

**DEPARTMENT OF ART**

**ANNUAL EVALUATION GUIDELINES**

**(Approved by Faculty Vote on 4/10/07)**

**PROMOTION AND TENURE GUIDELINES**

**(Approved by Faculty Vote on 4/10/07)**

REVIEW DATE FOR ANNUAL EVALUATION GUIDELINES \*(WHICH INCLUDES THE CHRONIC LOW ACHIEVEMENT STATEMENT AND THE PROFESSORIAL PERFORMANCE AWARD): **4/2012**

REVIEW DATE FOR PROMOTION AND TENURE GUIDELINES\*: **4/2012**

**Duane Noblett, Department Head**

**Date signed: 4/06/07**

**Steve White, Dean**

**Date signed: 4/09/07**

**M. Duane Nellis, Provost**

**Date signed: 4/10/07**

*\*Each academic department is required by University Handbook policy to develop department documents containing criteria, standards, and guidelines for promotion, tenure, reappointment, annual evaluation and merit salary allocation. These documents must be approved by a majority vote of the faculty members in the department, by the department head or chair, by the dean concerned, and by the provost. In accordance with University Handbook policy, provision must be made to review these documents at least once every five years or more frequently if it is determined to be necessary. Dates of revision (or the vote to continue without revision) must appear on the first page of the document.*

# **ART DEPARTMENT**

## **PERSONNEL POLICIES AND PROCEDURES**

Annual Merit Evaluation

Promotion and Tenure

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PERSONAL POLICIES AND PROCEDURES

ADOPTED BY THE ART DEPARTMENT FACULTY OCTOBER 28, 1993

REVISIONS VOTED ON BY ART FACULTY MARCH 13, 1996

REVISIONS VOTED ON BY ART FACULTY JANUARY 29, 1997

REVISIONS VOTED ON BY ART FACULTY MARCH 5, 1997

\*REVISIONS VOTED ON BY ART FACULTY AUGUST 18 1998

REVISIONS VOTED ON BY ART FACULTY MAY 14, 2003

REVISIONS VOTED ON BY ART FACULTY MAY 20, 2004

REVISIONS VOTED ON BY ART FACULTY MAY 12, 2006

REVISIONS VOTED ON BY ART FACULTY APRIL 10, 2007

# **ANNUAL MERIT EVALUATION**

## **ANNUAL MERIT EVALUATION**

The faculty of the Department of Art has defined its responsibilities and procedures for Merit Evaluation in three categories: Teaching, Research, and Service. Performance in these three related areas also provides the bases for evaluation decisions involving reappointment, promotion and tenure, as well as yearly merit salary increases. The weight ranges are negotiated with the department head at the start of the evaluation year.

### **PERFORMANCE CATEGORIES**

The following appraisal nomenclature is designed to contribute to faculty professional development and to facilitate making recommendations concerning merit evaluation. Teaching, research, and service are weighted to indicate department priorities and to remain consistent with guidelines from the Provost and the Dean. The three areas are evaluated according to the following four categories:

1. Exceed expectations.
2. Meets expectations.
3. Fallen below expectation but has met minimum-acceptable level of productivity.
4. Fallen below minimum-acceptable levels of productivity.

### **CHRONIC LOW ACHIEVEMENT**

If an Art Department faculty member receives a “fails to meet expectations” in a critical area that affects the mission of the Department of Art (teaching, research, service) for two successive years or a total of three overall evaluations in any five-year period, the following review process would take place. The process would not occur if affected faculty declines peer input.

1. Prior to forwarding this evaluation to the appropriate dean, all tenured faculty members would review the particular case.
2. Affected faculty member would have the option of presenting his/her case to the committee in person or by the submission of pertinent evaluation materials.
3. Following the review, the majority opinion of the faculty will be reported to the department head. The department head will review the report and may revise the evaluation.
4. A final report will be submitted to the Dean of Arts & Sciences if the faculty member score remains in the minimum-acceptable level of productivity.

If tenure is revoked, the faculty member would have the current university grievance procedures available.

Members of the Evaluation Committee suggest that clear definition of expectation be a part of faculty member department head negotiation.

## **EVALUATION OF PHASED RETIREMENT FACULTY**

Standards for ranking faculty on less than full time assignment will be determined by the Department Head. Faculty on phased retirement with a half time assignment would enter the four categories requiring half the accumulated points in each range.

## **PROFESSIONAL PERFORMANCE AWARD**

### **Criteria**

1. The candidate must be a full-time professor and have been in rank at least six years since the last promotion or professional performance award.
2. The candidate must show evidence of sustained productivity in at least the last six years before the performance review; and
3. The candidate's productivity and performance must be of a quality comparable to that which would merit promotion to professor according to current approved departmental standards.

### **Procedures**

The procedures for determining awardees will follow a timeline consistent with the activities associated with the annual evaluation review process. In January 2007, eligible candidates will complete and submit a file that documents her or his professional accomplishments for the previous six years in accordance with the criteria, standards, and guidelines established by the department. The department head will prepare a written evaluation of the candidate's material in terms of the criteria, standards, and guidelines established, along with a recommendation for or against the award. This recommendation and the supporting documentation will be forwarded to the dean at the same time annual evaluations are forwarded to the dean. The dean will forward his or her recommendation along with the documentation to the Provost's office at the same time annual evaluations are forwarded. Please review the policy for other details regarding the process.

### **Funding**

The funding of the Professional Performance Awards will not come from the legislatively-approved increases but will come from a central pool of funds to be identified each fiscal year. Each award will be 8% of the average salary of full-time faculty (full time faculty through professor).

**TEACHING**

**TEACHING** \*The two listed categories will be weighted (to equal 100%) after individual consultation with the Art Department Head. The only restriction is that you cannot designate student input (TEVAL/Idea) over 50% in the teaching category. Teaching Materials should be submitted with a table of contents (in bound form).

**A. Student Input, (TEVAL, Other)**

*\*Tenured faculty is to submit evaluations from one class.*

\*Non-Tenured will submit TEVALS for all classes.

\*Phased retirement faculty will submit one class TEVAL every two years.

**B. \*Supplementary Materials**

- Internship/Practicum Supervisor
- Attending National & Regional Conferences, Symposia, Workshops
- Guest Lecturer, Presenter, Moderator, Workshop
- Director on another Campus or at a Conference
- Residencies and Teaching Exchanges
- Major Professor for Graduate Student
- Graduate Committee member
- Academic Advisor to students

Curriculum Materials & Course Evaluation Materials:

- Course Syllabi
- Course Outlines
- Program Redesign or new concentration
- New Course Proposal
- Test, quizzes, exams
- Narrative self-evaluation of teaching (also Review of TEVALS)
- Student Products: (or an Appendix to materials)
  1. Papers, analysis, etc. written by students
  2. Artwork, exhibitions, portfolios, etc.
  3. Designs, published works
  4. Faculty commentary about student products
  5. Other (items related to teaching)

\*On a vote of the Art Department Faculty this evaluation process was accepted. A friendly amendment was made to this process that required the Art Department Evaluation Committee to review the success/failure of this document on an annual basis.

## Advisor Guidelines

(A) Student Input (TEVAL/Idea or Other)

100-80= High (Raw Scores)

79-60= High Medium

59-40= Medium

39-20= Medium Low (Minimum, Acceptable Level)

19-0= Low (Falls Below Minimum Acceptable Level)

(B) Supplementary

100-80

79-60

59-40

39-20= Medium Low (Minimum, Acceptable Level)

19-0= Low (Falls Below Minimum Acceptable Level)

X Each teaching area is weighted in consultation with the Art Department Head

X For Merit evaluations, the two numbers from A & B will be totaled and averaged to provide the faculty with their overall score in teaching.

X This number will then be placed into a "performance category" designation.

X To be placed in the Teaching Performance Category "falls below minimum acceptable level" the faculty member would have to score 19 or below in the averaged teaching score.

X \*The Minimum Acceptable Level score of 20 and the Falls Below Minimum Acceptable Level score of 19 have been established as scores for use by the Department to help identify Chronic Low Achievement.

X \*The Minimum and Below Minimum scores are received by accumulating supplementary points for various teaching activities.

X \*25 points received in the Supplementary Teaching category will equal a score of 20.

X \*23 points received in the Supplementary Teaching category will equal a score of 19.

**TEACHING**

Name \_\_\_\_\_

TEVAL X \_\_\_ \_\_\_ = % \_\_\_

**Supplementary**

**Fac. Eval. Head**

Classes taught-Studio \_\_\_ x 10=

\_\_\_ \_\_\_ \_\_\_

Independent study- \_\_\_ x2=

\_\_\_ \_\_\_ \_\_\_

Internship/Practicum supervisor- \_\_\_ x2=

\_\_\_ \_\_\_ \_\_\_

Major professor for graduate student- \_\_\_ x5=

\_\_\_ \_\_\_ \_\_\_

Graduate committee member- \_\_\_ x2=

\_\_\_ \_\_\_ \_\_\_

Graduate student mentoring- \_\_\_ x2=

\_\_\_ \_\_\_ \_\_\_

Academic advisor to students- (per 5 students) \_\_\_ x2=

\_\_\_ \_\_\_ \_\_\_

Course syllabi/outlines- New \_\_\_ x5= Modified \_\_\_ x2=

\_\_\_ \_\_\_ \_\_\_

Teaching exchanges

I \_\_\_ x5= N4x \_\_\_ = R \_\_\_ x3=

S2x \_\_\_ = L \_\_\_ x1=

\_\_\_ \_\_\_ \_\_\_

Organizing and supervising student trips

I \_\_\_ x5= N4x \_\_\_ = R \_\_\_ x3=

S \_\_\_ x2= L \_\_\_ x1=

\_\_\_ \_\_\_ \_\_\_

Attending teaching seminars/workshops \_\_\_ x2=

\_\_\_ \_\_\_ \_\_\_

Lecturer, presenter, moderator, director at a conference or workshop

I \_\_\_ x5= N4x \_\_\_ = R \_\_\_ x3=

S \_\_\_ x2= L \_\_\_ x1=

\_\_\_ \_\_\_ \_\_\_

Exhibition development and curatorial activities

I \_\_\_ x5= N4x \_\_\_ = R \_\_\_ x3=

S \_\_\_ x2= L \_\_\_ x1=

\_\_\_ \_\_\_ \_\_\_

New Course Development \_\_\_ x5=

\_\_\_ \_\_\_ \_\_\_

New Course Implementation \_\_\_ x10=

\_\_\_ \_\_\_ \_\_\_

Other Items Related to Teaching

\_\_\_ \_\_\_ \_\_\_

Supplementary Teaching- \_\_\_ x \_\_\_ %=

Total Teaching- = \_\_\_\_\_

# RESEARCH

## GRAPHIC DESIGN AND STUDIO

### RESEARCH PERCENTAGES\* AND PRODUCTIVITY SCALES FOR ANNUAL MERIT REVIEW

*These numbers correspond to the research outline of options*

#### Exceeds Expectations and Meets Expectations

Percentages	Exceeds Expectation	Meets Expectations
60%	37 units or above	36 units
55%	33 units or above	32 units
50%	29 units or above	28 units
45%	25 units or above	24 units
40%	21 units or above	20 units
35%	17 units or above	16 units
30%	13 units or above	12 units

#### Below Expectations but Meets Minimal Required Level of Productivity

#### Below Minimal Required Level of Productivity

Percentages	Below Expectations but Meets Minimal Required Level of Productivity	Below Minimal Required Level of Productivity
46%-60%	Minimum of Nine (9) Peer Units	Less than Nine (9) Peer Level Units
30%-45%	Minimum of Seven (7) Peer Units	Minimum of Seven (7) Peer Units

\*In special situations when a faculty member participates in a research activity of exceptional quality they can negotiate a special research merit contract. This may include and exceed performance rating for an academic year or more.

## STUDIO FACULTY RESEARCH

Each studio faculty member is expected to engage in significant creative in his or her area of specialization. For studio artists, exhibiting in galleries and museums is analogous to scholars publishing in professional journals. Evaluation in this area is based upon FORMAL ACKNOWLEDGEMENT OF

SUCCESSFUL RESEARCH. This acknowledgement can be evidenced by public exhibition of art works, inclusion of works of art in recognized public or private collections and support earned from awards, grants, residencies, and fellowships.

