured faculty member's materials.
2. Candidate submits his/her dossier according to the format of a tenure review as outlined in the Arts and Sciences *College Policy Manual*. The deadline for the dossier will be established by the Chair. The Candidate must deliver the completed dossier and supporting materials by the established deadline. Please note that a copy of the dossier is sent to all members of the FPA Third Year Review Committee. However, supporting materials will remain in the Chair's office for review by the committee members.
3. Review committee may gather/read other necessary documentation such as outside reviews, if available, student evaluations, letters addressing collegiality, etc. In cases where the candidate under review is in his/her first year at Saint Louis University, but has years of credit towards tenure, the review committee may request a meeting with the faculty member up for review.
4. Evaluation of candidate must include remarks/suggestions pertaining to candidate's progress and potential towards tenure.
5. Committee submits evaluation (in letter form) to Chair and Chair forwards evaluation to the candidate and to the Dean by the designated date (see College Manual).
6. For candidates in Art History, it is expected that at least two scholarly articles will be accepted for publication by the time of the Third Year Review, or a contract for a forthcoming book. For a candidate who does not meet the minimum requirements for publications the Third Year Review Committee has the authority to recommend a one-year contract for the candidate.

2. CRITERIA FOR PROMOTION FOR TENURE-TRACK OR TENURED FACULTY

Faculty in the Department of Fine and Performing Arts are evaluated for promotion and tenure using the procedures described in the most recently approved *Faculty Manual of Saint Louis University*, and the College of Arts and Sciences Rank and Tenure Procedures in the *College Policy Manual*.

The following timeline establishes the deadlines and procedures to which the candidate and Department must adhere as a case for tenure and/or promotion is developed for a candidate:

- The candidate declares written intent to apply for tenure and/or promotion to the Chair by April 1
- The candidate will submit a list of six potential outside evaluators from the same or related field of study to the Chair by May 1. The Department Chair may add additional names. The Chair chooses and solicits at least three evaluators, at least two of whom should come from the list provided by the candidate. Evaluators will be provided with the candidate's individualized evaluation criteria, vita, examples of his/her work (if applicable), and the Department and College's criteria for promotion. Evaluations must be received by September 1 in sufficient time for the Department to assess prior to the Departmental promotion meeting.
- The candidate will submit a list of six potential students and/or alumni evaluators to the Chair by May 1. The Department Chair may add additional names. The Chair chooses and solicits at least three student/alumni evaluators, at least two of whom should come from the list provided by the candidate. Student/alumni evaluators will be provided with the candidate's individualized evaluation criteria, vita, examples of his/her work (if applicable), and the Department and College's criteria for promotion. Evaluations must be received by September 1 in sufficient time for the Department to assess prior to the Departmental promotion meeting.
- The candidate's dossier will include two recommendations from colleagues. The candidate selects one colleague, and the Chair selects one colleague.
- The candidate's dossier and supporting materials should be made available to the Department by September 1.
- All Fine and Performing Arts tenured faculty members vote to recommend or deny promotion, applying existing Department criteria. The results of this vote are included in the dossier that is forwarded to the College of Arts & Sciences Rank and Tenure Committee.
- The Chair will write a separate letter either supporting or disagreeing with the faculty recommendation.
- Individualized evaluation criteria for promotion, the Dossier, Faculty recommendation vote, Chair's letter, colleague evaluations, external reviewer evaluations, student/alumni evaluations, and other pertinent, supporting material are forwarded, with the candidate's materials, to the College of Arts and Sciences Rank and Tenure Committee for its consideration and review by October 1.

2.1 Criteria For Promotion To Associate Professor With Tenure Or For Tenure

In order to maintain the vitality, quality, and integrity of the instructional programs in our four disciplines, all faculty members are expected to engage in activities that contribute to

the acquisition, transmission, and application of the appropriate knowledge, skills, and creativity. Faculty activities will be reviewed as they relate to the educational and professional goals of the programs, the Department, the College, and the University. The Department expects the candidate to provide evidence of continuing and increasing effectiveness in the areas of teaching, scholarship/research/creative works, advising/mentoring, and service [see section III, F, 3 of the University Faculty Manual].

All of the following areas of criteria are considered important in the evaluation process. A successful candidate will have a balance among all of the criteria. The titles and the ordering of the criteria follow the usage as described in the College of Arts and Sciences Rank and Tenure Procedures in the *College Policy Manual*. Therefore, the order does not imply prioritization by the Department of Fine and Performing Arts.

2.1.1 TEACHING

The Department of Fine and Performing Arts is dedicated to presenting and developing a conceptual understanding and the practical application of the arts in the fields of art, art history, music and theatre. The teaching and training of our students to the best of our abilities in all fields is our top priority. Teaching responsibilities may include classroom teaching, coaching, studio instruction, private lessons, and performance/production preparation. Striving for excellence in teaching incorporates attaining and refining the knowledge of the discipline as well as the ability and the enthusiasm to teach others.

Areas of teaching to be assessed should include the following:

- Organization and administration of instruction
- Effectiveness of communication
- Knowledge of subject matter
- Knowledge and use of appropriate teaching techniques
- Learning outcomes

Evidence and sources for the assessment of teaching include the following:

- Classroom observation by an Administrator or Senior Faculty
- Classroom observation by peers. This may be performed by another member of the Department, a colleague in another Department, a professional in the Reinert Center for Teaching Excellence, or by a colleague from another institution who has audited the faculty member in a lecture or class situation.
- Updated teaching portfolio, containing syllabi, outlines, handouts, descriptions of class projects
- Performance of students based on assignments completed, grades distributed, public performances, showings, presentations, recitals, and juries
- Student evaluations
- Achievements of former students
- Self-assessment of instructional goals, approaches, and outcomes
- Proof of attendance at conferences and workshops designed to improve specific teaching skills

2.1.2 MENTORING

Mentoring is expected as part of the faculty member's responsibility to the students and to the Department. For faculty in the Department of Fine and Performing Arts, advising duties may also include some of the following: Mentoring majors/minors, Core Advising, and Career Advising and other duties and responsibilities as outlined in the College of Arts and Sciences Rank and Tenure Procedures in the *College Policy Manual*.

2.1.3 SCHOLARSHIP, RESEARCH AND CREATIVE WORKS

The following definitions will be understood as the working vernacular for the Candidates pursuing research that culminates in publication:

- "Work in progress" means the author is working on the research and/or writing of an essay or book project but that it has not been submitted for publication review.
- "Under review" means the essay or book has been submitted for review but no decision has yet been made by the publisher.
- "Forthcoming" means the essay or book has been formally accepted for publication (stipulate where).
- "In press" means that the essay or book is in the stage of copyediting or proofs.

