

University of Washington Department of Dance Guidelines and Expectations for Tenure, Promotion, and Annual Reviews for Tenure Stream Faculty Members

Our goals with this document are to:

- 1) Nurture an environment in which all tenure-stream faculty members in Dance have access to the standards and measures that are used for career advancement.
- 2) Create an environment in which all tenure-stream faculty members in Dance have the opportunity to succeed.
- 3) Provide external reviewers and the University of Washington College of Arts & Sciences (CAS) Council members with Department of Dance-specific expectations and examples of work that reflect the particularities of our discipline as we adhere to the standards set forth in the University Faculty Code and CAS Administrative Gateway.

Given the Department's commitment to diversity, equity, inclusion, and access (DEIA), the full-time faculty have developed these guidelines and expectations for tenure and promotion of tenure-stream faculty members in accordance with the standards set forth in the [University Faculty Code, Chapter 24: Appointment and Promotion of Faculty Members](#) as the primary source and the [Promotion and Tenure Guidelines on the College of Arts and Sciences Administrative Gateway](#) as the secondary source. For questions about the application of this document, please refer to the University Faculty Code and the Promotion and Tenure Guidelines on the CAS Administrative Gateway.

This is a living document that will be reviewed by Department of Dance full-time voting faculty members approximately every five years and voted on to affirm or revise its content. If the content is revised, a vote will be taken on the revision.

To help faculty members “plan and document” their career goals, as outlined in the [Faculty Code \(Section 24-57\)](#), and on the College of Arts and Sciences Administrative Gateway page on the [Faculty Conference with the Chair](#), the Chair of the Department of Dance, or where appropriate the dean or the dean's designee, will hold a regular conference with faculty members. The schedule of these conferences is as follows:

- Assistant professors – each year
- Associate professors – at least every two years
- Full professors – at least every three years

In the Department of Dance, these conferences are generally held during the Spring Quarter.

The Faculty Code (Section 24-41) stipulates that for assistant professors, their second three-year appointment “must include a tenure decision.” In other words, the sixth year of an assistant professor's appointment – excluding any excused pauses in their tenure clock – is a mandatory year for promotion consideration. At the same time, once appointed, years at rank

are immaterial to promotion provided that the candidate meets all stated criteria for successful advancement. This means that if an assistant professor wishes to go up for promotion before the sixth year—in which case it would be a non-mandatory promotion, they may. Furthermore, years at the rank of associate professor are immaterial to promotion to full professor, and once the candidate meets all stated criteria for successful advancement they may go up for promotion, which is non-mandatory.

In the cases of non-mandatory promotions, every Winter Quarter, the Chair invites all eligible faculty to consider engaging in the process for non-mandatory promotion. Any faculty who express interest are then asked to provide an updated CV, along with student and collegial evaluations taken since their last promotion at the UW or from their initial UW appointment in the case of assistant professors. These materials are shared with the eligible voting faculty of superior rank in the individual's division, who then convene and discuss the case. The Chair then meets with the faculty member relaying the degree of support from the voting faculty regarding their case for promotion. The individual can then determine whether or not they want to engage in the official promotion process by informing the Chair of their choice. It is University policy that a candidate for non-mandatory promotion has the right to request that a full promotion packet be prepared and voted upon by all eligible faculty superior in rank, even if the majority of the eligible voting faculty believe that the case is premature. Senior faculty have the right to advise candidates that they believe the case is premature, but they may not prohibit candidates from exercising their right to have their case be fully prepared and formally voted upon by all eligible voting faculty members.

Listed below are the three categories—research, teaching, and service—and accompanying examples of work in those categories that may be considered part of a candidate's portfolio for promotion and tenure in the Department of Dance. These should also be used as guidelines in re-appointment consideration and faculty conferences with the Chair. In all cases, a faculty member must demonstrate the likelihood of sustained excellence and productivity over time. In other words, as explained on the [College of Arts & Sciences' "Promotion Considerations"](#) webpage, "the significance of the work and career trajectory are of paramount importance."

The Department values the uniqueness of each faculty member's research profile, and as articulated in the Faculty Code (Section 24-32), "In accord with the University's expressed commitment to excellence and equity, any contributions in scholarship and research, teaching, and service that address diversity and equal opportunity shall be included and considered among the professional and scholarly qualifications for appointment and promotion." The following are examples of what may be included in a promotion dossier rather than required elements for promotion. While the same categories apply to re-appointment, tenure, and promotion from assistant professor to associate professor, and from associate professor to full professor, the expectations of attainment to full professor in these three areas is higher than for promotion to associate professor as specified below. Work done prior to an appointment at the University of Washington counts as part of the faculty member's portfolio. In other words,

it is the faculty member's cumulative record that is assessed, regardless of whether that work was done at the UW or elsewhere.