It is the responsibility of the faculty member to supply information supporting an exhibition as a major or minor venue. Evaluators and evaluates should consult the enclosed DEFINITION OF TERMS to determine the appropriate level of any venue or activity.

### **Criteria for Determining Peer Level Review**

Should there be a question as to whether a venue or exhibition is considered to be “peer level,” the faculty member will be asked to supply material outlining existence of the below criteria as related to that venue or exhibition.

### **Research will be considered to be “Peer Level” as defined by any of the following criteria:**

- Notoriety of the venue’s permanent collection
- Notoriety of the venue as evidenced through exhibition review(s) in a national level art journal, or exhibition(s) review in a regional publication published in a Major city
- Reputation of other artists who have exhibited in the venue
- Juror/curator’s experience and/or position being at a level comparable to that of university level faculty or above
- Juror/curator possesses a national or international al reputation as an artist, curator, critic or scholar in any of the visual arts fields
- Opportunity for participation in a venue is competitive and offered by any representative of a professional art organization, members of whom are at the university faculty level or above
- Opportunity is competitive and awarded by a granting agency, comparable to a state university or above

### **Definition of Terms**

- Juried and invitational group exhibitions shall be defined by prospectus and/or reputation of juror or venue, rather than location.
- Juried or invitational web exhibitions shall fall under minor solo or group categories
- A museum of national caliber (i.e., has national level collection/exhibitions) shall be considered a national venue, even if located in the state of Kansas or surrounding region.
- The Beach shall be considered a regional institution except for group faculty shows, which are minor, local group shows.

### **EXHIBITIONS**

#### **1. International Solo Exhibition**

A one-person exhibition held outside the United States at a public institution such as a national gallery, a national museum, a public gallery, an internationally recognized private gallery, a commercial gallery of peer level, or a university art museum of international standing.

**2. International Group Exhibition**

An exhibition designated by the prospectus as being international in scope at a public institution such as a national gallery or museum, a public gallery or museum, an internationally recognized private gallery, a university art museum, or an exhibition selected by a juror/curator of international reputation

**3. National Solo Exhibition**

A one-person exhibition held in the United States beyond Colorado, Oklahoma, Nebraska, Kansas or Missouri at a public gallery or museum, a nationally recognized private gallery, or a university art museum or gallery of peer level.

**4. National Group Exhibition**

An exhibition consisting of work by two or more artists held in the United States at a public institution such as a national gallery or museum, a public gallery or museum, nationally recognized private gallery or university art museum/gallery or an exhibition selected by a juror/curator of national reputation.

**5. Regional Solo Exhibition**

A one-person exhibition held in Colorado, Oklahoma, Nebraska, Kansas, or Missouri at a municipal gallery or museum, a university art museum/gallery, or commercial gallery of peer level.

**6. Regional Group Exhibition**

An exhibition consisting of work by two or more artists held in Colorado, Oklahoma, Nebraska, Kansas or Missouri at a municipal gallery or museum, a university art museum/gallery, or commercial gallery of peer level.

**PUBLICATIONS AND REVIEW OF WORK**

**1. Review in "MINOR" Art Publication (Exhibition Review or Feature Article)**

"Minor" publication is defined as a newspaper with staff art critic, or a peer-level art publication with regional circulation. Review may be of a group or solo exhibition, or a feature article.

**2. Reviewed in "MAJOR" Art Publication (Exhibition Review or Feature Article)**

"Major" publication is defined as an art publication of national or international reputation/circulation. Review may be of a group or solo exhibition, or a feature article.

**3. Exhibition Catalog and Gallery Folio**

In general, catalogs and folios accompanying an exhibition shall be credited as the lowest, peer level activity on the accompanying merit chart (4 units). Published exhibition catalogs will be negotiated with the Department Head in determining unit value.

Studio Research Performance and Activities

(Traveling shows may be counted as one exhibition in appropriate column)

Peer Level	Peer Level	Peer Level	Peer Level	Peer Level	Peer Level	Peer Level	Peer Level	Peer Level	Peer Level	Non-Peer Level	Non-Peer Level
2 Solo International Exhibitions 1 Large Scale Sculpture in International Group Exhibition	Major International or National Award (Not an exhibition)	Solo International Exhibition	Minor National Solo Exhibition or International Group Exhibition (4≤works)	Regional or National Group Exhibition (4< works, juried or invitational)	International Group Exhibition (1-3 works, juried or invitational)	National Group Exhibition (1-3 works, juried or invitational)	Regional Group Exhibition (1-3 works, juried or invitational)	Award at Regional or Award Group Exhibition (other than Best of Show)		Regional or above Exhibition (solo or group)	Local Exhibitions
2 Major National Solo Exhibitions	Publication Authored	Major National Solo Exhibition	Solo Major Regional Exhibition	Regional Minor or Solo	Artist Residency, Regional or National	Paper presented at national conference	University			Artist's Talk Regional venue	Artist's Talk, Local or campus
2 Large Scale Sculptures in National Group Exhibition	Public Commission	1 Large Scale Sculpture in National Group Exhibition	Solo Exhibition at the Beach Museum	Regional Grant	Artist's Talk International venue	Artist's Talk National venue	Artist's Talk Regional venue				Website
2 Major National Collections	Monumental Sculpture	Major National Collection	1 Large Scale Sculpture in Regional Group Exhibition Artist Residency, International		1-3 Medium Scale Sculptures	Mentioned in Minor Art Publication Review (newspaper, minor journal)	Best of Show Award at Regional or Above Group Exhibition	Catalogs and Folios			
Exhibition(s) of such magnitude that it could qualify to exceed expectations for more than 1 year		Performance in International Venue	Minor National Collection Performance in National Venue			Group Exhibition at the Beach Museum (other than faculty show)		Collections			
			Reviewed in Major Art Publication								
			National Grant								
Exceeds for 2 years	37 Units	30 units	25 Units	16 Units	12 Units	9 Units	7 Units	4 Units (no limit)	4 Units* (limit 4 units total)	1 Unit* (limit 2 units total)	

## **GRAPHIC DESIGN FACULTY RESEARCH**

### **DEFINITION OF TERMS-PEER LEVEL ACTIVITIES**

#### **Design/Illustration Projects**

A Design or Illustration project can include any aspect of The Graphic Design Industry. It may be in the area of Art Direction, work as a Graphic Designer, Signage Design, Animator, Web Author, Illustrator, Web Design, Photographer, Multi Designer, etc. The actual project can be an individual or a group effort. It is a group effort, which is the case in many situations, the designer/illustrator will detail in writing (with examples) their contribution.

Activities can include illustrations, art direction, design/production, web authoring/management, animation, storyboard development, typography, packaging, etc.

To be designated international it must be work created for an international company or international distribution. (Refer to point list for major/minor and group/solo points)

To be designated national, it must be work created for a national company or national distribution. (Refer to point list for major/minor and group/solo points)

Designated regional, state, and local would follow the same description. (Refer to the point list for major/minor and group/solo points)

A situation may arise where a client may request that a designer/illustrator/artist complete a set of projects. If the projects are unique (i.e.: a logo, an annual report, etc.), they can be awarded separate and unique points. If the set takes on a less significant design problem (i.e.: a logo, a t-shirt, stationary), the director of Visual Communication will negotiate the point total with the faculty member.

#### **Consulting Activities:**

Consulting as a research component is considered an essential activity for a designer/illustrator in an academic setting. Having the opportunity to collaborate with individuals, companies and organizations on Visual Communication projects enhances the educator's career professionally. This activity also has an important impact on the educational environment in the classroom studio.

Consulting can be defined as professional assistance through providing technical advice, professional advice, and instruction on how to accomplish tasks or goals.

For record keeping and reporting these activities annually, a company name, location, and detailed information on consulting activities are requested.

To be designated international it must be work created for an international company or international designations. (Refer to the point list for major/minor and group/solo points)

Designated regional state and local would follow the same description. (Refer to the point list for major/minor and group/solo points)

## **Exhibitions**

**International Exhibition:** A one-person exhibition held outside the United States at a public institution such as a national gallery or museum or a public gallery, an internationally recognized private gallery, or a university art museum of international standing.

**International Group Exhibition:** An exhibition designated by the prospectus as being international in scope at a public institution such as a national gallery or museum, a public gallery or museum, an internationally recognized private gallery, or a university art museum.

**National Solo Exhibition:** A one- person exhibition held in the United States at a public institution such as a national gallery or museum, a public gallery or museum, a recognized private gallery, or a university art museum.

**National Group Exhibition:** An exhibition designed by the prospectus as national, consisting of work by two or more artists held in the United States at a public institution such as a national gallery or museum, a public gallery or museum, nationally recognized private gallery, or a university art museum/gallery.

**Regional Solo Exhibition:** A one-person exhibition held in Colorado, Oklahoma, Nebraska or Missouri at a municipal gallery or museum in a major city, or at a university art museum/gallery.

**Regional Group Exhibition:** An exhibition designated by the prospectus as regional, consisting of work by two or more artists held in Colorado, Oklahoma, Nebraska or Missouri at a municipal gallery or museum, or at a university art museum/gallery.

**Catalog:** A multi-paged publication, ordinarily bound and printed with both text and images, which accompanies an exhibition.

**Gallery Folio:** A single, folded sheet, ordinarily printed with both images and text that accompanies an exhibition.

**Feature Article:** An article focusing exclusively on the work of a single artist. Ordinarily such an article will be accompanied by multiple images of the artist's work.

**Group Article:** An article focusing on the work of two or more artists. Ordinarily such an article will contain one or fewer images of each artist's work.

**Exhibition Review:** A short published text describing the merits and shortcomings of work in a temporary exhibition. A review is normally accompanied by one image from the exhibition. A review of a group exhibition will not ordinarily be accompanied by images of work by all artists involved.

**Newspaper Article or Review:** A text about an artist or an exhibition that is printed in any city or university newspaper.

Graphic Design Research Performance Activities

(Traveling shows may be counted as one exhibition in appropriate column)

CONTRACT W/ DEPT HEAD	PEER LEVEL	PEER LEVEL	PEER LEVEL	PEER LEVEL	PEER LEVEL	PEER LEVEL	PEER LEVEL	PEER LEVEL	NON-PEER LEVEL	NON-PEER LEVEL
Design/ Illustration Consulting and Exhibition (s) of such magnitude that it could quality to exceed expectations for more than 1 year	2 solo International Exhibitions, Design/ Illustration and Consulting	2 solo International Exhibitions, Design/ Illustration and Consulting	Minor National Solo Exhibition, Design/ Illustration and Consulting OR International Group Exhibition, Design/ Illustration and Consulting (4 < works)	Regional or National Group Exhibition, Design/ Illustration and Consulting (4 < works, juried or invitation al)	International Group Exhibition, Design/ Illustration and Consulting (1-3 works, juried or invitation al)	National Group Exhibition, Design/ Illustration and Consulting (1-3 works, juried or invitation al)	Regional Group Exhibition, Design/ Illustration and Consulting (1-3 works, juried or invitation al)	Award at Regional or Above Group Exhibition, Design/ Illustration and Consulting (other than Best of show)	Regional or above Exhibition, Design/ Illustration and Consulting (solo or group)	Local Exhibitions, Design/ Illustration and Consulting
Major National Award (Not an exhibition)	2 Major National Solo Exhibitions, Design/ Illustration and Consulting	Major National Solo Exhibition, Design/ Illustration and Consulting	Solo Major Regional Exhibition, Design/ Illustration and Consulting	Regional Minor Solo	Artist/Designer Residency Regional or National	Paper presented at national conference	University Grant		Artist/Designer's Talk Regional Venue	Artist/Designer's Talk, Local or campus
Publication Authored			Solo Exhibition Design/ Illustration Consulting at the Beach Museum	Regional Grant	Artist/Designer's Talk International venue	Artist/Designer's Talk National venue	Artist/Designer's Talk Regional venue			Website Exhibit or Website Gallery (If it is juried) it moves to designation by prospectus

CONTRACT W/ DEPT HEAD	PEER LEVEL	PEER LEVEL	PEER LEVEL	PEER LEVEL	PEER LEVEL	PEER LEVEL	PEER LEVEL	PEER LEVEL	NON- PEER LEVEL	NON- PEER LEVEL
Public Works not covered in chart	2 Major National Collections	Major National Collection	Artist/Designer Residency, International			Mentioned in Minor Art Publication Review (newspaper, Minor Journal)	Best of Show Award at Regional or Above Group Exhibition, Design/Illustration and Consulting			
		Performance in International Venue	Minor National Collection Performance in National Venue			Group Exhibition at the Beach Museum (other than faculty show)				
			Reviewed in Major Art/Design Publication							
			National Grant							
Contract w/ Dept Head	Exceeds for 2 years	30 units	25 Units	16 Units	12 Units	9 Units	7 Units	4 Units (no limit)	4 Units* (limit 4 units total)	1 Unit* (limit 2 units total)

## **PUBLICATION RESEARCH AND CREATIVE ENDEAVOR**

### **PUBLICATIONS PROCEDURE:**

Recognizing the impossibility of attempting to assign points to individual publications and/or scholarly activities in the fields of art history, art education, and other areas in which faculty write and publish as their research endeavor, this document proposes that:

- (1) We establish expectations which must be met to achieve each of the following levels:
  - a. Exceeded expectations
  - b. Met expectations
  - c. Fallen below expectations but has met minimum acceptable levels of productivity
  - d. Fallen below minimum acceptable levels of productivity
  
- (2) At the beginning of each year, in negotiation with the Department Head, the faculty member will declare which level he/she intends to achieve and an agreement is reached as to what constitutes achievement.
  
