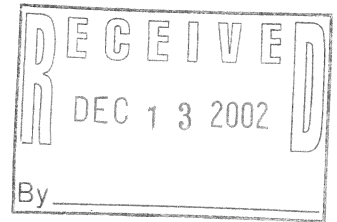


Manual of Operations and Procedures
Department of Theatre Arts



Approved by the Division of Performing Arts, September 2002
Approved by the College of Liberal Arts and Sciences, December 2002

I. Authority of the Manual of Operations and Procedures

The following document sets forth the operating procedures for the faculty governance of the Department of Theatre Arts. The Department shall follow the operating rules of the University, the College of Liberal Arts and Sciences, and the Division of Performing Arts, as well as the procedures set forth in this document as a supplement thereto. Once approved by the Department, Division, and College, these procedures become effective immediately.

II. Faculty Membership and Eligibility to Vote

A. Definition of Faculty Membership.

The “Voting Faculty” is defined, for the purposes of this document, to include: tenured and tenure-track faculty; full time and part time lecturers with appointments expected to last more than one year; adjunct faculty who teach at least two courses a year in the regular session; and staff with adjunct faculty appointments who teach at least two courses a year.

Normally, all members of the Theatre Arts Community – faculty, staff, and students (through student representatives) are consulted on matters of consequence.

B. Rights and Responsibilities of Faculty.

Both individually and as a body the faculty is responsible for carrying out the Department’s mission in accordance with the policies and procedures of the Division of Performing Arts, the College of Liberal Arts and Sciences, the Graduate College, and the University of Iowa. Individual faculty members fulfill these responsibilities in accordance with the University’s policy on professional ethics and academic responsibility.

The Department distributes teaching and service assignments to faculty and provides guidance through periodic reviews to ensure that all faculty are participating appropriately and equitably in the teaching, research and service missions of the Department, Division, College and University.

C. Eligibility for Voting.

- Tenure-track faculty appointments are recommended by vote of tenure-track faculty and full-time lecturers.
- Re-appointment of tenure-track faculty is recommended by vote of the tenured faculty.
- Promotion recommendations are determined by vote of tenured faculty senior to the faculty member to be promoted.

- Full time lecturer appointments, part-time lecturer appointments, and multi-year part-time adjunct appointments (except in the Saturday and Evening Program) are recommended by vote of the Voting Faculty. Re-appointment is recommended by the Chair in consultation with faculty members in the lecturer's primary program area.
- Adjunct appointments in the Saturday and Evening Program are made by the Chair in consultation with the head of the appropriate program.
- Appointment of Directors of Graduate and Undergraduate Studies is proposed by the Chair and approved by vote of the Voting Faculty.
- Appointment of Director of Theatre and the Director of the Summer Rep is proposed by the Chair and approved by vote of the Voting Faculty and the production manager.
- Substantive changes in curriculum are made by vote of the Voting Faculty.
- The production season is proposed by the Director of Theatre and approved by vote of the Voting Faculty and the Production Manager.
- Modification of this document, as well as the document "Faculty Appointments, Evaluations, and Promotions in the Department of Theatre Arts," is made by vote of the tenured and tenure-track faculty.

D. Expectations of Faculty

Tenure-track faculty members of the Department are normally expected each year to:

- a) Teach four regularly scheduled courses.
- b) Contribute on a regular basis to the creative and intellectual life of the Department beyond classroom teaching. This departmental involvement may be in production work or in other ways suited to the faculty member's expertise and the needs of the Department.
- c) Engage in a continuing pattern of creative work (scholarship or theatrical production) leading to recognition and respect among peers.
- d) Actively engage in tasks required for the effective functioning of the Department and its programs. These include participation in faculty meetings and committees, student advising, curriculum development, departmental and program governance, student and faculty recruiting, and similar activities.
- e) Engage in activities utilizing the faculty member's expertise in service to the University, the state, and regional, national and international theatre. For example:
 - Participate in national service activities such as advisory boards and professional associations; review journal articles and edit journals; and participate in workshops, lectures, panels at national conventions.
 - Participate in state and regional service activities such as the state Thespian organization, ACTF, and other outreach activities.
 - Participate in collegiate and University assemblies and governance and advisory committees.
 - Review and evaluate programs and peers at other institutions.

- Additional examples of service activities are cooperative ventures with other departments or schools, speaking engagements at civic organizations, programming or developing displays for hospitals or service clubs, and articles written for programs or advertising materials.