2.1.3.1 For faculty holding an appointment in Art History:

The successful candidate will hold a Ph.D. in Art History, a Ph.D. in Art and Religion or a Ph.D. in a recognized interdisciplinary area. A consistent record of scholarly activity is essential. Over the course of the usual five years towards tenure the candidate must demonstrate continual progress towards achievement in scholarly production including: publications, papers delivered at appropriate conferences/symposia, invited lectures, grants, and research. At the time of the application process, it is expected that the candidate will have four scholarly articles accepted for publication, two of which must be published. Alternatively, the candidate will have a scholarly book published or under contract and forthcoming.

An Art History faculty member also engaged as Museum/Gallery Director will, in addition to or in lieu of publications, present a record of curatorial activity and achievements that will be accepted and evaluated as scholarly/creative achievement towards tenure.

If a faculty member in a non-Tenure Track Art History position holds a terminal degree of an M.F.A. in Studio Art, instead of a M.A. or Ph.D. in Art History, when applying for Promotion, this faculty member's Scholarship/Research/Creative Works will be evaluated according to the standards set forth for a faculty member in Studio Art.

For the Art Historian, Scholarship/Research is defined as the following. It should be noted that although the categories are sorted out according to traditional, printed types of publications, electronic and digital publications, as long as they are both peer-reviewed and archived, are acceptable.

Scholarly Publications in order of recognition of highest achievement:

a. Book – The highest achievement in the area of scholarship is the publication of a peer-reviewed book or single-authored monograph published by a university press, academic publisher or reputable commercial press. A substantial exhibition catalogue published by a

major art museum may be accepted as meeting this criterion as well. While the publication of a book meets the requirement for the tenure/promotion process, a book is not a requirement for tenure/promotion.

b. Co-authored Book – Such a book will count according to the co-author’s level of participation and the length of the essay.

c. Edited Book – The editing of a book is a serious scholarly endeavor and will be weighted towards tenure/promotion according to the breadth and complexity of the project. For purposes of tenure/promotion, an edited book will count as at least the equivalent of one peer-reviewed article.

d. Edited Journal – The editing of a journal frequently is indicative of the editor’s scholarly reputation in the field. An evaluation of the contribution of editing a journal will be determined by the quality of the journal, the number of volumes edited, and the overall number of editors of the journal. In general, editing a journal will be considered as at least the equivalent of publishing one peer-reviewed article.

e. Peer-reviewed articles – Publication of an article in a refereed academic journal will be viewed as a major contribution to scholarship. Due to the interdisciplinary nature of art history, art historians frequently publish their research in journals affiliated with allied disciplines (i.e. history, literature, sociology, cultural studies, etc.). Such articles will be given equal weight and will be evaluated using the same standards as those published in specialized art history journals.

f. Chapters/Articles in Edited Volumes including Conference Proceedings – The publication of a chapter/article in an edited volume, including revised papers turned into articles for the publication of conference proceedings, will be considered as equivalent to a peer-reviewed article. If such a chapter is invited rather than peer reviewed, it will still be regarded as a contribution to a faculty member’s overall dossier, since the invitation of publication is generally indicative of the contributor’s reputation within the field.

g. Co-authored Article – Such an article will count as equivalent to a regular peer-reviewed article as long as it appears in a peer-reviewed journal or edited volume.

h. Essays and Substantial Entries in Museum or Exhibition Catalogues – Essays and substantial entries in museum or exhibition catalogues frequently contribute to the state of scholarship in art history and demonstrate the contributor’s local, regional, national, or international reputation. Such essays and entries will be judged on an individual basis according to their length, their quality, and the nature and significance of the publication.

i. Contributions to Encyclopedias and Scholarly Reference Books – Entries, essays, or articles in encyclopedias and scholarly reference books will be counted as scholarly contributions and will be evaluated according to their length, their quality, and the nature and significance of the publication.

j. Book and Exhibition Reviews – Book and exhibition reviews provide not only a service to the profession by engaging peers in public scholarly discourse but also can make serious contributions to the scholarship of art history and art criticism.

k. Non-peer Reviewed articles or books – These publications will be considered as scholarly and professional contributions, and, therefore, should be viewed as scholarly evidence. These are not equal to peer-reviewed publications though will be evaluated according to their length, and the nature and significance of the publication.

Other Scholarly Activities:

a. Conferences and Symposia – Regular participation in conferences and symposia is an important way for scholars to demonstrate their scholarly growth, establish their reputations, and contribute to the reputation of their home institution. The level of participation can vary: from organizing the conference or symposium in question, to delivering a paper, to serving on a panel/roundtable, to organizing/chairing a session. The level of participation will be evaluated on a case-by-case basis. Evidence of regular participation in conferences and symposia and the scholarly presentation of research will be counted as a valuable part of a faculty member's dossier.

b. Lectureships – Similar to the participation in conferences and symposia, the invitation to lecture at a scholarly society or institution of higher learning marks an important contribution to scholarship. The weight given to such a lectureship will relate to the prestige of the invitation and (when ascertainable) the quality of the presentation.

c. Curatorial Activities – Curatorial activities related to exhibitions at libraries, art galleries and museums serve to advance scholarship and/or disseminate visual knowledge. The value of such activities will be judged on the size, scope and originality of the exhibition as well as the nature of the venue/audience (local, regional, national, or international), and the level of involvement of the faculty member.

d. Field Work or Archeological Activities – Depending on the specialization of the art historian, field work and/or participation in archeological activities may be an important indicator of scholarly achievement. Though evidence of such activity is an important part of scholarly activity, such activities will be judged based on resulting publications.

e. On-going Research: In the early stages of research some new projects may take years to be formulated into a published article or book. Whereas continuous scholarly research is not yet publishable, it does enhance a faculty member's dossier to illustrate an active research agenda. In addition, such research projects often enhance and broaden the skills of the teacher. The quality of such research may be included in annual reports and tenure/promotion applications.

2.1.3.2 For faculty holding an appointment in Studio Art:

The Studio Art faculty believes that creating art is a prerequisite to sustained, effective teaching. Faculty members are expected to be practicing artists who show evidence of ongoing creative efforts. A faculty member's professional activity can be measured by the following criteria, all of which may occur at the regional, national, and international level.

The scholarship of studio art professors is typically rendered in one or both forms of traditional academic endeavor: research leading to publication and/or research leading to creative production. Research and creative production scholarship is the preferred method of scholarship in studio art. Research leading to publication is acceptable but only in addition to creative production. Research and creative production scholarship requires substantial historical and technological investigation, analysis, expertise, a synthesis of information, collaboration, imagination, creativity, skill, talent, and professional experience—all leading to public presentation validated by professional peer review.