- (3) At the end of the year, the Department Head and the faculty evaluators will determine (a) which level of accomplishment the faculty member has achieved, and (b) the fair placement of the faculty member within the point range of the level achieved.

### **PUBLICATIONS AND SCHOLARLY ACTIVITIES:**

The following types of publication and scholarly activities constitute the research and creative endeavors of art historians, art educators, and any others who wish to write and publish as all or part of their productivity.

1. A book
2. Progress in the research and writing of a book
3. A chapter in a book
4. An article in a scholarly journal
5. Documented research for an article or a chapter
6. A critical review (of a book or of an exhibition)
7. Annotated bibliographies
8. Critical anthologies
9. A paper read at a professional conference
10. A paper published in conference proceedings
11. Organizing panels and chairing sections at a professional conference
12. The writing of research grant proposals
13. Grants received
14. Other

## **GUIDELINES FOR ACHIEVING EACH LEVEL:**

### 1. EXCEEDED EXPECTATIONS:

- The acceptance or publication of a book  
*Or*
- The acceptance or publication of two articles in scholarly journals  
*Or*
- The acceptance or publication of one chapter in a book  
*Or*
- Any other four types of publication and/or scholarly activities

### 2. MET EXPECTATIONS:

- The acceptance or publication of one article in a scholarly journal  
*Or*
- Any other two types of publication and/or scholarly activities

### 3. FALLEN BELOW EXPECTATIONS but has met minimum acceptable levels of productivity:

- No publication or scholarly activity for the calendar year of evaluation and no demonstrated progress on a long-term research project
- Faculty member has, however, at least met expectations for the two previous calendar years of evaluation

### 4. FALLEN BELOW MINIMUM ACCEPTABLE LEVELS OF PRODUCTIVITY:

- Research output is rated Fallen Below Expectation

## **CREDIT FOR PROGRESS TOWARD PUBLICATION AND FOR PUBLICATION:**

### 1. A BOOK:

- Since the effort required for the research, writing and publication of a book will usually take a number of years (the American Historical Association has said that the *average* time is ten years), it is only fair that the faculty member receive credit for productivity during these years by presenting evidence of progress toward a finished publication.

- Therefore, a faculty member may declare ongoing research for a book on the annual evaluation for a maximum period of five years, with the understanding that demonstration of progress is made.
- Once the project is published, an additional three years of credit at the level of Outstanding will be awarded.
- The term book means a scholarly publication in the faculty member’s area of expertise. Bibliographies—annotated or not—will be counted as books, nor will publications from vanity presses.
- Faculty members may begin to claim credit for published research anytime between the year of acceptance and one year after it appears in print.

2. AN ARTICLE OR A CHAPTER:

- Credit for work in progress on an article or a chapter in a book is given for one year only (but will be counted in the departments three-year rolling average).
- Credit for acceptance or publication of an article or a chapter in a book is given for one year only (but will be counted in the departments three-year rolling average).

**Publication/Studio/Graphic Design Research Performance and Activities**

Faculty Name \_\_\_\_\_ Academic year \_\_\_\_\_

(Example)

1.	Minor National Solo/one person exhibit, Western University Art Gallery, Boulder, Colorado 12-17-03	25
2.		
3.		
4.		
5.		
6.		
7.		

**Total units/pts.**

**SERVICE**

## **SERVICE**

Evaluation in this domain is the result of faculty activity with various internal university governing bodies and external professional activities. Faculty activities might include serving on department, college and university committees, professional service to agencies and institutions, and serving as jurors for exhibitions, as panel members for professional organizations, design consultants, etc. Also included are more informal contributions which promote department visibility, contribute to department policy, and development of interdepartmental collaboration. This category would include carrying out formal assignments made by the department head of certain administrative functions and other related evidence of professional effectiveness.

- **SIX POINTS ON THE SCALE IS THE STANDARD EXPECTATION.**
- **FIVE POINTS IS 'FALLEN BELOW EXPECTATIONS BUT HAS MET MINIMUM ACCEPTABLE LEVELS OF PRODUCTIVITY.'**
- **FOUR POINTS ON THE SCALE IS 'FALLEN BELOW MINIMUM ACCEPTABLE LEVELS OF PRODUCTIVITY.'**

**SERVICE**

**Name** \_\_\_\_\_

Campus Committees -HEAD

**Fac.**    **Eval.**

University \_\_\_x7-8=    College \_\_\_x5-6=    Dept. \_\_\_x1-4=    Chair \_\_\_x1=

\_\_\_    \_\_\_

Off Campus Committees

I \_\_\_x10=    N \_\_\_x8=    R \_\_\_x6=    S \_\_\_x4=    Lx2= \_\_\_

\_\_\_    \_\_\_

Area Head/Studio Coordinator 10/7-5

\_\_\_    \_\_\_

Search Committee \_\_\_x2= \_\_\_

\_\_\_    \_\_\_

Advisor to student organizations \_\_\_x2= \_\_\_

\_\_\_    \_\_\_

Academic or career advisor to students \_\_\_x\_\_\_=

\_\_\_    \_\_\_

Academic advisor to students- (per 5 students) \_\_\_x2=

\_\_\_    \_\_\_

Lecturer, Presenter, Moderator, Panelist at meeting or conference

I \_\_\_x10=    N \_\_\_x8=    R \_\_\_x6=    S \_\_\_x4=    L \_\_\_x2= \_\_\_

\_\_\_    \_\_\_

Organizing student trips

I \_\_\_x5=    N \_\_\_x4=    R \_\_\_x3=    S \_\_\_x2=    L \_\_\_x2= \_\_\_

\_\_\_    \_\_\_

Board member or evaluator for arts/design organization or publication

\_\_\_    \_\_\_

Consultation with business, civic, academic groups or individuals

I \_\_\_x5=    N \_\_\_x4=    R \_\_\_x3=    S \_\_\_x2=    L \_\_\_x1= \_\_\_

\_\_\_    \_\_\_

Exhibition juror-Professional/Student

I \_\_\_x10=    N \_\_\_x8=    R \_\_\_x6=    S \_\_\_x4=    L \_\_\_x2= \_\_\_

\_\_\_    \_\_\_

I \_\_\_x5=    N \_\_\_x4=    R \_\_\_x3=    S \_\_\_x2=    L \_\_\_x1= \_\_\_

\_\_\_    \_\_\_

Organization of art exhibitions

I \_\_\_x5=    N \_\_\_x4=    R \_\_\_x3=    S \_\_\_x2=    L \_\_\_x1= \_\_\_

\_\_\_    \_\_\_

# **Standards for Promotion and Tenure**

Standards for Promotion and Tenure  
Department of Art

**1. Promotion & Tenure Procedures**

Years of appointment as a probationary instructor (see C12 in the KSU University Handbook) may be credited as part of a probationary period for gaining tenure if stipulated in the individual's contract. Service in a term appointment at the rank of assistant professor or above may count as part of a probationary period for gaining tenure.

For persons appointed at the rank of assistant professor, the maximum probationary period for gaining tenure and promotion to associate professor consist of six (6) regular annual appointments at Kansas State University at a probationary rank. In these cases, decisions of tenure must be made before or during the sixth year of probationary service. Candidates not approved for tenure during the sixth year of service will be notified by the appropriate dean that the seventh year of service will constitute the terminal year of appointment.

For persons appointed at the rank of associate professor or professor, the maximum probationary period for gaining tenure consist of five (5) regular annual appointments at Kansas State University at probationary ranks. Tenure decisions must be made before or during the fifth year of probationary service. Candidates not approved for tenure during the fifth year of service will be notified by the appropriate dean that the sixth year of service will constitute the terminal year of appointment.

Faculty members on probationary appointments who have met the criteria and standards for tenure prior to the above maximum times may be granted tenure. Because candidates may be considered for tenure at any time during their probationary period, not time credit shall be granted for tenure at any time during their probationary period, no time credit shall be granted for service prior to employment at Kansas State University.

**1.1 Reappointment**

Probationary faculty shall be reviewed for yearly reappointment. A timetable set by the department head, based on university deadlines will be given to the candidate well in advance. The candidate shall assemble all required information and make it available to the department head. Required information related to the current evaluation period will be highlighted and consist of the following:

- Student evaluations of all courses taught at KSU during the probationary period. Other supplementary evidence shall be presented (visual documentation, syllabi, class assignments, etc.)

- Evidence of quality research activity (exhibitions, commissions, books, articles, published papers, etc).
- Evidence of service (department or university governing bodies, contributions to the profession, etc).

The candidate's materials will be placed in the department office for evaluation by tenured faculty. A faculty meeting will be initiated to discuss the candidate's progress and professional development prior to voting. Tenured faculty will be asked to forward a positive or negative recommendation along with written comments to the department head, who in turn will submit a recommendation to the Dean.

## 1.2 **Mid Tenure Review**

When the candidate for reappointment is undergoing a mid-tenure and promotion to Associate Professor. Please refer to the KSU Faculty Handbook for general guidelines and standard for promotion and tenure. The same procedure will be used for Mid Tenure review as is used for promotion and tenure with the exception that external evaluators will not be solicited. The required materials will also be placed in the department office for evaluation by tenured faculty. In addition to written documentations, faculty applying for mid-tenure, tenure and promotion or promotion to full professor, may also request to give an optional presentation in support of their candidacy. This option provides the candidate with a more direct forum to demonstrate the strength of their application. A faculty meeting will be initiated to discuss the candidate's progress and professional development prior to voting. Tenured faculty will be asked to forward a positive or negative recommendation along with written comments regarding the candidate's activities toward the pursuit of promotion and tenure to the department head, who in turn will submit a recommendation to the Dean.

## 1.3 **Tenure**

The department head will review all persons considered for tenure and will collect and evaluate required information from the probationary period regarding each candidate. Required information will be registered on the university's form designated specifically for such purposes, in addition to:

- Student evaluations of all courses taught at KSU during the probationary period. Other supplemental evidence of teaching effectiveness is also required.
- Evidence of research activity (exhibitions, commissions, books, articles, published papers etc). Documentation of representative art work or off prints of published manuscripts undertaken during probationary period should be included for all faculty.
- Evidence of service (department or university governing bodies, contributions to the profession, etc.)
- A complete curriculum vita.