III. Officers and Standing Committees

A. The Department

1. Final responsibility for the actions and welfare of the Department rests with the faculty. The mission, goals and aspirations of the Department are stated in the departmental strategic plan and in the various formal actions of the faculty in pursuance of its mission. The officers of the Department are charged with dual responsibilities to facilitate achievement of the mission and to lead the faculty and staff in practical and conceptual definition of the mission. Thus the officers will see it as their responsibility to manage the resources of the Department, to carry out the expressed intentions of the faculty, and to direct and develop those intentions.
2. The Faculty includes all persons holding academic rank. (See II-A for voting privileges.)
3. Officers of the Department
 - Chair (DEO)
 - Director of Undergraduate Studies
 - Director of Graduate Studies
 - Director of Theatre
 - Director of Summer Rep
 - Program Heads
4. Senior Staff
 - Division Director of Operations
 - Division Production Manager
 - Production Stage Manager
 - Division Director of Marketing
5. Primary Standing Committees

Executive Committee. The Executive Committee is concerned primarily with the long term health and vitality of the Department. Matters to come before the committee will include strategic planning, intermediate range planning (including programs, hiring priorities, etc.) collegiate and accreditation reviews, etc.

The committee is advisory to, and appointed by, the Chair. It is composed of:

- Chair
- Director of Theatre
- Director of Undergraduate Studies
- Director of Graduate Studies
- Head of the Acting Program
- Head of the Directing Program
- Head of the Playwriting Program
- Head of the Dramaturgy Program

Head of the Design Program
Head of the Stage Management Program
Production Manager (without voting rights)

Curriculum Committee. Responsibilities include: approving courses to be added or deleted; initiating and carrying out periodic reviews of the curriculum and initiating changes as needed; reviewing and approving copy for brochures, catalog, etc. which relate to curriculum; monitoring the relationship between production and curriculum; approving honors projects; fostering relations among programs.

The committee has the authority, in cooperation with the Chair, to make modest changes such as adding and deleting courses, etc. Changes which substantially affect the Department are brought before the Voting Faculty with a recommendation from the committee.

The committee is appointed by the Chair and is composed of:
Director of Graduate Studies, co-chair
Director of Undergraduate Studies, co-chair
Faculty representative from programs other than those of the DGS and DUS

Production Committee. Advises DOT in development of production season and of production artistic staffing. Maintains balance between artistic vision and educational needs. Proposes production policies to the DOT and faculty.

The Chair, in consultation with the DOT, appoints the committee. It is normally composed of:

Director of Theatre, Chair
One faculty representative from Design
One faculty member from Acting
At least one other faculty member
Production Manager
Director of Theatre Relations
Student Representative

Program Committees. Under the leadership of the program head, these committees review issues relating to their field.

Program Head, Chair
Faculty of the program
Staff directly associated with the program's curriculum

B. The Chair

1. The most important responsibility of the Chair is to lead the faculty and staff in their curricular and production efforts to achieve the mission of the Department. The Chair will initiate discussions, propose strategies, coordinate efforts, and encourage each branch of the Department to realize the mission. The Chair will also initiate periodic examinations of the mission itself and of the way it relates to the profession and the University. Finally, the Chair will articulate the mission to students, faculty, staff, administration, alumni and others in order to channel their combined efforts in a fulfilling way.

2. The Chair is expected to lead the Department within an environment of advice and consent. The Chair may offer or facilitate initiatives on all matters of consequence; decisions are made by the faculty and (when appropriate) the staff and students. An exception to this principle is preparation of the department budget (see 4, below). When necessary, it is the responsibility of the Chair to appoint ad hoc committees to deal with specific issues; committees so established report to the Chair. The faculty may also initiate ad hoc committees, which report to the faculty as a whole.
3. All Department administrative officers report to the Chair. The Chair has the right and the responsibility to review and approve decisions they make which affect the Department as a whole; if the Chair and an officer cannot come to an agreement on a matter which affects the Department as a whole, the Chair will normally take the issue to the faculty for deliberation and decision.
4. The Chair is responsible to the University for all funds. He or she will develop the overall budget in consultation with the Division Director of Operations and administrative officers of the Department, and with the advice of the Executive Committee and program heads. The final decision on the budget is made by the Chair. Once a budget is in place, the Chair has the responsibility and authority to make changes in it should they be necessary; he or she must consult with those individuals affected by the changes. Normally the Chair allocates funds to each area, including production and production overhead. Day to day budgetary decisions are normally delegated to and carried out by administrative officers heading each area: Director of Theatre, Production Manager, etc.
5. The Chair has the authority to make day to day decisions about personnel, budget, curriculum, staff and faculty assignments without taking these decisions to the faculty. In particular, the Chair is responsible for all teaching assignments. It is important that the Chair consults with those affected by decisions, and informs the Executive Committee and, when appropriate, other members of the faculty of non-routine matters. In all important matters the faculty is to be informed, and it is the responsibility of the faculty to make final decisions. (The document "Faculty Appointments, Evaluations, and Promotions in the Department of Theatre Arts" provides additional guidelines.)
6. If the Chair is to be absent, he or she will recommend, subject to approval by the Director of the Division, an individual to whom administrative responsibility will be delegated.