A faculty member's professional activity can be evidenced by (not listed in order of priority):

- **Juried solo exhibition**
A juried solo exhibition is an exhibition in which the artist responds to a call for entries or an open portfolio review and their work is selected by a single juror or a panel of jurors. A solo exhibition is an exhibition of the work of only one artist.
- **Juried group exhibition**
A juried group exhibition is an exhibition in which the artist responds to a call for entries or an open portfolio review and their work is selected by a single juror or a panel of jurors. A group exhibition is an exhibition that includes work from more than one artist.
- **Invitational solo exhibition**
An invitational solo exhibition is an exhibition in which the artist is invited by (but not limited to) a curator or gallery director to have an exhibition of their work. A solo exhibition is an exhibition of the work of only one artist.
- **Invitational group exhibition**
An invitational group exhibition is an exhibition in which the artist is invited by (but not limited to) a curator or gallery director to have their work included in a group exhibition. A group exhibition is an exhibition that includes work from more than one artist.
- **Professional practice in photography or graphic design**
A faculty member is working as a professional artist in the field of photography and/or graphic design, where he or she is held to the standards of the marketplace. An ability to produce, communicate, and interact successfully in this competitive environment is the merit acknowledged here. This activity typically involves (but is not limited to) working with clients on specific projects that utilize the artist's expertise in their field.
- **Fine art commissions**
While production methods and time frames may differ for fine art, the ability to produce, communicate, and interact successfully in a competitive environment is the merit acknowledged here as well. A fine art commission is typically (but not limited to) a public art commission in which the art will be displayed permanently or temporarily in a public place or a private commission requested by a private collector interested in a particular artist's work.

- **Inclusion in print exchanges**

A print exchange recognizes the participants as peers, and therefore shows membership and activity in the printmaking community. A print is an event where printmakers create an edition of prints to be exchanged with all members of the print exchange so that each participant receives a set of prints from all the other participants. A print exchange may be juried, invitational, and open

- **Inclusion in art collections**

The faculty members artwork has been recognized as valuable through the purchase and collection of their artwork. The most common collections are: public, corporate and private. A public collection is one in which the artwork can be viewed by the general public and typically includes (but not limited to) museums and government institutions. A corporate collection is one that is held by a corporation. A private collection is one that is held by an individual person. It is not unusual for corporate and private collections to be later housed by museums.

- **Grants, awards, and fellowship**

The acquisition of grants, awards and fellowships is extremely competitive in the field of art. For this reason, grant/award/fellowship acquisition should be respected, but should not be used as a primary standard for judging the excellence of an individual artist's work. These are typically awarded (but are not limited to) for the completion of specific projects or as recognition for past accomplishments. These often take the form of monetary funds to support a specific project or future projects in general or to provide uninterrupted time for the development of new work.

- **Invitations to jury exhibitions**

A faculty member who has been invited to jury an exhibit is recognized by his or her peers to be qualified to judge the work of other artists. The process of jurying an exhibition involves looking at all of the submissions by the artists and selecting a small group of work to be included in the exhibition. Often a juror is asked to speak at the opening reception of the exhibition.

- **Curating Exhibitions**

A faculty member who organizes exhibits is recognized as a leader in his or her artistic community. Curating an exhibition requires the curator select a group of artists to participate in an exhibition. Artists are selected and invited to participate by the curator. The process typically involves meeting with artists in order to see and talk with them about their work to determine if their work is suitable for inclusion in the exhibition. Curator's often write an essay and/or give a lecture about the exhibition.

- **Lectures, presentations and workshops**

A faculty member must be selected or invited by peers to give lectures, presentations or workshops and indicates a recognized standing in the professional artist community. Lectures, presentations and workshops typically take place at (but are not limited to)

professional conferences, museums, galleries, universities and other art institutions. Workshops often involve the artist working with a group of artists to teach them professional skills related to the artist's expertise.

- **Published reviews of exhibitions**

Published reviews of an artist's exhibition are a public acknowledgement of the relevance and importance of their artwork. Exhibition reviews are typically published in newspapers and/or art journals both in print and online.

- **Published exhibition catalogues**

Published catalogues of an exhibition are an acknowledgement of the importance of the exhibition. Catalogues are typically published by the institution responsible for producing the exhibition and serve as a record of the exhibition. Catalogues can be published for both solo and group exhibitions.

- **Writing articles, essays or reviews**

Faculty members who write about exhibitions or the field of art are acknowledged as experts, whose opinions carry weight and import. Articles, essays and reviews most commonly appear in journals, newspapers, and/or catalogs both in print and online.

- **Writing books or textbooks**

Faculty members who write books of original scholarship or who author textbooks are demonstrating their knowledge of the discipline and providing pedagogical information to the discipline. These should be published by a university, academic publisher, or reputable commercial press (including on-line publication if peer-reviewed and archived). This acknowledges them as experts in their specific artistic field, whose opinions carry weight and import.

- **Participation in artist-in-residence programs**

Participation in an artist residency demonstrates a commitment to creative endeavor and acknowledgement by peers that an artist's work is significant and deserving of time and space to develop. An Artist-in-Residence (AIR) program provides artists with uninterrupted time to work on a particular creative project often in a community of other professional artists. AIR programs provide a residence, studio, working facilities and stipend. Entrance into these programs is awarded by a jury of artists and art professionals.

- **Inclusion in artist registries**

Work selected to be included in an artist registry is an indication of the quality and importance of an artist's work. An artist registry is an online source for curators to see the work of national and international artists for possible inclusion in upcoming exhibitions they are working on. Registries are peer reviewed and artists go through an application process. Once accepted into the registry an artist must update their portfolio annually with new work or risk being removed from the registry. This ensures that the registry shows only the work of active professional artists.

A note about research/creative endeavors

The importance or significance of an activity relies on a variety of factors and it is not always a black and white determination. For example an international exhibition is not automatically better than an exhibition in this country or even this region. Other factors must be considered. The following is a list of factors considered when determining the significance of an exhibition. This list is in no particular order and includes some examples within each category.

- **Geographic location** -- regional, national, international, large city recognized as an art center, small town
- **Venues** -- museum, non-profit gallery, commercial gallery, artist-organized, alternative spaces, site-specific installations, where the venue is part of the artwork, art center, university gallery (reputation of the venue is also considered)
- **Types of exhibition** -- solo, small group (2–4 people), group, juried, invitation
- **Juror** -- nationally or regionally recognized curator, artist or gallery director
- **Participating artists** -- the level of accomplishment of the other artists in the exhibition
- **Publications (written by the artist or about the artist's work)** -- regional, national, international journal or newspaper

The particular discipline of each faculty member determines expectations about appropriate avenues of creative endeavor/research.