When the candidate for tenure is undergoing review the department head will send the required materials to five external evaluators for recommendations. External evaluators will be

respected colleagues of higher rank in the candidate's discipline and will be recommended by the candidate and the tenured faculty and selected by the department head. A letter requesting review, the criteria for evaluation, a copy of the department's standards for promotion and tenure, the candidate's resume, curriculum vita, artist statement, twenty images of research and completed Promotion and tenure form will be sent to the external evaluators.

The candidate's materials along with letters from external review will be placed in the department office for evaluation by tenured faculty. A faculty meeting will be initiated to discuss the candidate's progress and professional development prior to voting. Tenured faculty will be asked to forward a positive or negative recommendation along with written comments to the department head, who in turn will submit a recommendation to the Dean.

#### **1.4 Department of Art Tenure/Promotion Timetable**

Before the end of the spring semester in the year prior to application: (this time chosen prior to summer break to assure that contact remains with each faculty holding the candidate's desired rank)

- Candidate submits the names of five people, holding the desired rank, to serve as outside referees.
- Appropriate faculty, holding that candidate's desired rank, are notified of the candidate's intention to apply for promotion. Each faculty person is asked to provide one name, address and phone number of an outside reviewer at the desired rank of the candidate.
- Department Head acquires an agreement from five outside people to serve as referees.

End of August, Candidate submits five sets of the following:

- Five sets of 20 slides or digital images of creative work (studio faculty).
- Five copies of completed Promotion and Tenure forms.
- Five copies of curriculum Vita.
- Material organized and mailed to five outside reviewers in SASE envelope.

Early October:

- Five packets returned by outside reviewers.
- Candidate materials made available for review to faculty holding desired rank
- Memo to faculty holding desired rank requesting review of candidate's materials.

Three weeks before materials are due to the Dean:

- Meeting called of all faculty holding the desired rank to discuss the application and then vote on the candidate's tenure and/or promotion.

A day or two prior to materials going to the Dean:

- Head meeting with candidate to review materials and results of faculty and outside referee's decision.

Just after first week of November:

- Materials to Dean

## **2 Standards for Tenure**

Individuals have to meet the requirements for Associate Professor in order to be tenured. Please review the KSU Faculty Handbook and this document (Art Department's Standards for Promotion and Tenure) with regard to the promotion to Associate Professor and Tenure.

**2.1** The following criteria, standards, and guidelines have been mutually approved by the faculty.

**2.2** Criteria for Tenure

Please review the KSU Faculty Handbook for the university tenure process.

This department recognizes that tenure is not a right accorded to every faculty member, nor is it granted simply as a result of a candidate's routinely meeting assigned duties.

However, because there can be no simple list of accomplishments that, when achieved, guarantees that a faculty member will obtain tenure, this department has established the following guidelines to ensure that any candidate recommended for promotion or tenure has demonstrated that he or she has made quality contributions appropriate to the need of this department.

**2.3** Contributions are measured against the accepted standards of the profession, the department mission (see Appendix A), and the candidate's ability to function across the three major areas of work (teaching, research/other creative endeavors, and service).

**2.4** A faculty member will be recommended for tenure when they have satisfied the standards for tenure and promotion as outlined in this document and the KSU faculty Handbook.

**2.5** Evidence of performance

A candidate for tenure must during the probationary period receive performance evaluations which:

- Provide evidence and capacity as reflected by consistently meeting performance objectives and goals as developed and agreed upon by the department chair and/or faculty.
- Indicated a high level of accomplishment in teaching, research, and service.

### **3.0 Standards for Promotion**

- 3.1** Faculty members may expect to advance through the academic ranks on the basis of demonstrated individual merit in relation to their association with Kansas State University's mission as stated in the faculty handbook and with the Art department's mission. Each higher rank demands a higher level of accomplishment, as per 4.2 and 4.3 of this document.
- 3.2** Promotion is based upon an individual's achievements and when they have satisfied the standards for tenure and promotion as outlined in this document and the KSU Faculty Handbook. In addition, responsibilities outlined in the letter of hire should be reviewed in relationship to an individual's candidacy.
- 3.3** Recommendation regarding promotion to Associate Professor of a probationary faculty member must reflect the professional expectations conveyed during the annual reappointment evaluations and mid tenure review. The annual merit review is a separate evaluation to determine yearly raises in salary and is not to be used in the reappointment or promotion and tenure process. Candidates should review this document and the KSU Faculty Handbook for the criteria and level of professional activity to be awarded tenure and promotion.
- 3.4** Promotion to Assistant Professor reflects an acceptable level of achievement and potential for excellence. Promotion to Associate Professor rests on substantial professional contributions that reflect excellence in teaching, research, or other creative endeavor and directed service. Promotion to Professor is based on attainment of excellence in the assigned responsibilities of the faculty member and recognition of excellence by all the appropriate constituencies.
- 3.5** The annual merit review is a separate evaluation to determine yearly raises in salary and is not to be used in the reappointment or promotion and tenure process. Candidates should review this document and the KSU Faculty Handbook for the criteria and level of professional activity to be awarded tenure and promotion.

### **4.0 Criteria to be Considered in Making Promotion Recommendations**

At the time of the promotion recommendation, the following criteria will be considered.

## **Studio Arts**

Exhibitions are the main criteria by which an artist's creative work can be measured in the professional world. An ongoing record of public exhibitions in museums, commercial galleries, university galleries and other public spaces is expected.

### **Graphic Design**

Criteria for Graphic Design faculty is parallel to that specified for Studio faculty, except that more emphasis can be placed upon the publication or actual use of design, illustration, or typographic work than presentation in an exhibition format.

### **Art History/Art Education**

Professional distinction in the area of art history is achieved primarily through the publication of articles and/or books in the area or areas of the faculty member's training and expertise.

#### **4.1 Criteria for Determining Peer Level Research**

Should there be a question as to whether a venue or exhibition is considered "peer level", the faculty member will be asked to supply material outlining existence of the below criteria as related to that venue or exhibition.

##### **Exhibitions**

- Notoriety of the venue's permanent collection
- Notoriety of the venue as evidenced through exhibition review(s) in a national level art journal, or exhibition(s) review in a regional publication published in a Major city
- Reputation of other artists who have exhibited in the venue
- Juror/curator's experience and/or position being at a level comparable to that of university level faculty or above
- Juror/curator possesses a national or international reputation as an artists, curator, critic or scholar in any of the visual arts fields
- Opportunity for participation in a venue is competitive and offered by any representative of a professional art organization, members of whom are at the university faculty level or above
- Opportunity is competitive and awarded by a granting agency, comparable to a state university of above.

##### **Consulting Activities**

Consulting as a research component is considered an essential activity for a designer/illustrator in an academic setting. Having the opportunity to collaborate with individuals, companies and

organizations on Graphic Design projects enhances the educator's career professionally. This activity also has an important impact on the educational environment in the classroom studio.

### **Design/Illustration Projects**

A Design or illustration project can include any aspect of The Graphic Design Industry. It may be in the area of Art Direction, work as a Graphic Designer, Signage Design, Animator, Web Author, Illustrator, Web Design, Photographer, Multi Media Designer, etc. The actual project can be an individual or a group effort. It is a group effort, which is the case in many situations, the designer/illustrator will detail in writing (with examples) their contribution.

### **Publications**

The following types of publications and scholarly activities constitute the research and creative endeavors of art historians, art educators, and any others who wish to write and publish as all part of their productivity.

- A book
- Progress in the research and writing of a book
- A chapter in a book
- An article in a scholarly journal
- Documented research for an article or a chapter
- A critical review (of a book or of an exhibition)
- Annotated bibliographies
- Critical anthologies
- A paper read at a professional conference
- A paper published in conference proceedings
- Organizing panels and chairing sections at a professional conference
- The writing of research grant proposals
- Grants received
- Other

## **4.2 Promotion to Assistant Professor**

### **Teaching**

- Meets all assigned classes for the scheduled number of contact hours.
- Posts office hours and is generally available during them.
- Provides an acceptable level of achievement as evidenced through visual documentation, syllabi, and class assignments of currency in the subject field.
- Provides acceptable advising to students if assigned.
- Provides evidence of course evaluation by providing TEVEL reports for all courses taught.

### **Research/Scholarship**

- Demonstrates familiarity with recent research/scholarship in the field.
- Please refer to the definitions of peer level review. (Appendix C)

### **Service/Professional**

- Belongs to professional organizations
- Contributes to departmental curricular goals through attendance and participation in departmental meetings.
- Makes appropriate contribution to assigned departmental committees.

## **4.3 Promotion to Associate Professor**

### **Teaching**

- Meets all assigned classes for the scheduled number of contact hours.
- Posts office hours and is generally available during them.
- Provides a substantial level of achievement as evidenced through visual documentation syllabi, class assignments, etc. of knowledge in the subject field.
- Provides acceptable advising to students if assigned.
- Provides evidence of course evaluation by providing TEVAL reports as suggested by departmental protocol.
- Serves on Graduate Committees.

### **Research/Scholarship**

- Demonstrates familiarity with recent research/scholarship in the field.
- It is appropriate that faculty pursue national peer level research activity. Regional level research only, will weaken the candidate's tenure/promotion prospects.
- Please refer to the definitions of peer level review. (Appendix C)

### **Service/Professional**

- Belongs to professional organizations.
- Contributes to the curriculum development process of the Department. (Committee activity or self initiated under teaching category)
- Contributes to departmental curricular goals through attendance and participation in departmental meetings.
- Makes appropriate contribution to departmental committees and other committee outside the department.

### **4.3 Promotion to Professor**

#### **Teaching**

- Meets all assigned classes for the scheduled number of contact hours.
- Posts office hours and is generally available during them.
- Provides a sustained level of achievement as evidenced through visual documentation, syllabi, class assignments, etc. of expertise in the subject field.
- Provides acceptable advising to students if assigned.
- Provides evidence of course evaluation by providing TEVAL reports as suggested by departmental protocol.
- Serves on graduate committees.

#### **Research/Scholarship**

- Provides evidence of successful involvement in scholarship and research/creative endeavors.
- Promotion to professor will require the candidate show consistent national or international peer level research activity. Please refer to the definition of peer level review. (Appendix C)
- Visiting artist, workshops, residencies or other creative research presentation.

#### **Service/Professional**

- Provides evidence of contribution to appropriate professional associations.
- Contributes to the curriculum development process of the Department (committee activity or self initiated under teaching category).
- Contributes to departmental goals through attendance and participation in departmental meetings.
- Appropriate involvement with assigned departmental and/or university committees.
- Takes leadership roles in departmental governance.

## **Appendix “A”**

The mission of the art department is based on the recognition of the universal human need for visual expression, the necessity of the visual arts and visual communication in contemporary society, and the importance of cultural diversity provided for by exposure to the arts.

Central to the mission is a commitment to high quality undergraduate and graduate education in the visual arts. Quality teaching is enhanced by the creative research endeavors of the faculty who work closely with students to stimulate aesthetic and intellectual inquiry in both theory and application. Art and visual communication students are prepared to become practicing artists who are visually literate, culturally aware, skilled in creative problem solving and aesthetically sensitive. The curriculum provides a balance of art and visual communication history (including art and visual communication theory and craft), studio experiences, and preparation for future study or entry into a career.

The mission of the Art Department includes professional and public service contributions. The expertise unique to the professional artist/designer and teacher serves varied clientele, agencies, and associations in the community, state of Kansas, and the national and international community.

The Art Department at Kansas State University is a part of the College of Arts and Sciences. The mission of the College is fourfold: to take the lead in providing a high quality liberal arts foundation for all Kansas State University students; to promote graduate education and scholarly/research activities; to promote high quality undergraduate programs for its own majors; and to provide service to the disciplines, state and nation. The Department mission follows these College mission objectives very closely.

## **Appendix “B”**

Standards for Retention and Tenure of Visual Arts Faculty

Adopted by CAA Board of Directors, April 24, 1993

Revised October 27, 2002; and October 24, 2004

### **INTRODUCTION**

That the College Art Association establish the following standards respecting visual arts faculty, a copy of which will be sent to each accrediting body in the United States and to institutional members of CAA under cover of a letter from the current president of the Association urging the said accrediting body to recognize the standards as appropriate to any collegiate visual arts program. These standards are to be undated or approved by appropriate CAA committee in a timely matter.

