



School of Theatre & Film

PROMOTION AND TENURE SCHOOL OF THEATRE AND FILM

The document serves as a resource for promotion and tenure policies specific to the School of Theatre and Film in the College of Music and Dramatic Arts. It is intended to guide new faculty appointments, faculty mentors and faculty who serve on the School committee for Promotion and Tenure as a supplement that in no instance supersedes the procedures and guidelines set in Louisiana State University Policy Statement on Promotion and Tenure (PS-36.)

[Promotion and Tenure PS-36 Link](#)

Revised January 2016

**Updated September 2026 to reflect updated unit name and
changes to University policies and procedures including PS-36**

**Femi Euba
John Fletcher
George Judy**

**Kristin Sosnowsky, Director
School of Theatre and Film**

Louisiana State University School of Theatre and Film
Criteria and Procedures for
Promotion, Tenure, Review, and Graduate Faculty Status

The following criteria and procedures are to be used in conjunction with the University regulations for promotion and tenure as outlined in PS-36 (Revision 2-1-205) and the guidelines for membership on the Graduate Faculty as outlined by the Graduate School:

Faculty are encouraged to review PS-36 in depth for greater understanding of University definitions for concepts such as tenure and academic freedom as well as format and submission procedures. This document is more limited in scope and seeks to provide specific information relevant to the operation of School of Theatre and Film promotion and tenure policies which are required to align with policies of the College of Music and Dramatic Arts as well as those of the University.

Tenure

The distinction of the School of Theatre and Film depends in large part upon the quality of the judgment exercised in making tenure decisions. For this reason, and because the awarding of tenure represents a commitment of substantial resources on the part of the University, each such recommendation will be made with the greatest possible care and will be the result of thorough and rigorous scrutiny of all relevant information.

The extended commitment inherent in the granting of tenure requires not only a firm record of achievement, but also the potential for future achievement. It is expected that each person who is awarded tenure will be a highly qualified individual in terms of:

- A. Teaching,
- B. Research/Creative Activity, and
- C. Service.

The awarding of tenure entails the presumption of professional excellence and implies the expectation of a career that will grow in quality and value. Tenured faculty play a key role in governance and leadership. The successful candidate will have developed a strong individual professional reputation and will have clearly contributed to the functioning of the academic program of they are a part. Factors such as leadership, collegiality, mentoring, and other contributions to the welfare and mission of the unit may not always be easily categorized within the existing framework of criteria, but the value of these contributions can be significant and should be both documented and considered. Superlative positive contributions demonstrate leadership and significantly advance the mission of the academic unit. Likewise, negative actions such as non-cooperative, disruptive, or combative behavior may demonstrate a lack of collegiality

and significantly interfere with the mission of the academic unit.

It must be recognized that the criteria for tenure and promotion cannot be precisely the same for all faculty members in the School of Theatre and Film. Faculty members are typically hired with a focus in:

- A. Scholarship/Teaching,
- B. Artistic/Teaching, or
- C. Both Scholarly and Artistic areas.

While these areas of responsibility may overlap for most faculty, it is important that the job description of the faculty member being considered for tenure or promotion provide guidelines for the appropriate criteria to be considered and that new faculty request a clear and defined job description at the time of appointment. Allowance must be made for individual cases in which very special contributions may differ from another faculty member's either in quality or quantity in the artistic or scholarly arenas. We must remain flexible enough to consider the individual rather than the rule, while still maintaining overall standards of excellence.

Faculty Ranks and Graduate Faculty Status

Assistant Professor

Faculty who have achieved the highest terminal degree or equivalent as evidenced by professional achievement and who demonstrate clear evidence of excellence in teaching and creative or scholarly contributions (research, performance, production) may be appointed as assistant professors. Normally, faculty will remain in this rank until the sixth year when they will be considered for promotion to

Associate Professor or Associate Professor with tenure.

Specific criteria for promotion and tenure are presented later in this document. After at least five years service in the rank of associate professor at LSU or other accredited institutions (possibility of early promotion with superior credentials), faculty may be considered for promotion to

Full Professor. Faculty who hold the rank of professor (and in exceptional cases, the rank of Associate Professor) may be considered for titled professorships including those within the School of Theatre and Film (Gresdna A. Doty and Billy J. Harbin Professors).

Nominations for Alumni Professor and Boyd Professor originate with the academic deans or directors of schools in which the nominee holds professorial status. Nominations for a Boyd Professorship shall originate with the academic dean or director of the college or school in which a nominee holds professorial status. In cases where the nominee holds a split appointment, both deans/directors must jointly submit the nomination. The nomination shall be routed for review and endorsement at all appropriate academic levels of the faculty member's institution, then shall be transmitted through the Chair of the LSU Boyd Professorship Review Committee, the Executive Vice President & Provost. (PM-73)

The Graduate faculty at LSU consists of those members of the teaching and research faculties who have been so designated by the Chancellor, on recommendation of the Graduate Council acting on appropriate nominations. Such designations provide for classification as a full member, associate member, or affiliate member.

