

Theatre Arts – Merit Increase Policy

This document details the merit evaluation policies and procedures for all tenure-related (TTF) and career non-tenure-related (NTTF) in the Department of Theatre Arts.

The following policies apply to all TTF and NTTF faculty members in the Department of Theatre Arts:

1. Each faculty member must be evaluated for merit; no one may choose to opt out.
2. Each faculty member who meets or exceeds expectations will receive some merit increase.
3. This document clearly expresses the criteria below by which a faculty member is not meeting expectations.
4. Each faculty member will be informed of their merit raise after it has been approved by Academic Affairs.
5. Each faculty member is eligible for consideration for the highest merit rating regardless of their type of appointment or FTE.

The process for determining merit increase in Theatre Arts will be initiated by instructions from the University Provost and CAS Dean's office. The Department Head will request from each eligible faculty member an updated CV and personal statement for the period of review. The Department Head will make recommendations to the CAS Dean's office based on their evaluation and comparison of individual faculty materials.

The Department Head will assign numerical value to each group of expectations under Scholarship and Creative Production, Teaching and Advising, and Service and Administration, as follows:

- 3 – Exceeds requirements
- 2 – Meets requirements
- 1 – Does not consistently meet requirements
- 0 - Below minimum standards

These numbers are averaged and the single average number is then translated to correspond with an increase percentage number.

The following evaluative principles should guide the Department Head's evaluation for each eligible faculty member:

Scholarship and Creative Production: attention to the quality of the work should be equal to attention to quantity, and quality of venue/publisher should be considered.

Teaching and Advising: attention to peer observations, evidence of active advising and mentoring should be equal to attention to numerical ratings and comments from student evaluations.

Service and Administration: attention to assignments and duties relevant to University Theatre production, including management and supervision, should be considered. In some cases, as with the Technical Director position, service and administration bears a unique proportion relative to scholarship and teaching.

As Theatre Arts faculty have very different responsibilities and research/publication arenas, the following descriptions of expectations for different areas are meant to help guide the Department Head in determining if each faculty member fails to meet, meets, or exceeds expectations.

I. Expectations for ALL Theatre Arts Faculty

All faculty members attend departmental meetings and participate in departmental and University Theatre governance, including, but not limited to curriculum planning, major and minor requirements, course schedule graduate admissions, searches, scholarship awards, policies and procedures, assessment, season selection, and MFA candidacy.

Teaching: Standard course loads are addressed in TTF and NTTF professional responsibilities policies: <http://academicaffairs.uoregon.edu/content/theater-arts>. A course is defined as four credits, regularly listed in the Schedule of Classes, and offered as a part of the curriculum. Not qualifying in the standard course load are independent readings or projects under the numbers TA 501/601, 502/602, 503/603, 505/605, and 506/606. Faculty will hold office hours in terms when they are teaching. All faculty participate in advising for undergraduate and graduate students. If a faculty member supervises GTFs, they will prepare annual evaluations of their performance.

Creative Productivity: Annual participation in University Theatre productions is expected of all faculty members, with the specifics to be determined by job description.

Tenured Faculty: Tenured faculty members conduct peer evaluations and serve on the Departmental Personnel Committee.

II. Expectations for Doctoral Faculty

Scholarship and Creative Production

Theatre Arts PhD faculty conduct research and publish via scholarship and creative practice. PhD faculty publications that advance original research in the field include juried journal articles, books, edited volumes, or chapters in edited volumes, and plays. Production and book reviews may also be considered. Academic publishing is equivalent with theatrical creative work, as to publish means “to make public.” Thus, creative activities of stage directing, dramaturgy, playwriting all constitute creative practice equivalent to publication. Creative production may be presented as part of the University Theatre, or in other venues or cultural contexts that “make public” ongoing research. For both academic publication and creative production, quality of the work and venue or publisher, as well as relative impact regionally, nationally, or internationally, are to be taken into consideration in review for merit increase evaluation. Artistic success is subjective, and may be supported through the observations of outside reviewers.

Teaching and Advising

Teaching is central to the mission of the department of Theatre Arts. The standard for merit in this area includes meeting or exceeding the statistical mean for the department, as well as positive and consistent student and peer evaluations. These criteria should, however, take into account the subject matter and size of courses taught; and also the ways in which the courses advance the the University’s commitment to improving and sustaining equity and inclusion. In addition, Ph.D. faculty share in mentoring M.A. and Ph.D. graduate students in Theatre Arts, including steady participation on dissertation and master’s thesis committees. All Ph.D. faculty are expected to meet with undergraduate advisees on “advising day” and to hold regular office hours for mentoring undergraduates beyond classroom instruction.

Service and Administration

Ph.D. faculty should share in regular support of organizational functions of the department, such as committee work, curriculum review, UT season selection, scholarship and student assessment reviews, faculty searches. Tenured Ph.D. faculty may additionally serve in administrative roles such as Director of Graduate Studies or Undergraduate Coordinator. Likewise, tenured Ph.D. faculty

are expected to serve programs or work on committees for the College of Arts and Sciences and/or University organizations. For all Ph.D. faculty, service may include professional organizations, and/or community service.

III. Expectations for Design Faculty

Scholarship and Creative Production

Typically, designers express their research through design for public performance, considered by the department of Theatre Arts to be equivalent to traditional academic publication. Designs for University Theatre productions are counted as the core of annual research and creative production for faculty designers. Faculty designers are expected to attend regularly scheduled production meetings, provide the production team and the shops with timely and sufficient documentation for the production schedule to proceed as planned. Designers are responsible for stewarding their part of each production budget. Collaboration and collegiality are valued, as they are the essence of planning a production. Artistic success is subjective, and may be supported through the observations of outside reviewers.