CAA encourages institutions to maintain their diverse and unique departmental missions. Given the great range of missions and standards among institutions, it is essential that all applicants be provided with as much information as possible. CAA encourages institutions to comply with AAUP (American Association of University Professors) standards with respect to normal time frames of academic advancement.

CAA notes that this set of standards represents national norms and thresholds that should provide a framework for supporting individual and institutional purposes. The standards should not appear to be obligatory or required; specific needs and missions of institutions need to be respected. CAA urges Art and Design units to put specific guidelines and criteria in writing, and to consider attaching CAA Standards to institutional guidelines.

### **Status of Visual Arts Faculty**

All visual arts faculty on full-time annual appointments other than visiting artists, critics, or artists-in-residence are to be regarded as having regular faculty status including eligibility for academic rank, promotion to all academic ranks, tenure, retirement, and other benefits, and participation in college and university governance. The title “artist-in-residence” should not be used as a construction to circumvent normal hiring practices. Equal access to university support for research and professional development is essential for regular faculty status. The work of visual arts faculty is not extra-academic. Their commitment to creative work (production, expression, research, etc.) should be regarded as the same as that of academics in other disciplines:

1. Exhibition of creative work is to be regarded as analogous to publication in other fields.
2. Artists are entitled to safe, secure, and appropriate studio teaching spaces.
3. Freedom of expression and inquiry must be supported and protected.
4. Recognition of regular faculty status for visual arts professionals teaching at colleges or universities implies that visual arts faculty will not be expected to provide professional

services other than those directly related to their teaching without proper additional compensation or reduction in teaching load.

### **Terminal Degrees**

The Master of Fine Arts (M.F.A.) is the terminal degree for visual arts. No academic degree other than the M.F.A. or equivalent professional achievement should be regarded as qualification for appointment to professional rank, promotion, or tenure. Degrees in education and related fields shall not be required except for faculty appointed specifically to teach courses in education. Similarly, education degrees should not be regarded as constituting appropriate preparation for teaching studio art. Degree requirements for tenure and promotion must be made clear at the time of appointment; expectations should not change during an individual's probationary period.

### **Listings for Teaching Positions**

Detailed information (beyond the position listing) regarding responsibilities and departmental policies should be available for any job candidate requesting such material.

For compliance, all of the following information should be available upon a candidate's request:

1. A thorough description of the position, including rank and whether the position is tenure track, non-tenure track, visiting, term appointment etc.
2. A brief statement of departmental mission or philosophy.
3. Course descriptions, numbers of sections, and maximum number of contact hours per week. If these items are unknown at that time or are to be shaped to the candidate's strengths, that too should be stated.
4. A description of responsibilities related to advising, supervision of graduate students, gallery responsibilities, shop and classroom maintenance, office hours, etc.
5. Availability of studio space for the faculty member.
6. Availability of office space for the faculty member.
7. Availability of support for research and professional development through the department, the university, the community, etc.
8. Relative weights of Teaching-Research-Service (as they apply to institutional standards for renewal, promotion, tenure, etc.)
9. Being discipline-specific, brief comments regarding the kinds of professional activities and honors that are considered important for regular progress towards renewal, promotion, tenure, retention, salary increases, etc.
10. Brief descriptions of procedures and evaluation processes used in making decisions of professional advancement. Examples; periodic meetings with chair or dean, written peer reviews, external referees or reviewers, classroom visitations, etc.
11. Clarification as to whether credit toward tenure will be awarded for existing teaching experience at the time of appointment.

## **Academic Advancement**

The criteria for promotion, retention, and tenure for visual arts faculty shall be professional development, teaching effectiveness, and service to the college or university. The criteria must be given to the candidate during the interview process. Evaluation of professional development and teaching effectiveness shall be carried out with the participation of other visual arts professionals. Whenever possible, visual arts professionals shall be represented at the first stage of promotion, tenure, renewal, and retention recommendation procedures.

Universities and their respective visual arts departments should make all matters of renewal, retention, promotion, and tenure as clear as possible and in writing to all members of the department. These matters should be made as discipline-specific as possible. Conferences between the appropriate administrator(s) and the candidate (for promotion, tenure, etc.) should be held regularly. At the time of hiring or reclassification of a studio artist's position within a program (e.g., moving from part-time to tenure-track), the institution should provide the faculty member a written account of all previous research (creative production), teaching, and service activities that will count towards retention, tenure, and promotion.

In discussing the professional activities related to research or creative production, the relative importance of activities under those headings must be made clear in writing to the faculty and appropriate administrators. Issues of national, regional, and local recognition must be clarified at institutions that make those distinctions as these expressions do not hold universal meaning. Should outside referees or reviewers be part of the decision processes for professional advancement, they too should be informed of the standards and definitions used by the candidate's institution. In addition, outside reviewers should be given a profile of the institution's weighting of teaching and service responsibilities in tenure, retention, and promotion consideration.

Should university or departmental standards and criteria be changed, faculty members should be notified promptly of such changes and be allowed either to continue with the standards under which they were initially employed or be given a minimum of three years to comply with the new standards. If the candidate chooses the latter, the need for a period of adjustment should be taken into consideration in regard to the normal timetable related to renewal, retention, promotion, or tenure. Faculty on the tenure clock should have the opportunity to develop a plan with the department head or other officially designated mentor who is responsible for renewal, retention, promotion, and tenure to move from the old standards to the new if so desired, and that reasonable time be given as per the standards.

Teaching Loads the full-time teaching assignments of artists shall not exceed eighteen contact hours per week consonant with practice across the institution. Appropriate reductions in teaching loads are warranted to support research, managing and maintaining classroom/studio facilities, and for administrative responsibilities.

## **Class Size**

CAA encourages institutions to place limits of fifteen or less on classes where safety and the use of specialized equipment are major factors. Generally, to ensure quality instruction in visual arts courses, twenty students or less is appropriate. Class size of twenty-five or more is inappropriate for affective visual arts teaching.

The use of dangerous machinery, complicated equipment, solvents, chemicals, etc., shall be taken into consideration in determining an effective teaching and learning situation.

## **Evaluation of Teaching**

While student evaluations are meaningful aids in determining teaching effectiveness, those involved with the faculty review should also consider the following and other items: peer reviews of teaching, teaching awards, innovative pedagogy, student achievements, and student awards.

## **Evaluation of Artist-in-Residencies**

In the evaluation of artist-in-residencies, consideration should be placed on competitiveness, the applicant pool and whether it is local, regional, national or international in scope. The exhibition, publication, etc. of the work completed while in residence should also be considered in evaluating the experience.

### **A. The Retention and Promotion Review A. Information to be included in the review**

- Current Curriculum Vitae in form required by the institution.
- Documentation of Teaching, including but not limited to: teaching evaluations, lists of courses taught, teaching innovations, teaching awards, teaching portfolios, etc.
- Visual documentation of creative work/research/and scholarly activity, in format required by the institution.
- Documentation about exhibition record, including exhibition announcements, etc.
- Documentation assessing creative output, including reviews or articles about the candidate's work, press releases, award notifications, grant applications or notifications.
- If applicable, documentation about collaborative art efforts, following institutional guidelines for presentation with clarification and identification about candidate's role in the collaborative efforts.
- Documentation about service to unit, institution, community, and at the national and professional levels.

### **B. The Review Process**

- Candidates should be told at the time of appointment whether the institution or the candidate is responsible for costs associated with assembling the dossier and distributing it for external review, if applicable (return mailing, methods of delivery, etc.)

- Candidates should receive in advance (preferable at the time of appointment) a timetable for the review process with all deadlines and clarification about party responsible for meeting each deadline.

#### C. The Appeal Process

- Candidates should be informed at the time of hire about the appeal process and policies regarding the addition of new information to the dossier or file during the appeal process.

#### D. External Review

- The use of external reviewers is a common and respected method for evaluating the work of colleagues for promotion and tenure. Institutions using external reviewers should describe in writing (for everyone involved with the review, including the candidate and external reviewers) the role and the minimum number of reviewers required for the process.
- Candidates should be provided written information in regard to their role in identifying potential external reviewers. If the candidate is allowed to play an active role in the selection, s/he should be informed in writing of the nature and limits of permissible communication with the external reviewers.
- External reviewers should be in or closely aligned with the field or discipline of the candidate.
- External reviewers selected from academia should hold an academic rank higher than that of the candidate; external reviewers who are not in academia should similarly be of higher professional status than the candidate.
- Reviewers should be provided sufficient time, at least one month, to review the dossier and complete a report.
- Potential reviewers should be asked about their willingness to serve as an evaluator several months before receiving a dossier.
- Reviewers who agree to serve should be asked to provide an up-to-date curriculum vitae when they accept the request to review.
- Evaluators should be given explicit directions as to what aspects of the candidate's professional activities should be addressed in their review, and they should be clearly informed of the deadline for the receipt of the review letter.
- Evaluators should be informed of the particular standards and definitions used by the candidate's institution, including defining terms like "regional", "national", and "international" recognition.
- Reviewers should be informed of the extent to which their letters and comments are made public or kept confidential, and their own obligations of confidentiality with regard to the content of their review.
- Payment for writing a review is not a universal practice; payment or its absence should not in any way affect the evaluator's opinion; contributing external evaluations constitutes an important service to the field.

## **Other CAA Recommendations**

When the visual arts programs define their standard of excellence, they should be founded upon realistic criteria. Research expectations should be commensurate with teaching loads, service to the institution, professional support, geographical setting of the institution, availability of studio space, etc. Teaching expectations should be commensurate with class size, facilities, teaching loads, etc.

Professional expectations should also take into consideration changes in academia, the commercial marketplace, the discipline of the visual arts faculty member, and so on. For some, the commercial gallery may not be a suitable indicator of excellence or national recognition.

Safety at both the personal and environmental levels should be a major concern. Institutions are encouraged to establish standards and policies related to these matters.

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Committee on Revising Tenure Procedures: Michael Aurbach, chair, Vanderbilt University; Emma Amos, New York; Phillip Blackhurst, University of Kansas; Jon Meyer, University of Dayton; Larry Scholder, Southern Methodist University; Gregory Shelnutt, University of Mississippi; Victoria Star Varner, Indiana University; Barbara Hoffman, CAA counsel.

Revised 2002 by the professional Practices Committee, D. Fairchild Ruggles, Champaign University of Illinois, Urbana- Champaign.

Revised 2004 by the Professional Practices Committee, Kristi Nelson, Chair, University of Cincinnati

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## **Guidelines**

**Guidelines for Faculty Teaching in Computer-Based Media in Fine Art and Design** Unanimously adopted by CAA Board of Directors, October 21, 1995.

This document was presented to CAA by concerned members working in computer-based media, in response to typical circumstances that faculty working within this area routinely encounter. Frequently, colleagues and administrators are unaware of many critical issues in this rapidly developing area, thus making initial hiring interviews and subsequent performance reviews difficult for both the faculty and administrators. This document is presented as an attempt to develop guidelines for faculty hiring, workload, compensation, and support in this field and to provide information about faculty working in this area that could be used in making accurate and comprehensive evaluations in hiring, promotion, and tenure. In addition, it briefly outlines the kinds of administrative and financial support necessary to sustain programs using computer technology. Anecdotal evidence from faculty teaching fine art and design courses in computer-based media programs reveals a great discrepancy in the responsibilities of and expectations for faculty in this area as compared with colleagues in other studio areas. Computer media faculty from a wide range of higher education institutions throughout the United States and internationally report that they not only have the traditional academic responsibilities of teaching, advising, and committee work, but also oversee program development and the incorporation of technology into the visual arts curriculum. They may also engage in fund raising, equipment installation, and staff training. In some cases, a single faculty member has the sole responsibility for all computer-based media within a department. As in any rapidly changing discipline, the work load of simply keeping current is enormous, and frequently no provision is made for professional development. This disparity in the demands made upon computer media faculty and their studio arts colleagues grows ever wider as the technology continues to evolve and is incorporated in more aspects of art and design curricula. The following descriptions outline the typical responsibilities faculty teaching in computer-based media generally encounter in four major areas: the academic program, program management, program support, and faculty performance.