Full members of the Graduate Faculty determine policies of the Graduate School, engage in all graduate education activities, and nominate faculty for membership on the graduate faculty. Doctoral general and final examination committees must include two full members of the graduate faculty, including one from the major department. Final examination committees for M.F.A. students must include one full member of the graduate faculty.

Associate members of the Graduate Faculty may engage in all graduate education activities. They may chair a thesis or dissertation if the committee includes at least one full member of the graduate faculty from the major department. Affiliate members may serve as members of examination, thesis or dissertation committees, but may not chair them.

Director's Annual Evaluation and Three-Year Review

All faculty will be evaluated annually. The Annual Review will begin with the submission of the LSU Annual Report/Evidence of Performance to the Director of the School of Theatre and Film. Each faculty member should schedule an appointment with the Director for a review of their year's activities and have the opportunity to respond both orally and in writing to the Annual Review.

Tenure-track professors will undergo an annual review and evaluation by the School promotion and tenure committee, which will include mentor* reports, faculty evaluations from in class visitation, assessment of faculty student evaluations and annual evidence of performance.

*Newly appointed and Tenure Track faculty will be assigned a faculty mentor to act as a resource and facilitator in the promotion and tenure process and take an active role in working with TT faculty to address issues which may come up in the annual evaluation. Mentors will meet with TT faculty periodically to discuss ways to implement any feedback received or address other current issues, serving as an advocate in confronting obstacles which may be preventing TT faculty from working toward their full potential. The mentor will generate a report each spring addressing these issues that will be submitted to the Director only and placed in TT faculty files as a record of efforts toward sustained growth. The purpose of this system is to ensure that there is a complete picture of the TT faculty experience as well as multiple points of feedback. When fully implemented the schedule will be as follows:

Fall – Peer Review Committee visits classes, collects information on Tenure Track faculty

Mentor meets with Mentee to discuss ways to address feedback from previous annual evaluation and obstacles to success.

Early-January – All faculty submit annual activity reports

Mid-January – February – Peer Review Committee reviews TT faculty annual activity reports and prepares Peer Review reports

End of February – Peer Review Committee reports and confidential Mentor reports are submitted to Chair

End of March – TT Faculty receive annual evaluations

Late spring – Mentor meets with TT faculty to begin a plan to address any issues noted in the annual evaluation.

The **three-year re-appointment** review is intended to be a more in-depth review in preparation for the tenure recommendation process. The third year review begins with submission of the Curriculum vitae and supporting documents to the School promotion and tenure committee in the format outlined for tenure and promotion review. This generally occurs at the beginning of the spring semester roughly late January or early February. Specific submission dates are communicated by the Director of the School of Theatre. This committee will review the candidate's evidence of scholarly and artistic performance, evaluations of teaching, will observe the candidate's teaching and interview other faculty, as well as evaluating service criteria. The committee will then present its report to the faculty who will vote on the retention. Following the vote of the faculty, the Director will notify the candidate as to the outcome of the review.

Criteria for Retention, Promotion, Tenure,

Recommendations for retention, promotion, and tenure shall be based on the record of the faculty in

- A. Teaching,
- B. Research/Creative Activity, and
- C. Service.

In evaluating the qualifications of faculty, judgments will be made as to whether the individual is engaging in a program of work that satisfies University, College and School criteria for success in each evaluation area. The goal of all faculty should be to expand their spheres of influence from local/state to regional, regional to national, and national to international. This goal may be accomplished through excellence in teaching which attracts and produces successful students, outstanding research or other creative contributions which attract the attention and praise of other professionals in the field, and effective service to the School of Theatre and Film, the College of Music and Dramatic Arts, the University, and local, state, regional and national professional organizations.

Examples of specific evidence to be considered within each of the three categories of teaching, research/performance/creative activity, and service are listed in the following outline. **It is not expected that a faculty member will engage in all of the activities listed under any of the following categories. Neither is it expected that a faculty member will be equally active in each of the three categories.**

A. Teaching

Evidence to be considered in the evaluation of teaching shall include student evaluations as well as faculty peer/mentor evaluations. Student evaluations, using approved forms, should be administered according to University schedules and procedures by all faculty in fall and spring terms and included as evidence of performance in teaching in every annual review.

In assessing the effectiveness of an individual's teaching, reviewers should consider but are not limited to: the teacher's command of the subject; evidence of continuous growth in the subject field; ability to organize material for instruction; ability to present material with force and logic; ability to arouse curiosity in beginning students; and ability to stimulate advanced students to creative work.

Evidence in Teaching beyond student evaluations and peer/mentor reviews may include:

1. Written statements by faculty and professional colleagues;
2. Success of present and former students;
3. Written statements by former students;
4. Current course syllabi, development of new courses, instructional programs, teaching materials, or teaching techniques;
5. Participation in service learning courses and their creation;
6. Grants for teaching and course development;
7. Participation in honors or campus residential learning communities;
8. Invited workshops and lectures at peer level institutions and conferences.
9. Formal recognitions and/or awards for excellence in teaching.