C. The Director of Theatre

1. The Director of Theatre provides vision and leadership for the production arm of the Department. He or she is responsible for planning, overseeing and administering the Department's production events, facilities, staff and budget. The DOT works closely with the faculty, staff and Chair to ensure that the theatrical mission and practices of the department are consistent with the mission and practices of the curricular arm of the Department and of the University as a whole.
2. The DOT chairs the production committee. The committee serves in an advisory capacity to the DOT and to the faculty.

3. The Director of Theatre has the responsibility and authority to develop a season of plays. He or she will seek the advice of faculty, staff and students with particular reference to curriculum and production requirements, resources, and anticipated outcomes. In particular, the Chair, program heads and promotion and production staff will be involved in the development of the season. The DOT will develop his/her proposal in conjunction with the production committee. If there is a difference of opinion between the DOT and the committee, this difference is presented when the season-proposal is offered to the Voting Faculty and Production Manager for approval. They have the right to accept or reject the proposed season but negative vote returns the season to the DOT for further development. Faculty, staff, and students may make suggestions to the DOT and production committee but cannot amend the proposal made by the DOT.

4. The DOT is responsible for ensuring that artistic leadership is provided to all mainstage and other primary departmental productions. This includes appointment of directors, designers, advisors (for student productions), and guest artists. The DOT also approves all casting. The DOT will develop a staffing plan in coordination with the Chair, Program Heads, Production Manager and Production Stage Manager. If there is a difference of opinion between the DOT and any of these, this difference is presented when the staffing plan is offered to the faculty and staff for approval. Faculty and staff have the right to accept or reject the proposed season but a majority negative vote returns the season to the DOT for further development. Faculty, staff or students may make suggestions to the DOT and production committee but cannot amend the proposal made by the DOT.

5. The DOT works closely with the Division Director of Marketing in matters related to promotion, sales, and audience accommodation of productions. In all other areas the Director of Marketing reports to the Division Director of Operations

6. The DOT, in collaboration with the Production manager, is responsible for proposing a budget for all production-related operations. This proposal goes to the Chair who includes it as part of the overall departmental budget. Day-to-day decisions and smaller budget issues, as well as subsequent budgetary changes within the season, will be made by the DOT in consultation with affected parties.

7. The DOT is responsible for all aspects of the season. He or she is expected to make suggestions regarding individual productions whenever appropriate. At the same time, once plays, production teams and casts are approved, the faculty, staff, guest artists and students selected are vested with authority over their areas of production within limits defined by the DOT.

8. The DOT works closely with the Production Manager, to whom all production staff report, to manage personnel issues within the production staff, to ensure that maintenance and usage of the theatre facility is successful, and to propose production-facilities initiatives.

9. The DOT works closely with the Director of Summer Rep to coordinate all aspects of production.

D. The Director of Graduate Studies

1. The DGS co-chairs the curriculum committee with the Director of Undergraduate Studies. In this capacity, the DGS:
 - Approves courses to be added or deleted from the department's offerings.
 - Initiates and carries out periodic reviews of the graduate curriculum
 - Monitors the relationship between the curriculum and production
 - Fosters connections among graduate programs
 - Encourages the development of classes that cross programs.
 - Develops procedures and disseminates them to relevant faculty and graduate students.
2. The DGS oversees the academic progress of graduate students. He or she:
 - Supervises and coordinates efforts related to students in academic difficulty or probation
 - Reviews and approves changes to graduate students' programs of study
 - Approves all independent study proposals from graduate students
 - Reviews and approves advanced standing (either at admission or subsequently). Normally the Executive Committee must also approve advanced standing.
 - Receives, reviews and files end of the year student evaluations
 - Formally approves thesis projects and formats
 - Approves and oversees the content, administration and certification of comprehensive examinations
3. The DGS coordinates graduate recruiting, admissions, and scholarships and fellowships for incoming students. He or she:
 - Reviews recruiting materials to be certain they are consistent, complete and clear
 - Reviews application procedures to be certain applicants receive appropriate and timely responses, and that the recruiting and acceptance schedule supports this process.
 - Reviews and signs letters of admission, including terms, advanced standing, etc.
4. The DGS works closely with the heads of programs to determine teaching, production, and administration and research assignments for all graduate students; special care is taken to balance the needs of students with the needs of the Department. He or she submits this as a proposal to the Chair, who makes the final decision on all such assignments.
5. The DGS works closely with the heads of programs to coordinate scholarships and fellowships for incoming and continuing graduate students. If there is a difference of opinion between the DGS and the relevant program head about who is to receive a scholarship, the Chair makes the final decision.