### **1. The Academic Program**

The range of tasks typically demanded of full-time studio faculty involves a significantly greater investment of time and energy for computer-based media faculty. This is true even in comparison with the responsibilities of colleagues in other visual arts areas, including other technically oriented studio areas such as photography, printmaking, and video. The entire knowledge and equipment based in the discipline of electronic media is changing constantly and with amazing rapidity. This continual technical obsolescence requires faculty to constantly rewrite their curriculum. In other areas, it is possible to continue instruction and production with materials that remain current from year to year, still engaging in meaningful investigations of the basics of the field. However, computer-based media programs are largely dependent on equipment designed to compete in the readily changing commercial marketplace. Equipment that is ten years old is almost completely incompatible with the easily available equipment of

today. Equipment even just five years old is seriously limited in usefulness. This is true for the aesthetic concerns in the medium as well as the technical ones.

### **Curriculum Design**

Computer-based programs at most institutions are fairly new and the curriculum is still developing. The variety and number of courses that any program can offer change with the goal of the program, the number and skills of the instructors available, the availability and kind of computers, peripherals, and software, and the amount of students' available lab time. As many of these factors change from one semester to the next in concert with the evolution of technology, courses are constantly being rewritten. Unique to computer-based media, the content and practice of the discipline may entirely change with an academic year, requiring the re-adaptation of content and technology (hardware and software) by the instructor to address concerns of changing aesthetics, systems, and output.

Unlike other disciplines in which the basic skills may remain constant over decades, or even centuries, the changes are so frequent in computer-based media that one could be completely lost without up-to-date training. Since our students do not live in a vacuum, they are generally aware of the innovations in the field and come into courses expecting a level of instruction that will enable them to continue to work with state-of-the-art computers and software once they have left the institution.

Technological innovations expand the artists' vocabulary, raising unavoidable aesthetic issues, which must be addressed in course content. Characteristically, the use of computer-based media encourages the formation of interdisciplinary links with other media and programs including photography, printmaking, sculpture, video, film, theater, dance, and music. These links can also be extended to develop connections between art and science by including computer science computer graphics programs in this interdisciplinary experimentation. While this is to be encouraged on general principles, faculty are often requested to give informal advice to colleagues who wish to venture into computer applications in these areas without their colleagues realizing the significant burden these requests can entail.

As interest grows in the areas of computer animation, multimedia, machine control, virtual reality, and interactive presentations, computer-based media faculty are also often expected to be resource persons in these areas and to expand their programs to accommodate them. These computer-based media faculty may not necessarily be skilled in these new and ever developing areas; yet, because they use the computer, there is an assumption that one should be able to teach in or work in these new applications.

### **Keeping Current**

Unique to computer-based media, the level of constant change and expansion of capabilities of software and hardware mandate that faculty spend inordinate time and effort just to remain current. As the generation of new or updated predicts in this field is often nine months to one year, faculty must acquire new, or relearn existing skills once and sometimes twice a year with numerous software packages and need to incorporate new hardware as soon as possible after it is introduced.

Because of this constant level of change, tasks which appear to be comparable in similar areas may in fact represent widely disparate demands of time and energy. For example, the ordering of supplies in other studio areas may be so routine that they can be filled on an annual basis with little or no review. In computer-based media, however, each and every software and hardware upgrade takes careful study, as the desirability of one product over another, changes with the ability of the product developers to introduce innovations of capability and functionality. In times of limited budgets, the pressure on these decisions increases, as faculty attempt to predict the future.

As a result of the rate of change in this arena, faculty must read a tremendous quantity of technical literature as well as keep up on aesthetic issues in the field. Regular attendance at conferences and trade shows is a must, for the purpose of acquiring advice from industry experts as well as other faculty and artists. Although this generally results in financial savings in purchases, conference attendance is rarely recognized as essential. Computer information has a very short life span and these events provide the most current and accurate source of information.

Software companies, unlike textbook companies, rarely give review (or preview) copies of their manuals to professors. Hardware changes are equally difficult to assess on an individual basis. Industry is still finding its way in dealing with higher education and the flow of information is not smooth. This reality, coupled with the fact that relative artists are pushing technology in directions that developers and their marketing teams never imagined, causes "keeping current" to be an issue unlike in any other field.

The explosive growth of the World Wide Web provides a pointed example. In less than a year, the WWW has become the most central venue for developing and displaying interactive visual materials. Instructors are scrambling to learn HTML (hypertext mark-up language) to program on the Web and to develop curricula that incorporate screen design for telecommunication in their courses. As the standards for the Web develop, this requires not only continual retraining in diverse areas (networking, interactive design, scripting, telecommunications), but also the most current information sources. Aesthetic concerns shift as new applications emerge and changes necessitate intellectual exchange with like-minded colleagues.

Attendance at conferences and workshops is one way to stay current. ISEA (inter-Society for Electronic Art), SIGGRAPH (Special Interest Group in Graphics of the Association for Computing Machinery), MacExpo, and CAA are all options, as well as numerous regional workshops.

### **Fundraising/Providing Resources**

Maintaining and improving the resources available to our students is a greater need in electronic media than in most studio areas. This area is singular in its constant and rapid technical evolution. The acquisition of new equipment is essential to keeping up in the field. Fundraising is one way of addressing this problem; others include negotiations with software and hardware companies and with other areas within the institution. In most other studio areas, the department supplies equipment that has a useful life of decades or longer. In computer-based programs, we must contend with an

equipment life cycle of less than five years and an even more frequent need for new software. Without this resource-intensive support, our programs become obsolete. Many faculty members faced with this dilemma have taken on the additional task of fundraising and lobbying for resources, rather than see their area of involvement lag behind.

## **II. Program Development**

Faculty of computer-based media are frequently responsible for insuring the provision of adequate facilities for instruction. Laboratory situations range from specialized dedicated facilities within the department to shared generalized workspaces; both require administration beyond most studio areas. Some faculty of computer-based media programs have sole responsibility for the daily management of all program staff, students, and equipment. They are also often responsible for the recruitment and supervision of adjunct faculty within their program, and for administration of grants or special programs. Even in a program of modest size, the extent of administrative responsibilities may interfere with other, equally essential faculty tasks. In environments where a large proportion of the staff is part time, these burdens may be even more extreme, with part-time instructors being asked to perform tasks out of title.

In cases of shared facilities, faculty members must frequently lobby for specialized resources that can be used by their students, as well as for their own research. This often requires much effort, as the applications for fine arts are less universally applicable and more expensive than, for example, word processing. Without specialized training, the staffs of these centers cannot offer support to these students.

### **Budget**

Continuing and adequate monetary support is required because computer-based technology is relatively expensive, continue to evolve, and requires regular maintenance. These costs put additional budgetary demands on the program and faculty of computer-based media. This can put additional demands on the faculty, necessitating additional fundraising, innovative uses of limited resources, or cooperative efforts with other departments.

### **Program Promotion**

Faculty of computer-based media programs actively promote their programs by arranging exhibitions and demonstrations of their own and student work, by publishing articles about their programs to relevant media, and by developing media PR materials and print brochures. Joint events with related departments such as music, theater, or dance, and other collaborative efforts are alternative ways used to promote a program. Additionally, faculty in these programs work with developers, manufacturers, and service bureaus for mutual promotion. Links with industry and the media are an important component of program support, development, and promotion.

## **Supervision**

Supervision of student lab managers in other studio areas can frequently be done by the support staff. Similarly, student workers in other areas can usually be trained once, and then require little additional supervision. For electronic media, even lab counselors supervised by someone else require updated training as configurations change. In many institutions, the supervision of student workers within art departments has long since been shifted to support personnel (e.g. woodshop technician), but one seldom finds comparable positions in electronic media labs.

## **III. Program Support**

A computer-based program is very dependent upon specialized lab equipment. Programs generally have either a dedicated lab, share a lab with another arts or non-arts program, use general-purpose campus labs, or some combination of the above. The art and design computer-based program faculty often have sole or partial responsibility for the labs they use. These faculty often install the software, hardware, networking, and lab security themselves, as well as maintain, upgrade, troubleshoot, and repair the same. Administrators may not be aware that lab maintenance is often a full-time job in itself and that an intense investment of time is necessary to run a facility.

Faculty are often also responsible for training lab monitors and often provide monitor time themselves outside regularly scheduled class time. This is an additional area of responsibility that is complex and extremely time intensive and faculty in this area deserve to receive acknowledgement or compensation for this additional responsibility.

## **Technical Support Provided by Faculty**

In a collegiate atmosphere, one assumes that faculty will call upon each other for advice and help. In practice, most of us find that this rarely takes place, except in the area of computer technology where electronic art faculty are often the first stop in any departmental endeavor involving computer technology. The faculty member with computer expertise may be called upon to teach others basic skills such as e-mail or give an introduction to software. The faculty member may be asked to install or fix departmental equipment that would otherwise require a paid service call. Or other faculty may expect to use a lab facility that is maintained by the electronic media area, indirectly putting more pressure on the faculty member who maintains the lab.

One reasonable way to deal with this may be to count it as university service. Release time is another way to handle it, as is choosing to pay for technical support and then, in turn, making it clear to colleagues that the electronic media specialist cannot be expected to offer casual help. Junior faculty in particular find it difficult to say no, and take on these additional responsibilities often at the expense of their professional development.

High visibility comes to faculty with computer expertise. Electronic media faculty are considered resource people beyond what should reasonably be expected. Faculty in this area are asked to make recommendations on computer purchases for students, colleagues, and their departments, and to diagnose home computer problems. Students from other areas who want to do a project using the computer are referred to computer art faculty with the expectation that they will receive the help they need. Electronic art faculty are also expected to provide design or consulting services in computer-based design and interactive media for their college or department. This is clearly a separate service and one that should be compensated accordingly.

### **Student/Faculty Relationship**

Because of the complexity and the novelty of computer applications, faculty are generally called upon by students to help them with technical problems outside of class. This may be true even when other support is available. No single individual has a complete knowledge of more than a small number of computer applications or platforms. Students and faculty must adjust to the fact that the useful life of information and technology is short, and that both instructors and students are on a constant learning curve.

### **Safety**

Health hazards in computer-based arts, although frequently invisible, should be taken seriously. Examples that merit attention are monitor radiation levels and carpal tunnel syndrome/repetitive strain injuries. Academic institutions are encouraged to follow government and industry guidelines as they become available.

### **Other Support Issues**

Faculty of computer-based media programs are often responsible for developing lab manuals, other technical documentation, and program-specific study materials and guides. Existing materials are limited, difficult to find, and often do not meet the needs of a particular program.

Faculty often initiate and maintain communication with technical support from the institution's academic computing services and with equipment providers. Additionally, faculty are typically asked to provide graphic design and/or media services or advice, student employment, and computer-related policy services to their departments and to the institution in general.

Increasingly, faculty in colleges and universities are called upon to be resources for colleagues in high schools, museums, and other institutions. The widespread interest in this new field makes it difficult to provide the level of support that academics in other disciplines so generously offer to the public.

#### **IV. Faculty Performance**

Artistic production in the area of computer-based media encompasses many formats. As the field evolves, computer-based faculty in fine arts should be free to pursue whatever new forms are most appropriate for personal artistic and technological growth, both for themselves and for their students.

For evaluation purposes, various forms of dissemination beyond galleries and museums should be considered appropriate. These include exhibitions, viewings, and installations at conferences, festivals, and other nontraditional exhibition opportunities, and the publication of work in both traditional and electronic form. Furthermore, other contributions to the development of the field, such as work with software and hardware developers, or publications on the emerging aesthetics of computer-based media, should be given consideration.

Resources, in the form of hardware, software, and technical support staff for faculty course research and development, in other, non-art fields, are typically provided by campus computing services. Without specialized equipment, these facilities are often of little use to arts faculty. Department and campus administrative support is needed to upgrade or establish additional technical resources to benefit a larger percentage of the total faculty. Research and development equipment for faculty can be acquired by agreeing to be alpha or beta test sites, by creating joint academic commercial research institutes, by making other research arrangements with commercial equipment suppliers, or by including arts in interdisciplinary projects with other area. Working in an interdisciplinary forum often requires special preparation and research to bridge the gap between academic areas, and therefore additional institutional or administrative support is essential.