B. Research/Performance/Creative Activity

In assessing an individual's research/creative activity reviewers should consider but are not limited to: the significance and or influence of research, production, or other creative activity* in terms of sphere of influence (local/regional/national/international,) quality of work relative to commonly held standards of excellence across the field for projects of similar scope and resources, quantity of works produced, published or juried critical review, and success in reaching a target audience.

*Significance and influence of research, production or other creative activity can be difficult to define and must be evaluated on a case by case basis in terms of quality by more than a single reviewer. **As a general rule faculty should look to achieve an upward trajectory or expanding dynamic in creative activities;** that is to say that performance in increasingly larger roles in increasingly important venues, moving from local to nationally recognized is a good marker, on the local level work seen at the studio level moving to LSU Mainstage to Swine Palace might be an entry level example; moving from extra and under five roles in film and television to featured, supporting or principal roles or moving to projects that have an increasingly

higher profile or budget; moving as a scholar from publishing in less highly regarded journals to those universally recognized as leading, or from articles to book publication; for film artists to move from showing their work in the Louisiana Film Festival to Sundance, Toronto or other international festivals...etc.

It is expected that School Promotion and Tenure reviewers will know and understand what constitutes quality achievement in our field both in individual projects and career path and take responsibility as a group to reach consensus in each review to see standards of excellence are upheld. In the absence of overwhelming evidence of an upward trajectory, the quantity of work deemed of professional quality will get greater consideration.)

The charge of the Director of the School of Theatre to newly appointed faculty in performance/production areas follows this general outline:

Success in the area of Research and Creative Activity, which can be more difficult to assess than traditional scholarly research defined by a record of publication, is contingent on creating a national profile through work primarily with professional theatre companies (those operating under contracts with Actors' Equity Association (AEA), the union of professional actors and stage managers in the United States), and/or in significant film, television or media productions operating under contracts with SAG-AFTRA, the union of professional film and television actors and performers. Of less significance is work associated with nonprofessional or community theatres. A secondary activity for measurable attainment is through panel presentations at regional or national conferences such as Southeastern Theatre Conference (SETC), Association for Theatre in Higher Education (ATHE) or United States Institute for Theatre Technology (USITT).

Evidence in Research/Performance/Creative Activity may include:

1. Significant public performance, production or design. Such public performance might include work seen or heard in professional theatres, film, television, media or significant (regional/ national/ international/ festival) off-campus venues
2. Presentations (to include papers, panels, master classes and adjudications) at significant (regional/national/international/festival) workshops, seminars, or professional conferences or societies.
3. Contracted consultation, performance or commissions as a guest artist on other peer campuses or respected production venues
4. Publication of books, plays, articles, reviews, chapters in books, or monographs;
5. Membership in important professional unions and guilds; particularly those with significant professional experience required for admission; Actors' Equity Association, United Scenic Artists, SAG-AFTRA...etc.
6. Contributions (including editing and reviewing) for professional journals;
7. Appearances as guest lecturer or seminar leader on other campuses/venues
8. Citations of performance or published work or awards/prizes for work; including written evaluations from acknowledged experts in the discipline under review;

9. Research grants/external funding earned in support of creative activity/research.
10. Delivery or application of innovative technology in production and performance;
11. Creative work completed or submitted but not yet published or produced as in manuscript or film script/concepts under review for funding or publication. Film submission "Look Books," trailers or production prospectus submissions.

C. Service

In assessing an individual's service, reviewers should consider that evidence in this area is secondary to evidence in teaching, research, and creative activity, yet it remains important because of the importance of our relationships to the community, the profession and the world. The School of Theatre and Film and Swine Palace seek to maintain visibility and viability as a contributing member of the University-at-Large, the community of Baton Rouge, the state, nation, and around the globe. Faculty service is central to that goal.

Evidence in Service may include:

1. Active participation, elective or appointive leadership roles in professional associations, or attendance at professional meetings;
2. Student advising/mentoring; student recruitment;
3. Serving on committees of the School, College or University;
4. Administrative duties, including program head, area coordinator and workshop or institute organizer;
5. Utilization of the professional abilities and expertise of the faculty on behalf of continuing education in theatre, service learning, or in the service of government agencies, citizens' groups, educational or religious institutions, or charitable organizations at any level;
6. Presentation of workshops, master classes, and/or lectures for local or state organizations;
7. Service as an editorial board member of a refereed professional journal;
8. Creation and execution of Honors or other special circumstance classes and workshops for the University.

Graduate Faculty Status

Criteria for membership on the graduate faculty are similar to those for retention, promotion, and tenure except that creative contributions and teaching receive the primary emphasis. Complete information on qualifications and appointments for Graduate faculty status can be found on the LSU Graduate School website.