E. Director of Undergraduate Studies

1. The DUS co-chairs the curriculum committee with the Director of Graduate Studies. In this capacity, the DUS:
 - Approves courses to be added or deleted from the department's offerings.

- Initiates and carries out periodic reviews of the undergraduate curriculum
 - Monitors the relationship between the curriculum and production
 - Fosters interdisciplinary work among undergraduate students
 - Develops procedures and disseminates them to relevant faculty and students.
2. The DUS oversees the undergraduate advising process. He or she:
- Meets with new majors to acquaint them with the Department, requirements, etc.
 - Works with staff to cover advising assignments for faculty members who are on leave
 - Works closely with staff to assign appropriate advisors
 - Monitors graduation analysis for all majors
3. The DUS serves as the Honors Program Director for the Department. He or she:
- Meets with every student who proposes an honors project
 - Works closely with faculty members supervising honors projects to be certain there is a consistent, rigorous approach.
 - Reviews final work for all honors projects, including practical and written work, and collaborates with the project supervisor on a final grade.
4. The DUS reviews and approves all undergraduate proposals for independent study and projects in theatre.
5. The DUS serves as a special representative for, and to, the undergraduate student body. He or she:
- Takes care that undergraduates are well informed of opportunities in the department.
 - Initiates and coordinates activities especially designed to benefit undergraduates, including production, career planning or other efforts.

F. The Director of Summer Rep

1. The Director of Summer Rep is responsible for all artistic elements of the Summer Rep production program. He or she:
- Works with the Production Committee and other members of the faculty and staff to determine a basic approach (e.g. one-playwright) to each summer. He/she proposes a season of plays following the same procedures followed by the DOT.
 - Determines artistic personnel, including directors, designers, actors and others.
 - Supervises all artistic aspects of the summer season.
2. The DSR submits a draft budget to the Chair, who approves a final budget. The DSR has the authority to make internal modifications to the budget during the summer. Approval to enlarge the budget may only be made by the Chair (or Summer Chair).
3. The DSR works closely with the heads of all graduate programs to develop a season which will serve students, the Department and the community. He/she works closely with the DOT to coordinate planning of the summer and academic year seasons. He/she also works

closely with the Chair and the Director of the University Summer Session to be sure the Rep serves the university community as a whole.

G. Appointment of Departmental Officers

1. The DEO is recommended by the Director of the Division and appointed by the Dean of the College with the approval of the Provost. The Director of the Division seeks the advice of the department faculty and staff on this recommendation.
2. The Director of Theatre, the Director of Graduate Studies, the Director of Undergraduate Studies, and the Director of Summer Rep are appointed by the Chair, with the consent of the faculty, for a term of three years. If consent is denied, the Chair will seek other candidates until approval is forthcoming. Normally these positions will be appointed or re-appointed in February for a term beginning the following academic year. If a vacancy occurs, the Chair will make an appointment to fill the remainder of the term.
3. The Chair normally appoints program heads for a term of three years. In preparation for an appointment the Chair will conduct a review of the program or area – a formal review every six years, an informal review otherwise.

IV. Departmental Meetings

- Departmental meetings are normally held once a month
- Executive Committee Meetings are normally held at least once every two weeks
- The DEO chairs department meetings and meetings of the Executive Committee
- The DEO establishes the agenda for departmental and Executive Committee meetings. Opportunity is provided at all meetings for faculty or staff members to raise issues and ask questions.
- Departmental meetings are normally open to all members of the faculty and staff including part time, temporary and visiting personnel. Representatives from the undergraduate and graduate student body are also eligible to attend.
- Minutes for departmental meetings are taken and kept by the departmental secretary.
- Meetings at which confidential personnel issues are discussed (e.g. meetings of the Departmental Consulting Group, or meetings of the tenured faculty to discuss probationary reviews) are not “departmental meetings.”

V. Procedures for Amendment of the Manual of Operations and Procedures

Modification of this manual, as well as the document “Faculty Appointments, Evaluations, and Promotions in the Department of Theatre Arts,” is made by vote of the tenured and tenure-track faculty.

Approved: 4/24/02

Amended: 8/21/02

By Laws Addendum:
Procedures for selecting the Department Chair

1. It is desirable that the DEO be chosen from the ranks of full professors, but all tenured faculty members are eligible.
2. All faculty and full time staff assigned primarily to the Theatre Arts Department are eligible to make a recommendation to the Dean about the DEO.
3. The length of term for the DEO is negotiated between the Dean and the candidate, taking into account recommendations from the faculty and staff.

Approved 4/24/02

Dpt: operations and procedures 3/27/02