Departments must recognize that practicing artists in computer-based media need to spend time researching new technology. While it is desirable that over longer periods faculty produce and disseminate work, it should be expected that there will be some years in which faculty research is primarily in the form of developing new skills.

Keeping up with technology is essential: software changes, machines change, and student knowledge changes. Each year students enter into the field with more sophistication than the year before. If we do not keep pace, then our programs become outdated and students suffer. While research and creative production is essential in all studio areas, the computer-based media require technical research (learning programming languages or new technologies) as well as the aesthetic research with which we must all keep up.

In other disciplines within the universities, such as engineering and medicine, cutting edge research is considered a part of the job. Faculty expect and receive proper equipment and technical support along with frequently reduced teaching loads. Many of these areas are more readily fundable by outside sources than programs in the arts. We recommend that administrators examine this policy campus wide, to explore the relationship between what is demanded of faculty and what is provided.

## **Evaluation**

The creative production of faculty in electronic media is generally viewed as similar to studio faculty, but in fact, the area has so many significant differences from traditional studio practice that this standard is problematic. For example, colleagues in other areas may not have any idea how long it takes to do an animation or how much technical learning has to occur in the process of developing an interactive or time-based work. Therefore, their expectations of productivity may be geared more toward a body of work composed of many individual works, rather than a single work that is analogous to a film.

Evaluation of teaching may not consider the less visible aspects of the job, such as the considerable preparation necessary to teach changing software and hardware configurations, the introduction of new forms of electronic media, and the technical support for students outside of class time.

Evaluation of exhibition records should consider the visibility and quality of dissemination. Standards of excellence in exhibition that are routinely applied to artists, such as solo exhibitions, are not uniformly applicable to electronic artists. Venues for electronic art are developing rapidly, but at this point solo shows of technology-based art are still rare. However, there are some very visible and prominent venues emerging that are drawing significant attention. They include exhibitions linked to conferences and festivals, electronic publishing (CD-ROM), distribution of electronic media by specialty publishers such as Voyager, and presentations on the World Wide Web. Despite the impression that art on the WWW is self-published, there do exist a number of highly respected curated sites (e.g., FineArt Forum, Leonardo, ArtNetWeb, AdaWeb).

## **Conclusion**

By endorsing this document, CAA agrees to inform department chairs and other higher education administrators about the unique and often excessive demands placed on many full-time faculty in computer-based media, and to work toward creating additional guidelines that will address the problems that arise with the incorporation of technology into visual arts departments. We are particularly concerned that many faculty have sole responsibility for their programs and yet receive minimal or no administrative or financial support or reduction in other departmental responsibilities.

Faculty of computer-based media fine art and design programs have an area of responsibility that is radically different from that of their colleagues in other studio areas in both breadth and intensity. Issues of equity may well be raised when one considers how the demands of keeping up with the technology in addition to involvement in fundraising and technical support not only increase these faculty's responsibilities but cause them to be quantitatively different.

Recent descriptions of positions in the College Art Association's Careers indicate that institutions are searching for candidates who can teach in a wide variety of areas within the domain of computer technology. While it may have basic skills in several areas, departments must recognize that in the context of full-time teaching and other responsibilities it is impossible to also maintain sub skills in several subspecialties (e.g., computer photo-processing, computer animation, computer graphic design, or computer illustration).

Many departments of art have recently inaugurated programs in computer-based media without planning for continuing funding, program development, adequate staffing, or support of these programs. Faculty teaching in these areas have, by default, stepped up to confront ever escalating demands. If these programs are to survive, the inequities raised in this report must be given consideration.

## **Recommendations**

We endorse the following recommendations as additional, specific guidelines for faculty of computer-based media programs:

Ongoing faculty research and development requirements must be integrated into the description of positions in computer-based media, and provisions must be made for such research and development beyond what is normally allotted in the fine arts.

Provisions must be made in the form of release time or summer stipends to support faculty development efforts. We urge faculty to work closely with administrators in finding the best solutions in each situation, including the following possibilities: grants for research time; collaboration on cross-disciplinary research grants; and considering for exceptional faculty research and development in weighing other responsibilities.

An annual budget for hardware maintenance, consumables, technology upgrades, and new acquisitions should be planned for programs responsible for maintaining their equipment.

Decisions on hiring, reappointment, and tenure should consider the difficult balance that each individual in the field of computer-based media must keep between production of quality visual art and maintaining technical expertise.

Evaluation of teaching performance should consider the demands of the ongoing integration of new materials into course curriculum and the burdens this places on both students and faculty.

Evaluation of professional contributions must include recognition of the alternative exhibition and research opportunities outside of the traditional gallery/museum structure.

In accordance with CAA guidelines, faculty in computer-based media should not be expected to carry out duties not specifically related to their position as faculty without compensation. This includes: acting in an advisory capacity to colleagues, in the department and out, who want to adopt computer technology; the installation and maintenance of generalized computer equipment; and production of computer graphic designs for institutional use.

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### **Guidelines**

College Art Association Standards for Retention and Tenure of Art Historians

Adopted by CAA Board of Directors, February 21, 1996

Revised October 2002, revised May 2005

The College Art Association has established the following standards respecting the Retention and Tenure of Art Historians, a copy of which has been sent to each accrediting body in the United States and to institutional members of CAA under the cover of a letter from the current president of the association urging the said accrediting body to recognize the standards as appropriate to any collegiate art history program.

CAA encourages institutions to maintain their diverse and unique departmental missions, recognizing that such diversity makes it essential that applicants for positions be provided with as much information as possible.

### **Status of Art History Faculty**

All art historians on full-time appointments other than visiting professors or lecturers on appointments of one year or less are to be granted all responsibilities and rights of faculty status at that institution. Such status should include eligibility for academic rank, promotion, tenure, retirement plan, and any other economic packages. Equal access to university support for research and professional development is essential for those on regular faculty status. Adjunct faculty, such as museum professionals, who are hired part-time and over a period of time, should be accorded the opportunity of participating in curricular development and other appropriate areas concerning their areas of expertise.

### **Terminal Degrees**

The Doctor of Philosophy (PhD) is usually the terminal degree for art historians, though a different degree with appropriate scholarly work that contributes to the field of art history may well take its place. In the absence of such a terminal degree, specific recognized equivalent professional achievement and scholarship should be regarded as qualification for appointment to professional rank, promotion, or tenure. Neither the EdD nor the MFA are appropriate

degrees for the faculty hired to teach art history (though holders of these other degrees with solid art history background may be asked from time to time to teach lower division art history courses in small, non-specialized departments). The legitimate use of adjunct faculty with full-time appointments in their professional areas is appropriate, especially in such areas as museology and historic preservation. The academic degree held by those professionals may vary from the norm.

### **Criteria for Retention and Advancement**

The criteria for promotion, retention, and tenure for art historians shall be teaching effectiveness, research and professional accomplishment, and service to the institution, the profession, and the community. Evaluation of the published research, teaching effectiveness, and professional service will be carried out with the participation of other visual arts professionals, with the greatest weight being given to the evaluation given by art historian peers in the same area of specialization. Unless the candidate being evaluated for retention, promotion, or tenure is the sole art historian in the academic department, other art historians shall be consulted during the first stage of the review process, with representation on any department review committee.

Colleges and universities should make certain that their policies and procedure relating to matters of renewal, retention, promotion, and tenure are clear, concrete, and made available to each faculty member when she or he is hired. In addition, whether as members of a distinct art history department or as members of a more broadly based visual arts unit. At the time of hiring or reclassification of an art historian's position within a program (e.g., moving from part-time to tenure-track), the institution should provide the faculty member a written account of all previous research (scholarly products), service activities, and teaching that will count toward retention, tenure, and promotion. Reviews of each faculty member's record in regard to the three areas of research, service, and teaching should be held on a regular schedule, and at least in the first, third, and pre-tenure year of the probationary period. The person under review should be given full information in writing about his or her status at each review.

### **Specific criteria:**

1. Both the relative weight among research, service, and teaching and at the levels of performance expected in each must be explicit and in writing; liberal arts institutions may give equal weight to all three areas, while research universities are more likely to place greater emphasis on research accomplishment.
2. In regard to evaluation of research, expectations in regard to both the quantity and significance of published work must be made clear. Definitions of scholarly accomplishment must be clarified by the institution. For example, if the institutional standard is a specific as a "book", it must be made clear as to whether or not a monograph published by a major commercial press, a substantial exhibition catalogue, or a major annotated bibliography

would meet that criterion, See also Addendum, "Publishing Requirements for Tenure and Promotion in Art History," below.

There should be a clear expression as to the level of recognition demanded of the candidate for advancement in rank or to tenure, whether local, regional, or national, including examples of how such recognition would be met. Such level of recognition must be realistic and consonant with the teaching load and research and financial support available to the individual faculty member. Should outside referees or reviewers be consulted as part of the decision process of promotion and tenure, they must be informed of both the institution's and the department's standards and expectation, including the relative weight accorded research, service, and teaching. Recognizing the differences in the mission of various institutions of higher education, the outside reviewer should be requested to limit the review of published (or in manuscript) research to its quality, without commenting on the likelihood or suitability of tenure for the candidate. (The question of the outside reviewer not commenting on suitability for tenure at the candidate's institution is one that derives from AAUP suggestions and belief that the outside evaluator is certainly most clearly able to respond to issues of quality and evaluate the standing of the candidate in the profession; however, it is condescending to the institution to suggest that the faculty and administration cannot best decide how to use the critique in light of the needs of their own institution and their weighing of priorities. For those art historians whose research is dependent on travel to distant locations, usually abroad, there should be clear recognition of the financial and time implications of such travel on the faculty member's productivity.

The evaluation of teaching should include both student evaluations and peer review. The candidate under review should also be given the opportunity to present the reviewing body any syllabi, examinations, examples of student papers, descriptions of museum-based assignments, and any other material relevant to her or his teaching.

In the area of service, each faculty member should be informed of the level and amount of service expected and whether community service to the profession is expected. Any expectation of having the faculty member participate in the governance of such professional organizations as the College Art Association, Society of Architectural Historians, etc., should be accompanied by financial support by the faculty member's home institution.

If art historians are expected to give public lectures, to speak at primary or secondary schools, or to participate in the programs of local service organizations, the necessity of providing such service should be explicit.

While service to the department and institution may be expected of even the most junior faculty, it is desirable to avoid making substantial demands on young teachers and scholars; it would be helpful to limit the amount of service to permit those at the start of their careers to concentrate most of their attention on improving their teaching and establishing their research directions.

Should department or institutional standards or requirements in regard to research, service, or teaching substantially change during the probationary period of a faculty member, said faculty members should either be allowed to continue to serve under the standards in force at the time of their initial appointment or be given an appropriate amount of time (normally three additional years) to meet the new standards.

CAA strongly urges institutions to comply with *American Association of University Professors* standards with respect to the length of probationary periods. All candidates for academic advancement should be informed in writing of the specific timetable regarding cases being considered for professional advancement and of decisions made at each level of the review process.

### **Teaching Loads**

The full-time teaching assignments of art historians should be comparable to those of other humanities faculty at the same institution (with two courses per semester as the norm at research universities and three at institutions where teaching is given greater priority). Institutions must also recognize that class preparation in art history differs from that in other liberal arts disciplines in the time expended on the selection and arrangement of visual materials. Appropriate reductions in the number of classes taught are warranted when the position also includes administrative responsibilities for a department, slide collections, or gallery, or for teaching studio courses. It is also appropriate to either reduce the number of classes taught or to provide teaching assistants when courses that require both examinations and papers are larger than a norm of forty students.

### **Class Size**

Class size must necessarily vary by the level and structure of the individual course and the availability of graduate assistants or student help, and should be consistent with the size of similar offerings in other humanities departments at a given institution. However, student access to visual arts material for student purposes should be a factor in establishing class size for art history courses.