Classification of Research/Creative Activity as Major or Minor

When a faculty member applies for retention, promotion, tenure, and/or graduate faculty status, the appropriate committee(s) will consider the relative importance or sphere of influence of each creative

contribution. The following delineations are provided to assist faculty in these discriminations. It is recognized that many faculty members engage in a wide spectrum of scholarly and creative endeavor. Such breadth of activity is encouraged and will be considered in the review process. **However, each faculty member's primary efforts should be directed towards those activities expected in the area of their appointment and outlined in their job description.**

A. Creative Activity

Creative activity in theatrical and/or film/media production encompasses a wide range of activities, including **but not limited** to the following: producing, acting, directing, choreography, musical direction, fight direction, musical composition, dramaturgy, vocal/dialect coaching, play and script writing, design, technical production, stage management, cinematography, editing (film), post-production work (film), and marketing. Teaching master classes, conducting workshops, and fulfilling artistic residencies may also qualify as creative activity.

Since theatrical and media performance activities are usually collaborative in nature, assessments of major or minor creative activities typically assess the production to which the artist contributes, but the review committee should look to specific accomplishments within the general context of the production where possible and appropriate. Judgments of the major or minor status of the work may account for factors such as the standing of the producing agency, the scope of the work's distribution, and the level of recognition the work earns. The following criteria provide a general framework for distinguishing between major and minor creative works.

A **major creative work** implies theatrical or media performance whose production, distribution, and/or recognition reaches beyond the local and state levels. Major creative works generally feature at least one of the following distinctions:

1. Produced at and/or featured in a regional, national, or international venue (including Swine Palace) or festival.
2. Affiliated formally with an established professional company or producing organization of significant national or international stature both academic and artistic.
3. Featured at a professional theatre symposium, conference, or institute at the regional, national, or international level.
4. Distributed significantly (for feature films or broadcast media works).
5. Published by a recognized press (i.e., something other than a self-published effort).
6. Commissioned for a major event/concert or by another university.
7. Successfully completed in compliance with a state, regional, national, or international agency's grant.
8. Successfully entered in a national or international competition.
9. Honored with an award or prize relevant to the contribution in question.
10. Incorporated meaningful collaboration with notable professionals in the field.

Minor creative works encompass those whose production, distribution, and/or recognition remains at local or state levels. The following are examples of minor works:

1. Produced by and for LSU (i.e., not Swine Palace).
2. Produced by or for a local, state, community, or semi-professional group.
3. Presented by official invitation at another university.
4. Produced with limited (state or local) distribution.
5. Self-published and/or self-distributed.
6. Produced for Louisiana schools or events.

Awards, notable citations, funding, and other such recognitions of creative work may enhance a work's ranking. A national award for a local group, for instance, might raise significant participation in that group to the level of a major creative activity.

B. Scholarly research

Scholarly research in performance may be measured by two main types of activities: (1) publication of scholarly work in print or online; and (2) scholarly presentations at and participation in academic conferences and other venues. Each set of activities has its own standards for distinguishing major and minor contributions, but the basic criteria involve the magnitude of the project, the reputability of the venue, and the quality of the reception and audience.

Major publication activities generally involve a large project that makes a significant intervention into or contribution to a critical field or subfield and whose publication venue incorporates academic peer review. The following are examples of major publishing activity:

1. Writing or a research monograph published with an academic press.
2. Editing or co-editing a major anthology of scholarship with an academic press.
3. Writing or co-writing a substantial textbook.
4. Editing a critical edition of a dramatic text or historical document published with an academic press.
5. Producing a critically edited translation of a dramatic text or document published with an academic press.
6. Compiling and curating a substantial historical archive or comparable scholarly resource.
7. Publishing a scholarly article or extensive review (e.g., a comparative review of several works) in a refereed journal.
8. Publishing a scholarly article published as a chapter in an anthology or other work from an academic press.
9. Participating significantly in a major performance-based research project. "Performance-based research" names performance projects carried out explicitly in pursuit of an academic or scholarly inquiry (ex: staging a medieval cycle play as a mode of historical research). "Significant participation" implies a contribution on the order of devising, writing, directing,

designing, and/or performing in a major role in the project. A “major performance-based research project” will generally fulfill at least one of the following criteria:

- a. Supported by a major grant from a funding agency beyond LSU
- b. Commissioned by another university; large organization; or a regional, national, or international festival/conference.
- c. Received significant critical attention (a review, an article) in a scholarly journal.
- d. Published subsequently in a peer-reviewed journal.

Note that, even though all of these activities qualify as “major,” they do not necessarily reflect equal degrees of effort or recognition. Publishing a research monograph, for example, generally represents a greater accomplishment than publishing a peer-reviewed article. Considerable variation is possible, however, so **case-by-case assessments are necessary**.

Minor publication activities involve projects that require less effort to produce, that are aimed at wider (i.e., not just academic) audiences, and/or that are published in venues which do not observe conventions of academic peer review. The following are examples of minor publishing activities:

1. Writing a relatively brief, introductory-level text for an academic press.
2. Publishing a book or production review of a single work.
3. Writing an article for a non-scholarly publication or website.
4. Publishing an edited interview with an artist or company (note that adding significant historical or critical context to an interview may raise the publication to major levels).
5. Writing a brief entry in an encyclopedia.
6. Maintaining an online writing venue (such as a blog) relevant to scholarship.
7. Participating more tangentially in a performance-based research project and/or participating in performance-based research whose reach remains at the institutional or local levels.
8. Awards, notable citations, funding, and other such recognitions of published work may enhance the work’s ranking. A national award for a critical blog, for instance, might raise the blog to the level of a major publication.