Research

Research in the Department Dance encompasses creative and scholarly activity, including community engaged research. Research may include academic pursuits of historical, critical, and theoretical studies that may be combined with creative practice. Interdisciplinary work, disseminated through various forms of media, may be a primary research vehicle, as can a hybrid dossier with both scholarly and artistic research. Less formal forms of writing such as artist statements, program notes, blog posts, memoirs, and reflective pieces may also be considered documents that create a context of discovery for audiences; situate the artist within a broader disciplinary conversation or domain of innovation; and/or advance the public impact of a faculty artist's work. In the field of dance, master class teaching at universities and dance festivals is acknowledgement of reputable and leading-edge teaching practices and may be justifiably included in a research profile.

As the Department works to dismantle the systemic hierarchies prevalent in most dance departments throughout the nation, instances will arise in which new interdisciplinary endeavors and research in non-Western forms may depart from established academic patterns. In such cases care must be taken to apply the criteria for promotion and tenure presented in the Faculty Code and on the College of Arts and Sciences Administrative Gateway with sufficient flexibility, and the Chair must contextualize these new endeavors clearly for the College Council.

Artistic work that is choreographed with, performed by, or created for student dancers may be considered as significant as similar work with professionals (and therefore research contributing to the promotion dossier) if it reaches an audience on a national or international level. The candidate must make the wider reach and significance of the work clear when including on-campus research for promotional consideration.

Creative work

Creative work may include, but is not limited to the following:

- Choreographic commissions (with other companies, university dance companies, individual artists) for live venues or digital platforms
- Restaging/reconstruction of historical or current repertory/rehearsal direction/artistic direction (with professional companies, university dance companies, individual artists) for live venues or digital platforms.
 - May start on students on campus and move to local, national or international venue
 - May be site responsive, screen dance, multimedia, collaborative, for the stage, or other inventive situations
- Choreographic research for one's own work

- May start on students on campus and move to local, national or international venue
- May be site responsive, screen dance, multimedia, collaborative, for the stage, or other inventive situations
- Performance
- Studio movement research practice culminating in some form of publication (print or digital), teaching at notable workshops, festivals, etc.
- Dramaturgy/artistic consulting
- Social practice and community-engaged performance/creative work/research
- Performance curation
- Local, state, national and international grants awarded
- Invited teaching and/or choreographing at national/international festivals and workshops
- Artistic and/or teaching residencies at educational institutions or companies

Documentation of creative work may come in the form of digital recordings of work, programs, and reviews. Qualitative evaluation of creative research relies heavily on external reviews by external experts. Details on the process of selecting and soliciting external reviewers is available under [External evaluations for promotion and/or tenure for Research and Tenure-Track Faculty](#) on the College of Arts and Sciences Administrative Gateway guide to documentation for promotion and tenure.

Reputation of the venue/producing agent and reviews are also considered when evaluating creative research. In some cases, performance venues are not part of creative research, as would be the case for example with studio movement research practice. We acknowledge that in many cases reviews from reputable popular and scholarly sources are not possible. In some cases, outside reviews garnered during the promotion process may be the primary evaluative source.

In the case of productions that are central to the candidate's portfolio but are not readily documented and archived through photographs, video, or other forms of recording, the practicing artist, at least one month in advance, should instruct the Chair to arrange for a confidential description and review of the work by a professional practitioner or scholar. These reviews should entail the same level of rigorous assessment that we expect from outside reviews of promotion files and will become part of those files. Such reviews will not replace the requirement of regional, national, or international recognition of the candidate's body of work but will provide useful context and a fuller assessment of their work in light of what is often incomplete or inadequate coverage by popular and scholarly publications. In short, the promotion files of all practicing artists should include rigorous assessments of their key works in order to document their regional, national, or international impact, reputation, or reception.

Scholarship

Scholarship may include, but is not limited to the following:

- Published articles in respected peer-reviewed journals
 - Emerging forms of publishing, such as blogs or zines, may be considered, but are not a substitute for peer-reviewed publications
- Peer-reviewed monograph published by a reputable scholarly press
- Chapters in edited anthologies
- Reviews of other people's work published in respected peer-reviewed journals
- Invited research presentations at workshops, conferences, and symposia
- Invited residencies at other institutions
- Editorship of recognized scholarly/professional journals, including online journals, books and digital media platforms
- Local, state, national, and international grants, fellowships or prizes awarded
- Museum curation
- Conference organization
- Community-engaged research

The documentation for scholarship may come in the form of digital copies of publications (which may be published in print or digital form), lectures, presentations, reviews, and a list of references that cite the candidate's scholarly work. The reputation of journals, presses, and conferences are also considered when evaluating scholarly research.