Faculty members are expected to create artwork, which is acknowledged through commissions or through the invitational or juried exhibition processes. Faculty should contribute to their artistic discipline at regional and/or national and/or international levels.

Taking into consideration teaching loads, service to the University, administrative demands, and studio maintenance, faculty are expected to average two juried or invitational exhibitions and/or commissioned projects per year.

2.1.3.3 For Faculty holding an appointment in Theatre:

The Theatre faculty believes that creating theatre is a prerequisite to sustained, effective teaching. Faculty members are expected to be practicing artists and/or scholars who show evidence of ongoing scholarly and/or creative efforts.

The scholarship of theatre professors is rendered in one or both forms of traditional academic endeavor: research leading to publication and/or research leading to creative production. Research and publication scholarship is traditional to theatre historians, critics, and dramaturgs. Research and creative production scholarship is traditional to those involved in the production process and includes acting, directing, playwriting, dramaturgy, voice and movement direction, design, and the execution of those designs by specialists in technical production, theatre

management, and stage management. Research and creative production scholarship requires substantial historical and technological investigation, analysis, expertise, a synthesis of information, collaboration, imagination, creativity, skill, talent, and professional experience—all leading to public presentation validated by professional peer review.

Valid scholarship and creative production research activities include (but are not limited to):

- Actor -- Overall excellence from the stage/film actor requires the ability to consistently integrate knowledge of production expertise (vocal/physical/emotional), history/style/genre, rehearsal techniques, collaboration, dramatic/theatre theory, and safety with an understanding of the conceptual requirements of any given production to collaborate in creating stage productions that are artistically unified. The work of the actor must also be evaluated within a perspective of the resources available to the production (the director, cast, performance space and production support.). Such expertise is demonstrated by participation in realized production, both on and off campus.
- Arts Administrator – Overall excellence from the arts administrator requires the ability to consistently integrate knowledge of production, fiscal/personnel management, communication, historical/literary knowledge, collaboration, and professional work ethic with an understanding of the conceptual requirements of any given production to collaborate in creating stage productions that are artistically unified. The artistic director/program director/ producer may have the responsibility for conceiving, developing and implementing the artistic vision for an arts organization or specific production. Duties often include the responsibility of arts administration activities such as theatre marketing, public relations, development, volunteer management, and box office and house management. Such expertise is demonstrated by participation in realized production, both on and off campus.
- Choreographer -- Overall excellence from the choreographer requires the ability to consistently integrate knowledge of varied dance styles, dance pedagogy/theory, choreographic composition, anatomy/physiology, tension release, characterization, history/style/genre, and safety with an understanding of the conceptual requirements of any given production to collaborate in creating stage productions that are artistically unified. Choreographers must have the ability in traditional dance forms as well as to push boundaries of the form toward unique expression. Such expertise is demonstrated by participation in realized production, both on and off campus.
- Designer -- Theatre productions typically require a team of designers who work with the director to create the aural and visual world of the play. Listed below are the primary categories of designers, but productions may also utilize special designers to create such elements as stage properties, puppets, projections, etc.
 - Costume Designer -- Excellence in costume design requires the ability to consistently integrate knowledge of rendering, construction, materials, history/style/genre, hair/makeup, and safety with an understanding of the conceptual requirements of a given production. The result should be a design that is both artistically and technically sound and within the limitations of budget, available labor, and equipment of the producing organization. Such expertise is demonstrated by participation in realized production, either on or off campus.

- Lighting Designer -- Excellence in lighting design requires the ability to consistently integrate knowledge of drafting, color/light theory, history/style/genre, equipment/technology, electricity, energy conservation, and safety, with an understanding of the conceptual aspects of a given production. The result should be a design that is artistically and technically sound and within the limitations of budget, available labor, and equipment of the producing organization. Such expertise is demonstrated by participation in realized production, both on and off campus.
- Projections/Video Designer – Excellence in projections/video design requires the ability to consistently integrate knowledge of slide/film/video/multimedia/live video creation and technology with an understanding of the conceptual aspects of a given production. The result should be a design that is artistically and technically sound and within the limitations of budget, available labor, and equipment of the producing organization. Such expertise is demonstrated by participation in realized production, both on and off campus.
- Scenic Designer -- Excellence in scenic design requires the ability to consistently integrate knowledge of rendering/modeling/drafting, properties, scenic construction/rigging/shifting, history/style/genre, and safety with an understanding of the conceptual requirements of any given production. The result should be a design that is both artistically and technically sound and can be realized within the constraints of budget, available labor, and equipment for the producing organization. Such expertise is demonstrated by participation in realized production, both on and off campus.
- Sound Designer -- Excellence from the sound designer requires the ability to consistently integrate knowledge of audio technology/systems, acoustics/psycho-acoustics, history/style/genre, electricity, and safety with an understanding of the conceptual requirements of any given production. The result should be a design that is both artistically and technically sound and can be realized within the constraints of budget, available labor, and equipment for the producing organization. Such expertise is demonstrated in participation in realized production, both on and off campus.
- Director -- Overall excellence from the stage director requires the ability to consistently integrate knowledge of play analysis, history/style/genre, rehearsal methods, stage production/design, stage composition, actor coaching, and safety with an understanding of the conceptual requirements of any given production to create stage productions that are both artistically and technically sound and can be realized within the constraints of budget and available labor for the producing organization. The work of the stage director must also be evaluated within a perspective of such constraints as acting pool, artistic and technical support and facilities/production resources. Such expertise is demonstrated by participation in realized production, both on and off campus.
- Dramaturg / Theatre Critic -- Overall excellence from the dramaturg or theatre critic requires the ability to consistently integrate knowledge of play analysis/conceptualization, rehearsal methods, history/style/genre, and dramatic/theatre theory with an understanding of the conceptual requirements of any given production to

enhance the work of the director and designers in creating work of artistic merit and meaning. Such expertise is demonstrated by participation in realized production, both on and off campus.