Major presentation/conference participation activities are those where a significant project gets presented at a notable academic venue. Such venues generally include colleges and universities as well as regional, national, or international academic conferences with competitive, vetted submissions. Although organizing or leading academic conferences generally involve academic skills, those activities are more usually considered examples of service rather than scholarship. Examples of major conference participation activities include the following:

1. Presenting a paper, lecture, or academic workshop at a regional, national, or international academic/professional conference that incorporates some degree of competitive/vetted submissions.

2. Presenting an invited guest paper, lecture, workshop, or master class at another university or professional society.
3. Convening and facilitating (or co-convening/co-facilitating) a working group, seminar, or critical roundtable at a regional, national, or international academic/professional conference that incorporates some degree of competitive/vetted submissions.

Minor presentation/conference participation activities are those involving modest projects, state- or local-level venues, or non-academic/professional organizations. Examples of minor conference participation activities include the following:

1. Presenting a paper, lecture, or workshop at a state or local academic or professional conference.
2. Presenting a paper, lecture, or workshop at a non-academic/professional venue.
3. Chairing or moderating an academic panel at a conference.
4. Presenting an invited guest lecture or workshop at another department within LSU or at a university function.

Expectations for Progress in Rank

New appointments in the School of Theatre and Film are typically made at the Assistant Professor rank for an initial three year period at the end of which there is a mandatory review for re-appointment.

The specific criteria for reviews has been outlined above, but general expectations include:

Assistant Professor

1. Demonstrated Competence in the teaching assignment, with a clear potential for future excellence
2. Demonstrated Service Contributions to the School and the profession
3. Recognition at local/regional level as an artist or scholar of professional potential by faculty colleagues or external publication, production, evaluation and review
4. Appropriate terminal degree, satisfactory progress toward it, or the professional equivalent (e.g., substantial experience and accomplishment in teaching, production, or research; areas of expertise must be clearly defined).

For faculty who are re-appointed after third year review, the sixth year of service toward tenure will be the mandatory review that leads to recommendation for tenure and promotion to Associate Professor. The general expectations at that rank include:

Associate Professor

1. Demonstrated Excellence in teaching over multiple years assessed through student/peer evaluations.

2. Demonstrated breadth of knowledge within the discipline and a growing mastery in specialty areas of study or performance.
3. Significant creative/research accomplishments and/or recognitions that demonstrate through publication, production, performance, external evaluation and review an established and growing reputation at a regional/national level.
4. Significant Service contributions at the School, College, University level as well as recognition for service within the profession or discipline.
5. Appropriate terminal degree awarded, or its professional equivalent (see number 4 under “Assistant Professor”)

Detailed Criteria for Promotion to Associate Professor

1. **Residency:** Promotion to Associate level normally requires six years of service as an Assistant Professor at LSU, which usually includes a formal third-year review. This time requirement may be reduced if the person has served at this level elsewhere at a comparable institution. Any such renegotiations should be specified at the time of hire and incorporated into the faculty member’s contract.
2. **Teaching:** Candidates for promotion to Associate Professor must provide evidence of sound teaching, as assessed by student evaluations, peer reviews, third-year review, and (if applicable) relevant teaching awards and testimonials. See PS 36-T for detailed descriptions of required evidence of sound teaching.
3. **Service:** Candidates for promotion to Associate Professor must provide evidence of satisfactory service to the School of Theatre and Film, to the College of Music and Dramatic Arts, and to the University. Service to the community and/or to the profession may enhance the candidate’s overall promotion case, but for Assistant-to-Associate promotion, service to School, College, and University are paramount.
 - a. Service to the School of Theatre and Film may be demonstrated by activities such as the following:
 - i. Serving on and/or chairing School committees.
 - ii. Serving in an administrative position (e.g., head of a degree program).
 - iii. Representing the School at extracurricular functions such as recruitment trips.
 - iv. Developing or revising protocol for various School functions (e.g., working out a new plan for equipment rental; helping to revise a program’s curriculum).
 - b. Service to the College is demonstrated by activities such as the following:
 - i. Serving on and/or chairing College committees (e.g., the CMDA Awards Committee).
 - ii. Serving on School of Music search committees.
 - iii. Representing the College at extracurricular functions.
 - c. Service to the University is demonstrated by activities such as the following:
 - i. Serving on the Faculty Senate.
 - ii. Serving as a Dean’s Representative on doctoral committees.
 - iii. Serving on and/or chairing University committees.