Evaluation of creative research relies heavily on external reviews by external experts. Details on the process of selecting and soliciting external reviewers is available under [External evaluations for promotion and/or tenure for Research and Tenure-Track Faculty](#) on the College of Arts and Sciences Administrative Gateway guide to documentation for promotion and tenure. In the event that a professor's portfolio includes research in the field of community engaged research, the department may solicit community partner reviewers and use the [University of Washington campus guidelines about community engagement](#) to evaluate their work through that lens.

Teaching

The Department places a high value on teaching, including classroom and studio teaching, curricular development, and choreography as instruction. While we recognize that no amount of great teaching will make up for absence of a research record at the University of Washington in a faculty member's promotion portfolio, we also recognize that an individual faculty member's research frequently takes shape within their courses, such as choreography, repertory, screen dance, dance history or pedagogy, among others. Students benefit from interacting directly with faculty research. The Department recognizes that excellence in teaching may be directly associated with excellence in research, and in some cases the Department may find research and teaching as inextricable endeavors.

Documentation of teaching effectiveness will come in the following forms:

- Annual collegial evaluations
- Instructional assessment forms (student evaluations)
- Chairperson's annual letter

Service

The Department of Dance values service at the international, national, university, departmental and Seattle community levels. While international and national service generally carry higher prestige in promotion cases, expectations of service for untenured faculty members are in general more departmental and limited as the bulk of their time should be dedicated to their creative and/or scholarly work and to their teaching. We also recognize that considerable variability in the nature of service requires case by case consideration of value, volume of responsibility and balance among commitments. Examples of recognized service include:

Departmental

- Supervising and mentoring students (graduate and/or undergraduate)
- Directing a Department of Dance concert (if in addition to course load)
- Departmental conference and/or festival organization
- Advising Department of Dance student associations, councils or other groups
- Giving lectures/demonstrations open to students and to the public
- Serving as a chair or member of departmental committees

University

- Serving on College/University general committees
- Serving on thesis and dissertation committees outside the Department of Dance
- Speaking, teaching, performing for student groups or other departments
- Serving on scholarship, grant, fellowship or other award committees
- Serving as College Marshal

Community

- Serving on local boards
- Serving as adjudicator or consultant for funding organizations
- Teaching, lecturing, or choreographing for local organizations and events

National/International

- Serving as an officer in professional organizations
- Moderating performances or other events outside of the state

- Serving as a peer reviewer for publications including journal articles and book manuscripts
- Serving as a member or chair of national or international scholarship, fellowship, grant or other award committees

Promotion to Full Professor

The criteria outlined for the awarding of promotion and tenure apply as well to promotion to the rank of professor, with the additional information provided below. Promotion to the highest professorial rank is based on sustained distinguished achievement in research, teaching and service with the understanding that this level of performance will continue. The department further recognizes that the focus and nature of scholarly and/or artistic investigations may shift over time. This is not only acceptable, but even desirable, given the nature of the discipline.

Research

In all cases quality indicators identified in the [Promotion and Tenure Guidelines on the College of Arts and Sciences Administrative Gateway](#) are used to assess the relative merits of the work, with an expectation that there are highly visible significant projects or publications. In order to advance, the faculty member must demonstrate a substantial new body of research since tenure and the likelihood of continued robust research activity. For example, if scholarly work at the Assistant Professor rank included articles, chapters in books, and presentations of scholarly research, promotion to Full Professor might include a book published by a reputable scholarly press. Open access archival projects and digital archives that are beneficial to specific communities could also be considered as part of a faculty member's research portfolio.

Teaching

Excellence in teaching is a priority in the Department of Dance and faculty spend a large proportion of their time teaching. Teaching thus remains a strong focus for all faculty members seeking to advance to the rank of Full Professor. To be clear however, as with promotion from assistant to associate professor, no amount of great teaching will make up for absence of a research record in a promotion portfolio.

Service

Service to the College of Arts and Sciences, the University, the community, and the field of dance on the national and international level is considered in relation to teaching and research and is carefully evaluated in the review process. Senior faculty should assume greater and more leadership roles on departmental committees and in curricular areas and may assume greater participation and/or leadership roles in University committees, community programs and/or international and national organizations.

Credits to sources from which we borrowed:

The Ohio State University Department of Dance

UC Berkeley Department of Theater, Dance and Performance Studies

University of New Mexico Department of Theatre and Dance

University of South Florida Department of Theatre and Dance

University of Utah School of Dance (encompasses Ballet and Modern Departments)

University of Washington Department of Digital Arts and Experimental Media

University of Washington School of Drama

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