- **Fight Choreographer/Fight Director** -- Overall excellence from the fight choreographer/director requires the ability to consistently integrate knowledge of anatomy/physiology, unarmed combat, weapons, stage movement, characterization, history/style/genre, and safety with an understanding of the conceptual requirements of any given production to collaborate in creating stage productions that are artistically unified. Such expertise is demonstrated by participation in realized production, both on and off campus.
- **Movement Specialist** -- Overall excellence from the movement specialist requires the ability to consistently integrate knowledge of physical pedagogies, anatomy/physiology, tension release, characterization, history/style/genre, and safety with an understanding of the conceptual requirements of any given production to collaborate in creating stage productions that are artistically unified. Such expertise is demonstrated by participation in realized production, both on and off campus.
- **Playwright** -- Overall excellence from the playwright requires the ability to consistently integrate knowledge with expertise in storytelling (i.e., textual and structural analysis, dialogue, characterization, complex character interactions, etc.), dramatic theory/criticism, dramaturgy, collaboration, and communication skills. Such expertise is demonstrated by participation in realized theatrical production, both on and off campus when the playwright's scripts are accepted for performance and/or when a reputable leasing company or established publisher publishes the scripts.
- **Stage Manager / Production Manager** -- Overall excellence from the stage manager/production manager requires the ability to consistently integrate knowledge of design practices, theatre safety, budgets of time/funds, history/style/genre, information literacy, planning, collaboration, and communication skills with an understanding of the conceptual requirements of any given production to collaborate in creating stage productions that are artistically unified. Stage/production managers practice a discipline in which their creative achievement is devoted to enabling and implementing a theatrical work of art. Theatre is a collaborative art involving the contribution of writers, actors, directors, designers, technicians and an audience. Stage/production management is the component of this process responsible for the interaction of all these participants, both on the artistic and the human plane. Such expertise is demonstrated by participation in realized production, both on and off campus.
- **Technical Director** -- Overall excellence from the technical director requires the ability to consistently integrate knowledge in design practices, ability to translate renderings/sketches/models into practical stage settings, materials, construction methods, stage operations/methods, budget management of time/funds/resources, personnel management, history/style/genre, information literacy, planning, collaboration, communication skills, and theatre safety with an understanding of the conceptual requirements of any given production to collaborate in creating stage productions that are artistically unified. The technical director is an artisan/scholar/teacher charged with directing the technical aspects of a theatre's production operation. The technical director must be evaluated as both a practicing technician and a manager. Such expertise is demonstrated by participation in realized production, both on and off campus.

- Theatre Educator / Youth Theatre Specialist -- Overall excellence from the theatre educator or youth theatre specialist requires the ability to consistently integrate knowledge of basic production design, direction of child and adult actors, creative dramatics (i.e., improvisation, theatre games, etc.), collaboration, history/style/genre, theatre criticism, knowledge of national/state curriculum standards and development, information literacy, and communication skills. Such expertise is demonstrated by participation in realized production, both on and off campus.
- Theatre Historian / Theorist -- Overall excellence from the theatre historian/theorist requires the ability to consistently integrate knowledge leading to the organization and evaluation of data from primary and secondary sources to trace past events within social, political, geographic, ethnic and performative contexts; the analysis and interpretation of classical and contemporary in performative contexts; and/or the translation of plays. Such expertise is demonstrated by research and publication and/or by participation in realized production, both on and off campus.
- Vocal Coach / Conductor or Music Director -- Overall excellence from the musical theatre vocal coach/conductor/music director requires the ability to consistently integrate knowledge in music theory/musicianship, history/style/genre, conducting, singer training, vocal health, and electronic instrument/microphone competency with an understanding of the conceptual requirements of any given production to collaborate in creating stage productions that are artistically unified. The vocal coach/conductor/music director must have the ability to direct and teach the performance style found in traditional musical theatre as well as to push boundaries of the form toward unique expression. Such expertise is demonstrated by participation in realized production, both on and off campus.
- Voice Specialist -- Overall excellence from the voice specialist requires the ability to consistently integrate knowledge of physical vocal production, accents and dialects, diction and text analysis with an understanding of the conceptual requirements of any given production to collaborate in creating stage productions that are artistically unified. Such expertise is demonstrated by participation in realized production, both on and off campus.

A faculty member's professional activity can be evidenced by (not listed in order of priority):

- Engagement by reputable design, production, and performance companies that have demonstrated professional accomplishment through entertainment union affiliation and/or critical recognition. Because the professional theatre is a highly competitive and selective field, the invitation to work for a professional theatre company indicates that the candidate's work is regarded highly and assumed to be of exceptional quality. Repeated engagements will be considered indicative of superior performance.
- Scholarly Publication (published or accepted in final form) –
 - Books and monographs of original scholarship published by a university, academic publisher, or reputable commercial press (including on-line publication if peer-reviewed and archived).
 - Co-authored Book – Such a book will count according to the co-author's level of participation and the length of the essay.

- Edited Book/Anthology – The editing of a book is a serious scholarly endeavor and will be weighted towards tenure/promotion according to the breadth and complexity of the project.
- Edited Journal –The editing of a journal frequently is indicative of the editor’s scholarly reputation in the field. An evaluation of the contribution of editing a journal will be determined by the quality of the journal, the number of volumes edited, and the overall number of editors of the journal.
- Peer-reviewed articles – Publication of an article in a refereed academic journal will be viewed as a major contribution to scholarship. Due to the interdisciplinary nature of theatre, theatre scholars frequently publish their research in journals affiliated with allied disciplines (i.e. history, literature, sociology, performance studies, etc.). Such articles will be given equal weight and will be evaluated using the same standards as those published in specialized theatre journals.
- Chapters/Articles in Edited Volumes including Conference Proceedings – The publication of a chapter/article in an edited volume, including revised papers turned into articles for the publication of conference proceedings, will be considered as equivalent to a peer-reviewed article. If such a chapter is invited rather than peer reviewed, it will still be regarded as a contribution to a faculty member’s overall dossier, since the invitation of publication is generally indicative of the contributor’s reputation within the field.
- Co-authored Article – Such an article will count as equivalent to a regular peer-reviewed article as long as it appears in a peer-reviewed journal or edited volume.
- Contributions to Encyclopedias and Scholarly Reference Books – Entries, essays, or articles in encyclopedias and scholarly reference books will be counted as scholarly contributions and will be evaluated according to their length, their quality, and the nature and significance of the publication.
- Book and Production Reviews – Book and exhibition reviews in professional/recognized media provide not only a service to the profession by engaging peers in public scholarly discourse but also can make serious contributions to the scholarship of theatre and dramatic criticism.
- Non-peer Reviewed articles or books – These publications will be considered as scholarly and professional contributions, and, therefore, should be viewed as scholarly evidence. These are not equal to peer-reviewed publications though will be evaluated according to their length, and the nature and significance of the publication.
- Acquisition of authored grants, awards, fellowships and artist residencies – The acquisition of grants, awards, fellowships, and artist residencies is extremely competitive in the field of Theatre and also varies substantially depending on field of research/creativity. For this reason, grant/award/fellowship/residency acquisition should be respected, but should not be used as a primary standard for judging the excellence of an individual scholar’s work.
- Pedagogical research resulting in the publication of a textbook or instructional material, including computer software.
- Authorship of produced and/or published original play scripts or performance texts (including professional workshops/readings).