- iv. Representing the University at extracurricular functions.
 - d. Service to the Profession/Field/Discipline is demonstrated by activities such as the following:
 - i. Serving on a committee for a professional organization beyond LSU.
 - ii. Serving as an officer for a professional organization beyond LSU.
 - iii. Serving on the artistic or management staff/board of a professional organization beyond LSU.
 - iv. Serving as editor, associate editor, or peer reviewer for a scholarly journal.
 - v. Organizing or co-organizing a conference, symposium, festival, or artistic event.
 - e. Service to the Community is demonstrated by activities such as the following:
 - i. Participating in profession-related organizations or projects beyond LSU that contribute positively to the local or state community.
 - ii. Creating and/or carrying out service projects related to the profession (e.g., an acting workshop for youth).
 - iii. Contributing to local and state arts organizations or initiatives.
 - iv. Advocating for the arts at the state, local, and national levels.
4. **Productivity:** Candidates for promotion to Associate Professor must provide evidence of substantial productivity and progress in original research/creative activity. Rigid definitions of what constitutes “substantial productivity,” such as an exact number of publications or productions, are of course not possible. Each candidate for promotion should be evaluated individually, taking into account the scholarly and/or artistic expectations specified in the candidate’s job description. See PS 36-T for the specific format for presenting research/creative activity. The following provides basic guideposts for what “sufficient activity” might mean for promotion to Associate Professor.

Evidence of substantial creative productivity/progress for Associate Professor candidates should be on the order of significant contributions to at least three major creative works (see Classification of Creative/Research Activity, above) while at LSU. Candidates should also demonstrate regular (an average of at least one per year) contributions to minor creative works while at LSU. Particularly long-term, intensive, or notable major projects may compensate for lower productivity in minor work.

Evidence of substantial research productivity/progress should include some combination of major publications and major presentations/conference participation activities. The distribution of the two need not be strictly equal; several major publications might complement relatively few minor presentations. As a guide, however, publication activity sufficient to advance to Associate Professor should include activity equivalent to any of the following guideposts:

- At least three major publication activities, one of which should be a research monograph or edited/co-edited volume published with an academic press. In the case of a monograph or anthology, a finalized contract with the press and/or the published volume itself is preferred at the time of review. A formalized preliminary

contract from a reputable academic press may be acceptable for promotion purposes if it is accompanied by (1) a supporting letter from the press's editor and (2) a draft of the completed manuscript (for monographs).

- At least six substantial articles in different peer-reviewed journals and/or anthologies published with academic presses. The majority of these must be in print at the time of review, and each must represent a distinct scholarly project (i.e., none of the articles should be a simple revision/cutting/expansion of another).
- Two book-length publications (edited anthologies and/or monographs). At least one of these must be in print at the time of review. In that case, a formalized preliminary contract with a reputable press for the other publication (along with a supporting letter from the editor) may be acceptable at the time of review.

Generally, the more a candidate relies on a few large-scale, long-term, major publication projects (like authoring a monograph or editing an anthology), the more it is reasonable to expect that multiple minor publication activities (reviews, encyclopedia entries) will supplement the major projects as proof of promotion-worthy research activity.

Conference presentation/participation activity sufficient to advance to Associate Professor should include activity equivalent to an average of two major conference contributions a year for all years on the tenure track, supplemented with at least three minor conference presentation/participation activities over the course of the candidate's tenure-track time at LSU. A lower average number of major conference contributions may be acceptable if compensated for by activities such as the following:

- A greater-than-required number of major and minor publication activities.
- Service to the profession in the form of significant conference organizing (e.g., serving as an organization's conference planner or serving on a major organization's conference committee).

Tenured Faculty at the Associate Professor rank may be reviewed for promotion to Full Professor. General expectations for that rank include:

Professor

1. Outstanding ability as a teacher, measured over a significant number of years through student/peer evaluations.
2. Recognized Mastery of the candidate's special areas of study or performance, with a significant and demonstrated breadth of knowledge about the general subject area.
3. Exceptional contributions to the field, with the emphasis on the quality of work, the impact on the discipline, and the continuation of the effort as demonstrated through a consistent body of quality

publication, performance, production, external evaluation and review at the national/international level.

4. Notable and sustained Service contributions to the University and the profession
5. Appropriate terminal degree or its professional equivalent.

Detailed Criteria for Promotion to Full Professor

1. **Residency:** Promotion to Full Professor usually requires at least five years of service as an Associate Professor at LSU. This time may be lessened if the individual has served satisfactorily at this level at a comparable institution, or if the majority of the voting faculty believes that the individual case merits special consideration for waiving this minimum. Any such renegotiations should be specified at the time of hire and incorporated into the faculty member's contract.
2. **Teaching:** Candidates for promotion to Full Professor must provide evidence of sound teaching continuing beyond promotion/appointment as Associate Professor. Teaching is assessed by student evaluations, peer reviews, third-year review, and (if applicable) relevant teaching awards and testimonials.
3. **Service:** Candidates for promotion to Full Professor must provide evidence of continuing service as Associate Professor. The level of service should be commensurate with the candidate's increased experience, institutional memory, and professional standing. Reviews of candidates for Full Professor may place emphasis on service to the Profession/Field and/or to the Community in addition to those areas of service expected of candidates for Associate Professor.
 - a. Service to the School of Theatre may be demonstrated by activities such as the following:
 - i. Any of the School Service activities sufficient for promotion to Associate Professor (see above).
 - ii. Serving as a Director or Interim Director of the School of Theatre.
 - iii. Devising wholly new programs, degrees, or curricula.
 - b. Service to the College is demonstrated by activities such as the following:
 - i. Any of the College Service activities sufficient for promotion to Associate Professor (see above).
 - ii. Serving as an officer for the College (e.g., an Associate or Assistant Dean).
 - c. Service to the University is demonstrated by duties such as the following:
 - i. Any of the University Service activities sufficient for promotion to Associate Professor (see above).
 - ii. Serving an administrative position beyond the CMDA.
 - d. Service to the Profession/Discipline/Field may be demonstrated by activities such as the following:
 - i. Any of the Professional Service activities sufficient for promotion to Associate Professor (see above).
 - ii. Participating in reviews of tenure cases from other institutions.
 - iii. Reviewing manuscripts for academic publishers.
 - iv. Providing expert advice to professional companies, organizations, or projects.