Designing for other institutions is desirable, when time allows, such as summer theatre seasons and local productions, with greater merit for regional/national appointments. Selection in juried national and international exhibitions is equivalent with national or international publication. Likewise, inclusion in printed catalogs and regional/national conference proceedings that are juried is valued as further publication of faculty design research.

Teaching and Advising

Design faculty teach three or five courses per year, depending on their contracts. Course evaluations are expected to meet or exceed the departmental mean. Design courses often include lab time, so the number of contact hours taught may vary, though a course is defined as four credits on the graduate and undergraduate level. In addition, a significant component of the design training process includes active and individual mentoring of students who are designing for University Theatre productions. To achieve this goal, design faculty attend production meetings and confer with students outside of the meetings to guide and shape the creative process.

Service and Administration

Faculty designers should share in regular support of organizational functions of the department, such as committee work, curriculum review, UT season selection, scholarship and student assessment reviews, faculty searches. Tenured faculty designers may additionally serve in administrative roles such as

Director of Graduate Studies or Undergraduate Coordinator. Likewise, tenured faculty designers are expected to serve programs or work on committees for the College of Arts and Sciences and/or University organizations, when time allows.

IV. Expectations for Career NTT Faculty

Scene Shop Supervisor

Teaching and Advising

The scene lab supervisor teaches scenic construction to lab and work-study undergraduates. The supervisor is responsible for teaching the proper and safe use of a variety of tools used in working with lumber, plastics, and metals. The department requires students' knowledge of the tools be demonstrated and recorded and the supervisor is responsible for maintaining this information. The scene lab supervisor teaches the basics of reading construction drawings to lab students and instructs students in the process of interpreting drawings for individual items, choosing the materials and fabricating a scenic element. The scene lab supervisor works with graduate and undergraduate student designers in helping them to realize their designs, including offering advice in material choices, and ways to communicate their intentions in their drawings.

Scholarship and Creative Production

The scene lab supervisor is currently a part-time position for which there are no formal expectations for creative and scholarly productivity. The scene lab supervisor is an important member of a team that produces a creative product. Collaboration and collegiality are valued, as they are the essence of planning a production. Artistic success is subjective, and may be supported through the observations of outside reviewers.

Service and Administration

The Scene lab supervisor's main function is in service to the department, and particularly to University Theatre. The supervisor maintains the scene lab. They keep the space neat, ensure materials are properly stored, and repair tools that need repairing. The supervisor maintains a schedule for the days they are working and informs the technical director of any problems with achieving the goals of a specific day or week. The supervisor maintains a list of tools and materials needed to be purchased. The scene lab supervisor manages a daily schedule of scenery construction. They supervise personnel made up of GTFs, work-study students, and lab students, with a wide variety of skills and experience. The supervisor does not directly manage a budget; however, they must exhibit fiscal knowledge of materials and tools.

The scene lab supervisor meets basic expectations if the scene lab is kept safe and neat, if scenery is built according to drawings and oral instructions, and if students complete their lab hours with a basic knowledge of scenic construction.

Costume Shop Manager

Scholarship and Creative Production

Typically, cutter/drapers express their research through patterning for public performance, considered by the department of Theatre Arts to be equivalent to traditional academic publication. The cutter/drafter is expected to be knowledgeable in patterning and constructing clothing for various human characters as well as creatures the designers invent. Collaboration and collegiality are valued, as they are the essence of planning a production. Artistic success is subjective, and may be supported through the observations of outside reviewers. Research is an essential component of every cutting assignment and is essential for achieving the desired silhouette for period clothing. The Costume Shop Manager maintains professional development through gaining knowledge of current trends and innovations in the field.

Teaching and Advising

The Costume Shop Manager/Cutter/Drafter is responsible for running the Costume Shop as a learning lab for students as well as studio for accomplishing the costumes for University Theatre seasons. They assist with costuming coursework and helping students to complete their projects in patterning and construction, and supervise students taking on more advanced projects for UT productions.

Service and Administration

Service and administration are the central feature of the Costume Shop Manager's position, inherent in daily activities in support of the department and particularly University Theatre. The Costume Shop Manager organizes the student crews and production schedule for the Costume Shop, maintains existing equipment and supplies, and orders new supplies when needed. The Costume Shop Manager is also responsible for maintaining the budgetary records and monitoring work-study time sheets. This position also acts as liaison with the campus and the community for assistance in costume inquiries and requests.

Criteria below by which a faculty member may be deemed to not meet expectations (for any of the three categories of evaluation rated as a 0 by the Department Head) are as follows:

Tenure Track Faculty are expected to meet or exceed expectations in Scholarship and Creative Production, Teaching and Advising, and Service and/or Administration.

In the area of Scholarship and Creative Production, a faculty member who is not actively involved in ongoing research projects as demonstrated by a steady rate of publications and/or creative production, would fall below departmental expectations.

TTF and NTTF whose teaching evaluations are consistently lower than the departmental averages and who do not seek to improve their teaching success through participation in the Teaching Effectiveness Program or through other remedial means would fall below departmental expectations.

TTF and Career NTTF who do not participate equitably and responsibly in department service obligations would fall below department expectations for service. TTF are also expected to extend their service beyond the department to college and university committees. Consistent failure to do so would fall below departmental expectations. Faculty with significant administrative roles (shop supervisors, technical director, department head) who consistently fail to meet administrative deadlines or whose project work is of consistent poor (confusing or haphazard) quality, would fall below expectations.

Each faculty member will be informed of their merit raise after it has been approved by the office of Academic Affairs. The Department Head will keep records related to merit raises consistent with university policy.