- Participation in conferences, seminars, and symposia for professional societies – The level of participation can vary: from organizing the conference or symposium in question, to delivering a paper, to serving on a panel/roundtable, to organizing/chairing a session. The level of participation will be evaluated on a case-by-case basis.
- Lectureships – Similar to the participation in conferences and symposia, the invitation to lecture at a professional society or institution of higher learning marks an important contribution to scholarship. The weight given to such a lectureship will relate to the prestige of the invitation and (when ascertainable) the quality of the presentation.
- Creation and externally reviewed performance/presentation of original work.

Evaluation of creative endeavors/research will recognize the inherent differences between the performing arts and scholarship leading to publication. The creative work of actors, directors, choreographers, etc., requires their physical presence for the duration of the rehearsal/performance process. Therefore, evaluation of creative endeavors involving rehearsal/performance will acknowledge the physical and geographical challenges of establishing and maintaining a national/international professional career while meeting teaching/service responsibilities at the University.

The particular discipline of each faculty member determines expectations about appropriate venues of creative endeavor/research. Fine and Performing Arts productions and other on-campus performance activities will be considered creative endeavor/research towards tenure. The ideal candidate will have a mixture of on- and off-campus scholarship/research/creative works.

Taking into consideration teaching loads, production assignments, service to the University, and shop management, faculty are expected to average at a minimum **two** outside professional projects per year.

The measure of consistently good-quality scholarship/research/creative works may include:

- Outside evaluation by peer evaluators and/or creative collaborators (directors, cast members, fellow designers, etc.) who may include professional peers and/or students
- Peer evaluations of process and achievements by Fine and Performing Arts Faculty
- Performance reviews in recognized/professional media
- Honors and awards received

2.1.3.4 For Faculty holding an appointment in Music:

A university music professor may have primary designation and teaching duties in any of several areas: Performance, Conducting, Research and Publication, and Composition. In a small program, the teaching, performance, and scholarship workloads must be diverse in order to satisfy program needs as well as to match the interests and abilities of the teachers. Therefore, the tenure-track music teacher will in most cases divide his scholarly and creative efforts among several areas. These categories are of equal value. In considerations of tenure and promotion, the order in which they appear in this document

does not imply that one is more important than another. Taking into consideration teaching loads, ensemble assignments, and service to the University, the minimum expectation is to average two scholarship, research, and/or creative works per year.

Performing

- Professional performances as a soloist, collaborative musician, recording-studio musician, pit musician, member of a chamber group, orchestra, or band
- Continued professional status in an organization as a section leader, paid soloist, coach, or accompanist
- Awards, prizes, certificates, reviews, or other official recognition of performing Excellence
- Invited recitals, master classes, lecture-recitals, workshops and clinics given at schools, universities, conferences, or professional organizations.

Conducting

This category applies to the producing and directing of ensembles and musical productions both on and off campus. Successful leadership in this area involves a skillful mixture of teaching, administration, musicianship, and effective public performance techniques. Appearances and proof of performance as a conductor or director may include, but are not limited to, the following:

- Leading a school ensemble or an outside professional ensemble as permanent director, assistant director, or guest conductor
- Directing and coaching the music for a school or professional musical theatre production
- Awards and other official recognition of excellence in conducting and directing
- Master classes, workshops or clinics given at schools, universities, and professional conferences
- Invited performances at state, regional, and national conferences by school or professional groups under the candidate's direction

Academic Scholarship

Academic scholarship in music (musicology), like scholarship in any of the humanities and social sciences, may include the following activities and accomplishments as evidence of success.

- Publications
 - Monographs and books
 - Textbooks
 - Peer-reviewed articles and papers
 - Non-peer-reviewed articles and papers
 - Research abstracts
 - Edited publications
 - Reviews of books or scholarship
 - Research software
 - Other
- Grants and contracts funded
- Lectures, papers, speeches presented at professional meetings or educational

Institutions

- Recognition and reviews of candidate's work by recognized scholars and professional organizations
- Research in progress
- Publications in progress
- Grant proposals submitted
- Other

Composition

This category includes both the creation of new works of music, and the reworking of existing music in arrangements, orchestrations, electronic realizations, etc. Evidence for success in this area may include:

- Performances
- Production of composition through new technology
- Recordings
- Publication of a score and parts of a work
- Commissions
- Prizes and awards
- Articles and reviews about composition by or about the faculty member

2.1.4 PROFESSIONAL SERVICE

Candidates have service responsibilities to their profession, university, college, Department, and community. Professional Service is expected and will be encouraged. In addition to those activities usually included in this category, the following are specifically included:

- Fine and Performing Arts performances and gallery exhibits are service to the University and general community.
- Recruitment travel, audition and/or portfolio review of prospective student candidates and interviews are service to the College and University.
- Adjudication of ensemble or conducting competitions, art exhibitions and theatre events are service to the community and the profession.
- Adjudication of local, regional, national and international performance competitions sponsored by professional organizations or private foundations
- Articles, interviews, and concert reviews directly concerning performance practices and values published in newspapers or other media

2.1.5 SKILL AND KNOWLEDGE OF THE FIELD

The Candidate must demonstrate skill and knowledge of the field. Evidence of mastered skill and knowledge usually is in the form of recognition by colleagues, both inside and outside of Saint Louis University. Documentation may vary within the four disciplines of Fine and Performing Arts and may include some or all of the following: external and internal evaluations; invitations to present at professional meetings; academic citations; reviews; and consulting work.

2.1.6 COLLEGIALITY

Collegiality can be described as the willingness of an individual to work with colleagues in pursuing the business and objectives of the Department, College and University. Thus, evidence of collegiality will be found in one's own capacity for cooperation and in one's ability to balance one's own interests with those of one's colleagues within the context of the Department, College and University. Documentation is usually provided in the form of Colleague letters and/or evaluations.

2.2 CRITERIA FOR PROMOTION TO PROFESSOR

To be considered for promotion to the rank of Professor, the faculty member must, at a minimum, again satisfy the expectations set forth for the promotion to rank of Associate Professor (2.1).