- v. Serving as an officer in a regional, national, or international professional organization.
 - vi. Founding or co-founding an ongoing professional group, festival, conference, or organization.
 - e. Service to the Community may include any of the Community Service activities sufficient for promotion to Associate Professor (see above).
4. **Productivity:** Candidates for promotion to Full Professor must provide evidence of continued productivity in research or creative realms. Generally, expectations for promotion to Full replicate those for promotion to Associate level (e.g., another monograph with two peer-reviewed publications; three major creative works in addition to yearly minor works) but also to see the quality and visibility of research or creative work both clearly sustained and enhanced on the national and international level. See productivity guidelines for promotion to Associate Professor, above.

Graduate Faculty Appointment

The School of Theatre and Film offers graduate programs leading to the Doctor of Philosophy and the Master of Fine Arts. Doctor of Philosophy degrees are offered with specializations in theatre history, dramatic literature, and theory/criticism. Master of Fine Arts degrees are offered with specializations in acting and technical production/design. Criteria for the Ph.D. and the .M.F.A. graduate faculty appointment are separate and distinct as outlined below.

Qualifications for Ph.D. Graduate Faculty Status

1. Doctoral degree.
2. A consistent annual record of mature and independent research, scholarly, or creative activities. Such activities take the form of published books; chapters in books; articles in refereed or other appropriate journals; monographs; presentations at scholarly meetings; service as an editor or referee of a scholarly or other appropriate journal; consulting; or other significant scholarly and/or professional activity.
3. Experience in graduate level teaching and advising. Before serving as major professor of a doctoral student, the faculty member should have served as a member of at least one doctoral committee.

Qualifications for M.F.A. Graduate Faculty Status

1. Appropriate terminal degree or significant professional experience.
2. A consistent annual record of high-level creative endeavor.
3. Experience in graduate level teaching and advising.

Complete information on qualifications and appointments for Graduate faculty status can be found on the LSU Graduate School website at <https://lsu.edu/graduateschool/graduate-faculty/appointment.php>

School of Theatre and Film Procedures

The School of Theatre and Film shall operate in accordance with the policies and procedures in PS-36-T. See https://www.lsu.edu/policies/ps/ps_36t.pdf

1. Selection of the Promotion and Tenure Committee.
 - a. The Chair of the School will appoint a committee comprised of all tenured faculty, will serve as an additional ex officio member, and appoint a committee chair.
2. Reappointment Review during third year of service.
 - a. The Director notifies each candidate of eligibility for reappointment;
 - b. The candidate is responsible for providing up-to-date CV and supporting documentation and a comprehensive report documenting professional activities. The faculty member may include a self-evaluation.
 - c. The candidate's reappointment file is reviewed by the Promotion and Tenure Committee for the School of Theatre and Film.
 - d. An initial meeting is called by the Director of the School for all faculty, excluding the candidate, to gather general information regarding the candidate in terms of collegiality, after which non-tenured faculty are excused. The Director has the responsibility of remaining impartial in the Promotion and Tenure meeting. The Director does not take part in the deliberation other than providing requested factual information, nor does the Director take part in the voting because the Director must make an independent evaluation and written recommendation.
 - e. The Promotion and Tenure committee votes on the candidate's reappointment/ non-reappointment with votes recorded by the committee chair.
 - f. The report and recommendations of the Promotion and Tenure Committee including the vote of the Committee are compiled by the Committee Chair and forwarded to the Director of the School.
 - g. The Director of the School of Theatre and Film takes under advisement this report, recommendations and the recorded votes.
 - h. The Director reviews and facilitates reappointment decisions according to the procedures outlined in PS-36.