In addition, the following criteria are to be used:

Scholarship, Research and Creative Works: Evidence of continuing achievement after receiving tenure leading to expanded recognition by colleagues in the same field of scholarship and/or creative works. One's scholarship, research and/or creative work should have matured.

Teaching: The candidate's teaching should continue to be proficient, vital, and innovative with a sustained record of distinguished accomplishment.

Mentoring/Advising: The candidate needs to provide evidence that he or she has continued to be active and effective as a mentor/ advisor.

Service: In service, the candidate should not only continue to be active, but should also be assuming even greater responsibility and leadership within the Department, College, University, profession, and community.

Skill and Knowledge of the Field: There should be clear documentation for outstanding achievements in teaching, scholarship, research and/or creative works. The types of documentation may follow the same formats as described above for the promotion to Associate Professor.

Collegiality: Those holding tenured, senior positions bear added responsibility for collegiality as, for example, in their dealings with—and mentoring of—untenured faculty.

[The Fine and Performing Arts Chair, in consultation with the faculty in the same discipline as the candidate, may engage outside evaluators with appropriate credentials for particular student and/or professional productions. Possible honoraria will be provided by Program funds.]

2.3 Criteria for Promotion to Emeritus/a Professor

To be considered for promotion to the rank of Emeritus/a Professor, the faculty member may apply from any rank currently held. Full time employment requirements shall be in accordance with The Faculty Manual of Saint Louis University. Candidates should have distinguished themselves by maintaining the minimum standards of scholarship, research and creative works in the rank currently held; have an ongoing relationship with the University; plan to remain professionally active; and maintain a connection to the Department through scholarly and/or teaching contributions.

3. MENTORING AND REVIEW OF NON-TENURE-TRACK FACULTY

3.1 Definition

Full-time, non-tenure-track faculty in the Department of Fine and Performing Arts, the College of Arts and Sciences and the University are defined as “individuals who are not eligible for tenure but have appointments that are renewable.” Within the Department of Fine and Performing Arts, full-time, non-tenure-track faculty may assume some combination of teaching, instruction, advising, managerial duties, and/or scholarly/creative work.

3.2 Rights and Privileges of non-tenure-track Faculty

Non-tenure-track faculty have all of the same Departmental rights and privileges of tenure-track faculty in the Department of Fine and Performing Arts with the following exceptions:

1. They do not participate in the vote on tenure and/or promotion of tenure-track/tenured faculty.
2. They do not participate in the evaluation of tenure-track/tenured faculty.

3.3 Performance Expectations

In a document formulated at time of hire by the Department Chair, Program Director, and candidate, the workloads and expectations for each candidate will be specified in the areas of teaching; advising; scholarship, research and creative work; service; and managerial duties. Depending on the Department’s needs and the candidate’s strengths, assignments for each non-tenure track faculty member may vary considerably. For example, some candidates may be hired primarily as teachers, with no expectation of scholarly/creative activity; some may be assigned a work load divided between teaching and managerial duties; and some may be hired with the same expectations as those for full time tenure-track faculty.

This document must be approved by the Dean of the College of Arts and Sciences, and will form part of the candidate’s continuing file, to be used during annual evaluations and promotion reviews. If Departmental needs change, a revised workload/expectations document will be articulated and approved.

3.4 Internal Evaluation

Senior Fine and Performing Arts faculty will offer annual support and feedback to the non-tenure-track faculty member. Each academic year the instructional classroom/studio of the non-tenure-track faculty member at or below the rank of Associate Professor will be observed by a minimum of one faculty member (tenured, tenure-track, or non-tenure-track) of a higher

academic rank than the non-tenure track faculty member. The non-tenure-track faculty member will receive written and oral documentation within a month of the visit. In addition, a copy of this document will be submitted to the Chair and become part of the non-tenure-track faculty member's file.

The Department presumes that non-tenure-track faculty with satisfactory performance will be reappointed yearly under normal circumstances. During the Annual Review of Faculty time period, the non-tenure-track faculty member will present evidence of Teaching/Scholarship/Service/Management (typically the Annual Activity Report) to the Program Director at the same time it is submitted to the Chair of FPA. For non-tenure-track faculty members at or below the rank of Associate Professor, Department faculty (tenured, tenure-track, and non-tenure-track) holding academic rank higher than the non-tenure-track faculty member shall meet, discuss, and vote on whether to recommend that the Non-tenure track faculty member's contract be renewed for the following year. A short, written response will be given to the non-tenure-track faculty member, with a copy sent to the Chair of FPA in a time frame compatible with the Chair's evaluation process of the Annual Review of Faculty. Any determination and recommendation not to renew the contract of any non-tenure-track faculty member at any academic rank will be submitted by the Chair to the Dean of Arts and Sciences, with explanation. In the case of a recommendation of a non-renewal the non-tenure track faculty must be given the necessary notice as per the Faculty Manual of Saint Louis University.

3.5 Criteria for Promotion

3.5.1 Promotion in Rank:

Although achievement of tenure is, by definition, not available to non-tenure-track faculty, promotion can be important to both the academic career of faculty members and to the vitality and development of the Department and College. Promotion in rank is earned through the diligent and persistent demonstration of competence in the specified responsibilities of the position, and signals recognition of achievement from colleagues in the Department, College, and wider University community. The core of the evaluation process for promotion is the end result of a carefully executed, faculty peer review.

3.5.2 Promotion Procedures:

The Department of Fine and Performing Arts generally follows the procedures specified in the University Faculty Manual and those for Tenure-track faculty in the Department currently in effect and uses the same forms. Such forms are modified as necessary to indicate that promotion in rank, but not tenure, is being considered in the process. Non-tenure-track appointees may apply for promotion adhering to the same timeline as outlined for Tenure-track positions.

The following timeline establishes the deadlines and procedures to which the candidate and Department must adhere as a case for promotion is developed for a candidate:

- The candidate declares written intent to apply for promotion to the Chair by April 1
- The candidate will submit a list of six potential outside evaluators from the same or related field of study to the Chair by May 1. The Department Chair may add additional names. The Chair chooses and solicits at least three evaluators, at least two of whom

should come from the list provided by the candidate. Evaluators will be provided with the candidate's individualized evaluation criteria, vita, examples of his/her work (if applicable), and the Department and College's criteria for promotion. Evaluations must be received by September 1 in sufficient time for the Department to assess prior to the Departmental promotion meeting.

- The candidate will submit a list of six potential students and/or alumni evaluators to the Chair by May 1. The Department Chair may add additional names. The Chair chooses and solicits at least three student/alumni evaluators, at least two of whom should come from the list provided by the candidate. Student/alumni evaluators will be provided with the candidate's individualized evaluation criteria, vita, examples of his/her work (if applicable), and the Department and College's criteria for promotion. Evaluations must be received by September 1 in sufficient time for the Department to assess prior to the Departmental promotion meeting.
- The candidate's dossier will include two recommendations from colleagues. The candidate selects one colleague, and the Chair selects one colleague.
- The candidate's dossier and supporting materials should be made available to the Department by September 1.
- All Fine and Performing Arts full-time faculty members at or above the proposed promotion rank vote to recommend or deny promotion, applying existing Department criteria. The results of this vote are included in the dossier that is forwarded to the College of Arts & Sciences Rank and Tenure Committee.
- The Chair will write a separate letter either supporting or disagreeing with the faculty recommendation.
- Individualized evaluation criteria for promotion, the Dossier, Faculty recommendation vote, Chair's letter, colleague evaluations, external reviewer evaluations, student/alumni evaluations, and other pertinent, supporting material are forwarded, with the candidate's materials, to the College of Arts and Sciences Rank and Tenure Committee for its consideration and review by October 1.

3.5.3 Norms for Promotion in Rank:

University-wide norms for promotion and tenure as specified in the Faculty Manual of Saint Louis University currently in effect serve as general guidelines for the norms of the College of Arts and Sciences and Department of Fine and Performing Arts. The norms of the College and Department are further specifications of the criteria and standards of the University, and elaborate and expand on them. *The specific criteria should be modified to fit the responsibilities of the candidate as determined at the time of hire.*

General

1. Terminal degree as appropriate for the candidate's area of study is required.
2. Demonstrated competence in teaching and instruction assignments is required for promotion. Competence in other areas of performance as specified at the time of hire and as modified in annual contracts may also be required for promotion. Outstanding achievement in some but not all of the specified areas does not serve to substitute for less than satisfactory accomplishment in remaining areas.
3. Standardized student course evaluations currently in use in the College and Department serve as one source of evidence of teaching competence for teaching faculty whose job

expectations include classroom/studio teaching and instruction. Other sources of evidence of teaching competence and course development can also be employed to demonstrate teaching competence. These include, but are not limited to, evaluations by other faculty of instructional activities of the faculty member.

4. Evaluation of performance in teaching, instruction, advising, managerial duties, scholarly/creative work, and service will be evaluated relative to their weight in the employment expectations of each non-tenure-track faculty member. Evaluation should be based on the established criteria for each case determined at the time of hire and reviewed annually in consultation with the Department senior faculty and the Department Chair.

5. Requirements pertaining to time-in-rank as specified in *The Faculty Manual of Saint Louis University* and which apply to promotion considerations for tenure-track faculty apply equally to continuing, non-tenure-track faculty (the sole exception is promotion to Assistant Professor).

6. Responsibility for providing evidence of having satisfied norms for promotion rests with the candidate.

3.5.4 Norms For Promotion to The Rank of Assistant Professor

The terminal degree in the discipline is required for promotion to Assistant Professor. Candidates may be considered for promotion to Assistant Professor upon completion of the terminal degree. There is no minimum time-in-rank requirement.

3.5.5 Norms For Promotion To The Rank of Associate Professor

3.5.5.1 Teaching:

Candidates whose employment responsibilities include classroom teaching are expected to earn consistently positive ratings in standardized course evaluations and assessments. An effective teacher demonstrates enthusiasm for learning, stimulates intellectual curiosity, and encourages independent thinking. Course outlines and related materials are expected to reflect careful planning, orderly presentation of material, thoroughness of coverage, and currency of knowledge.

3.5.5.2 Mentoring/Advising:

Candidates whose employment responsibilities include advising/mentoring are expected to evidence availability to students and a keen sense of service to students in the advising process.

3.5.5.3 Scholarship, Research and Creative Works:

Candidates whose employment responsibilities include scholarship, research and creative works are expected to evidence continuing achievement in the candidate's discipline.

3.5.5.4 Service:

Candidates will be evaluated on the service they have rendered. Service is an essential ingredient in a collegial atmosphere and can assume many forms. While service might be collegial in tone, the value of service is to the promotion of shared governance and the effective operation of the academic mission of the Department, College, and University. It includes active participation in and sharing of responsibilities on various committees within the College and

Department as well as participation in University committees and activities. It also may include a wide variety of service to the community as well as to the profession.

3.5.5.5 Skill and Knowledge of the Field

Candidates must demonstrate skill and knowledge of their specific field of study. Evidence of mastered skill and knowledge usually is in the form of recognition by colleagues, both inside and outside of Saint Louis University. Documentation may vary within the disciplines of Fine and Performing Arts and may include some or all of the following: external and internal evaluations, invitations to present at professional meetings; academic citations; reviews; and consulting work.

3.5.5.6 Collegiality

Collegiality can be described as the willingness of an individual to work with colleagues in pursuing the business and objectives of the Department, College and University. Thus, evidence of collegiality will be found in one's own capacity for cooperation and in one's ability to balance one's own interests with those of one's colleagues within the context of the Department, College and University. Documentation is usually provided in the form of colleague letters and/or evaluations.

[The Fine and Performing Arts Chair, in consultation with the faculty in the same discipline as the candidate, may engage outside evaluators with appropriate credentials for particular student and/or professional productions. Possible honoraria will be provided by Program funds.]

3.5.6 Norms For Promotion To The Rank of Professor

To be considered for promotion to the rank of non tenure track Professor, the faculty member must again satisfy the expectations set forth for the promotion to rank of Associate Professor (3.5.5). Additionally, the candidate must show evidence of heightened professional reputation beyond the scope previously held, in accordance with the individual's particular expectations, as determined at the date of hire and approved by the Dean.

[The Fine and Performing Arts Chair, in consultation with the faculty in the same discipline as the candidate, may engage outside evaluators with appropriate credentials for particular student and/or professional productions. Possible honoraria will be provided by Program funds.]

3.5.7 Criteria for Promotion to Emeritus/a Professor

To be considered for promotion to the rank of Emeritus/a Professor, the faculty member may apply from any rank currently held. Full time employment requirements shall be in accordance with the Faculty Manual. Candidates should have distinguished themselves by maintaining the minimum standards of scholarship, research and creative works in the rank currently held; have an ongoing relationship with the University; plan to remain professionally active; and maintain a connection to the Department through scholarly and/or teaching contributions.

FPA Approved 12-11-12

CAS College Committee, College Dean, University Committee on Academic Rank and Tenure (UCART), and the Provost approved this document per letter from Dr. Ellen Harshman, February 23, 2015