3. Promotion and Tenure Review

- a. The Director notifies candidates who must undergo mandatory tenure review and/or those who are eligible for promotion to a higher rank.
- b. The candidate is responsible for providing accurate documentation and supporting material for two constituencies:
 - (1) The external evaluators (see Appendix A for suggested format); and
 - (2) The Promotion and Tenure Committee (see Appendix B of PS-36).
- c. The candidate's reappointment file is reviewed by the Promotion and Tenure Committee for the School.
- d. A recommendation regarding tenure/non-tenure and promotion/no promotion of the candidate is made to the tenured faculty (associate and full professors for promotion from assistant to associate professor; and full professor for promotion from associate to full professor) of the School of Theatre and Film and to the Director of the School.
- e. The appropriate tenured faculty votes on the candidate's tenure and promotion.
- f. The report of the Promotion and Tenure Committee including the vote of the Committee and the vote of the appropriate tenured faculty is forwarded to the Director of the School.
- g. The results of the School P and T Committee, and supporting materials, are forwarding to the College of Music and Dramatic Arts Promotion and Tenure Committee.
- h. The Dean forwards his recommendation, the report of the college Promotion and Tenure Committee, the vote of the departmental Promotion and Tenure Committee, and the vote of the appropriate tenured faculty to the University Promotion and Tenure Committee.
- i. See PS-36 for the remainder of the procedure and for procedures regarding appeals.

4. External Evaluation (from PS-36)

- a. Outside evaluators are to be assembled by the Director of the School in consultation with the candidate and the Promotion and Tenure Committee.
- b. All recommendations for promotion and/or tenure must be accompanied by letters of evaluation from recognized experts in the candidate's field, none of whom may be a member of the LSU faculty.
- c. The external evaluator must be of higher rank than the candidate.
- d. In most cases, letters of evaluation should come from faculty employed at institutions with Carnegie Rankings of Research I or II.
- e. A letter from a person who has served as a candidate's major professor for a graduate degree or postdoctoral advisor is unacceptable.
- f. No more than one letter may come from any institution.
- g. A minimum of three letters must be received before a recommendation vote may be taken.
- h. No information from the evaluator's letters will be divulged to the candidate (see PS-40 for confidentiality of letters of evaluation.)
- i. Access to the letters will be limited to the eligible voting faculty, the Director, and the staff involved in the processing of personnel forms.

5. The Review Process

- a. The candidate submits their retention, promotion, and/or tenure file to the staff member in charge of personnel matters in the School of Theatre and Film;
 - (1) The file must be accurate and up-to-date;
 - (2) If changes are made in the file, they are to be made only by the candidate; all changes, additions, or deletions to the file must be brought to the attention of the appropriate staff member and the Promotion and Tenure Committee.
- b. The Promotion and Tenure Committee, comprised of all tenured faculty, shall review all documents in the candidate's file and letters from external evaluators. If possible, members of the committee should observe the candidate's teaching, interview appropriate faculty colleagues and interview current and former students.
- c. The appropriate rank faculty reviewing for promotion shall review the candidate's file and, after hearing the report of the Promotion and Tenure Committee, submit their votes on the form provided.
- d. Prior to submission of promotion and/or tenure recommendations to the Director of the School, the candidate will receive copies of all official written

statements of evaluation generated by faculty regarding their promotion and/or tenure.

- e. The candidate may prepare a formal letter of response for inclusion with the promotion and/or tenure file submitted for review beyond the School of Theatre and Film. Such a letter must be sent to the Chair no later than seven calendar days after they have been given the information outlined in d. above.

NOTES/TIMELINE on Retention, Promotion, and Tenure Review Process

1. Director of the School of Theatre notifies all candidates who must be reviewed.
2. Any faculty member who wishes to apply for a non-mandatory review must notify the Director of the School in writing.
3. All candidates for review must submit materials in a digital file to be used for outside evaluators.
4. Outside evaluators will be chosen by the Director of the School in consultation with the promotion and tenure committee and the candidate. Candidates should not contact outside evaluators.
5. Candidates must submit complete files with documentation.
6. The Promotion and Tenure Committee begins its work.
7. Promotion and Tenure Committee reports to the tenured faculty of the School of Theatre and Film; appropriate faculty votes on tenure and/or promotion are taken following the report and recommendations/reports are forwarded to the Film of the School.
8. Review process within the School of Theatre and Film is completed with the Director's recommendation.
9. The candidate reviews the report and is given an opportunity to respond within seven calendar days
10. College Promotion and Tenure committee review process is completed;
11. Dean forwards materials to Academic Affairs. (Exact date will vary as is set each year by Academic Affairs.)

Please follow the link below for a general overview of the University P and T process:

https://www.lsu.edu/policies/ps/ps_36t.pdf

Appendix A
School of Theatre and Film P & T

Document Suggested Format for Curriculum Vitae to be sent to External

Evaluators NAME

EDUCATION

Institution Degree Year

PROFESSIONAL EXPERIENCE

HONORS AND AWARDS

PUBLICATIONS, PERFORMANCES, CREATIVE ACTIVITIES

RESEARCH PRESENTATIONS, CLINICS, WORKSHOPS

REPERTOIRE PERFORMED

GRANTS

STUDENT ACCOMPLISHMENTS

COURSES TAUGHT PROFESSIONAL

MEMBERSHIPS

NATIONAL COMMITTEES AND OFFICES

CURRENT BIOGRAPHICAL LISTINGS

Updated by committee January 2016,

revised September 2026 to reflect updated unit name and changes to University policies and procedures including PS-36

John Fletcher

Femi Euba

George Judy, Chair

Kristin Sosnowsky, Director, School of Theatre