### **Graduate Students**

When graduate students are assigned teaching duties as part of an assistantship, they should receive direct supervision by the faculty to whom they have been assigned. While advanced doctoral students may be given responsibilities for their own courses, MA candidate teaching assignments should be limited to the teaching of discussion sections or supervised lectures within a lower division course. In no case should graduate students be given teaching assignments in excess of half the normal institutional teaching load. The reading of both undergraduate examinations and papers provides help to the faculty with large classes and pedagogical training in the profession, but care should be taken to avoid either exploitation or totally unsupervised responsibility for grading.

### **Mentoring**

In order to give the fullest opportunity for success of a beginning faculty member, the chair of a department should assign a senior art historian to serve as a mentor. Such a mentor would be available

to answer questions and respond to concerns of the new faculty member, and would make sure her or his work is progressing as necessary to achieve professional advancement. This is especially important to those from under-represented groups who have little experience and few models on which to base their behavior.

### **Positions Listings**

The CAA Online Career Center is the official site for positions listings of the College Art Association; institutions are encouraged to advertise their positions listings therein to insure reaching all members of the organization.

It should be noted that there has been an increasing tendency in recent years for many institution—even those that traditionally hired at all ranks—to restrict appointments to starting assistant professorships or instructorships. As well as minimizing access of some students to more experienced teachers and scholars, a form of “senior gridlock” has thus been created, excluding the possibility of senior faculty from being considered for academic positions at other institutions. CAA notes the value of having a more diverse faculty, by rank and academic accomplishment, and urges that institutions attempt to recruit and hire faculty members across the ranks whenever possible. Detailed information regarding the position—minimally including the rank, tenure status, specialization required, and salary range—should be part of the listing for the position. Additional information should be available to all candidates upon request, including but not limited to the following:

- A thorough description of the position, including the number and type of courses to be taught.

- Such information about the institution and the department as educational philosophy, size areas of specialization, class sizes, resources, etc.

- A listing on working conditions such as availability of office space, computer facilities, travel funds, availability of paid sabbaticals, and access to secretarial services.

- Departmental and institutional expectations concerning office house, advising, and other aspects of availability to students.

- Relative weights of Research, Service, and Teaching in annual evaluation, retention, promotion, and tenure.

- Discipline-specific standards and expectations of accomplishment in each of the areas to be evaluated.

- A brief description of the procedures and evaluation processes used in making decisions relating to professional advancement.

- Support for research and faculty development, from the department, institution, community, etc.

Additional information that will define and clarify any expectations or demands unique to the institution or department.

Addendum: Publishing Requirements for Tenure and Promotion in Art History (2005)

The College Art Association is the professional organization of art historians, artists, and others engaged in the practice, teaching, and research of the visual arts. The Association has over 13,500 individual members, of whom some 4,500 are art historians, as well as 2,000 institutional members, including university art and art history departments, museums, libraries, and professional and commercial organizations.

For the use and protection of its membership, the College Art Association issues guidelines that set national standards of practice and professional advancement in art and art history, including academic practice and advancement.

In view of recent developments in academic and commercial publishing, the College Art Association hereby supplements the section of the "Standards for Retention and Tenure of Art Historians" respecting criteria for judging research productivity. This supplement affects the paragraph above, under "Criteria for Retention and Advancement," beginning, "Definitions of scholarly accomplishment" and in particular the statement, "...if the institutional standard is as specific as a 'book', it must be made clear as to whether or not a monograph published by a major commercial press, a substantial exhibition catalogue, or a major annotated bibliography would meet that criterion."

With the Modern Language Association, the American Council of Learned Societies, and other exponents of the humanistic disciplines in the United States, the College Art Association observed a sudden and steep decline in the publication of scholarly books in the humanities in the United States. Respecting art history, the Association notes with regret the recent cancellation or severe reduction of art-history lists by such eminent English-language presses as Cambridge University Press, Princeton University Press, and Ashgate. Other presses have skewed their lists in favor of topics with commercial potential, such as Impressionism, disregarding the full chronological and cultural spectrum of art history as it is practiced and taught.

Further, the College Art Association affirms that the escalating cost of publication rights for photographs provided by museums, commercial archives, galleries, artists' estates, and other sources is an additional impediment to art historians seeking to publish the results of their research. In light of these developments, the College of Art Association advises academic institutions that the well-documented "crisis" in scholarly publishing in the humanities is especially acute for art historians, and threatens the integrity and continuity of the discipline if colleges and universities continue to insist on books as the chief criterion for tenure and promotion.

The College Art Association recommends that colleges and universities consider the following forms of publication (whether in print or electronic format) equivalent to single-authored books as vehicles of scholarly productivity:

Journal articles

Essays and substantial entries in museum or exhibition catalogues

Articles in conference proceedings

Unpublished manuscripts, whether or not under contract with a publisher

Further, the College Art Association advises that qualifications for tenure and promotion in art history cannot be judged purely on the basis of English-language publications and publication venues, Art history is an international discipline and American art historians routinely publish their work on other continents and often in other languages. As a consequence, the Association strongly recommends against the practice of measuring the value of scholarship in art history by the number of its citations (as in science), because existing citation indexes do not reliably report citations of works published outside the United States.

In addition, the College Art Association observes that many journals published outside the United States have selection procedures that do not match the American system of peer review. This is true of even the most highly regarded and prestigious journals and does not by itself suggest that the journal is any less rigorous or selective than its American counterparts. In the absence of homogeneous procedures it is impossible to rank journals for the purpose of assessing the quality of scholarship published in them. The Association recommends that judgments of the quality of a candidate's publications should be based on the assessment of expert reviewers who have read the work and can compare it to the state of scholarship in the field to which it contributes.

Submitted by the Professional Practices Committee: David Sokol, Chair, University of Illinois, Chicago; Emma Amos, Rutgers University; Michael Aurbach, Vanderbilt University; Phillip Blackhurst, University of Kansas; Judith Brodsky, Mason Gross School of the Arts, Rutgers University; Whitney Davis, Northwestern University; Kathleen Desmond Easter, Central Missouri State University; Samuel Edgerton, Williams College; Dennis Ichiyama, Purdue University; Dorothy Joiner, West Georgia College; Jon Meyer, University of Arizona; Jock Reynolds, The Addison Gallery of American Art; James G. Rogers, Jr., Florida Southern College; Larry Scholder, Southern Methodist University; Susan Sensemann, University of Illinois, School of Art & Design; Gregory Shelnut, University of Mississippi; Adrian R. Trio, Bowling Green State University; Victoria Star Varner, Southwestern University; Monica Visona, Metropolitan State College of Denver; Annette Weintraub, City College of New York, CUNY; Barbara Hoffman, Esq., Schwartz Weiss Steckler Hoffman.

Revised 2002 by the Professional Practices Committee: D. Fairchild Ruggles, Chair, University of Illinois, Urbana-Champaign.

Addendum (2005) submitted by the publications Committee: Nicola Courtright, Chari, Amherst College; Susan Elizabeth Chun, Metropolitan Museum of Art; S. Hollis Clayson, Northwestern University; Marc Gotlieb, University of Toronto; Dale Kinney, Bryn Mawr College; Winifred McNeill, New Jersey City

University; Patricia C. Phillips, SUNY New Paltz; John Paul Ricco, University of Nevada, Las Vegas; Larry Silver, University of Pennsylvania.

Rejane Spitz, Computer Graphics Coordinator, Department of Arts Pontificia, Universidade Catolica de Rio de Janeiro, ISEA South American Representative, ACM SIGGRAPH South American Representative

Roman Verostko, Program Director, Fourth International Symposium on Electronic Art, Professor Minneapolis College of Art & Design, Board Member ISEA, Member CAA, Member ACM (Association for Computing Machinery), International Advisor ISEA 94, American Association for University Professors (AAUP)

James Faure Walker

## **Appendix “C”**

### **DEFINITION OF PEER LEVEL REVIEW**

#### **STUDIO FACULTY RESEARCH**

Each studio faculty member is expected to engage in significant creative research in his or her area of specialization. For studio artists, exhibiting in galleries and museums is analogous to scholars publishing in professional journals. Evaluation in this area is based upon FORMAL ACKNOWLEDGMENT OF SUCCESSFUL RESEARCH. This acknowledgment can be evidenced by public exhibition of art works, inclusion of works of art in recognized public or private collections and support earned from awards, grants, residencies and fellowships.

It is the responsibility of the faculty member to supply information supporting an exhibition as a major or minor venue. Evaluators and evaluates should consult the enclosed DEFINITION OF TERMS to determine the appropriate level of any venue or activity.

#### **Criteria for Determining Peer Level Review**

Should there be a question as to whether a venue or exhibition is considered to be “peer level”, the faculty member will be asked to supply materials outlining existence of the below criteria as related to that venue or exhibition.

#### **Research will be considered to be “Peer Level” as defined by any of the following criteria:**

- Notoriety of the venue’s permanent collection
- Notoriety for the venue as evidenced through exhibition review(s) in a national level art journal, or exhibition(s) review in a regional publication published in a major city
- Reputation of other artists who have exhibited in the venue
- Juror/curator’s experience and/or position being at a level comparable to that of university level faculty or above
- Juror/curator possesses a national or international reputation as an artist, curator, critic or scholar in any of the visual arts fields
- Opportunity for participation in a venue is competitive and offered by any representative of a professional art organization, members of whom are at the university faculty level or above
- Opportunity is competitive and awarded by a granting agency, comparable to a state university of above

#### **Definition of Terms**

- Juried and invitational group exhibitions shall be defined by prospectus and/or reputation of juror or venue, rather than location.
- Juried or invitational web exhibitions shall fall under minor solo or group categories.

- A museum of national caliber (i.e. has national level collections/exhibition) shall be considered a national venue, even if located in the state of Kansas or surrounding region.
- The Beach shall be considered a regional institution except for group faculty shows, which are minor, local group shows.

## EXHIBITIONS

### 1. **International Solo Exhibition**

A one-person exhibition held outside the United States at a public institution such as a national gallery, a national museum, a public gallery, an internationally recognized private gallery, a commercial gallery of peer level, or a university art museum of international standing.

### 2. **International Group Exhibition**

An exhibition designated by the prospectus as being international in scope at a public institution such as a national gallery or museum, a public gallery or museum, an internationally recognized private gallery, a university art museum, or an exhibition selected by a juror/curator of international reputation.

### 3. **National Solo Exhibition**

A one-person exhibition held in the United States beyond Colorado, Oklahoma, Nebraska, Kansas or Missouri at a public gallery or museum, a nationally recognized private gallery, or a university art museum or gallery of peer level.

### 4. **National Group Exhibition**

An exhibition consisting of work by two or more artists held in the United State at a public institution such as a national gallery or museum, a public gallery or museum, nationally recognized private gallery or university art museum/gallery or an exhibition selected by a juror/curator of national reputation.

### 5. **Regional Solo Exhibition**

A one-person exhibition held in Colorado, Oklahoma, Nebraska, Kansas or Missouri at a municipal gallery or museum, a university art museum/gallery, or commercial gallery of peer level.

### 6. **Regional Group Exhibition**

An exhibition consisting of work by two or more artists held in Colorado, Oklahoma, Nebraska, Kansas or Missouri at a municipal gallery or museum, a university art museum/gallery, or commercial gallery of peer level.

## **PUBLICATIONS AN REVIEW OF WORK**

### **1. Review in “MINOR” Art Exhibition (Exhibition Review of Feature Article)**

“Minor” publication is defined as a newspaper with staff art critic, or a peer-level art publication with regional circulation. Review may be of a group or solo exhibition, or a feature article.

### **2. Review in “MAJOR” Art Exhibition (Exhibition Review of Feature Article)**

“Major” publication is defined as an art publication of national or international reputation/circulation. Review may be of a group or solo exhibition, or a feature article.

### **3. Exhibition Catalog and Gallery Folio**

In general, catalogs and folios accompanying an exhibition shall be credited as the lowest, peer-level activity on the accompanying merit chart (4 units). Published exhibition catalogs will be negotiated with the Department Head in determining unit value.

**Studio Research Performance and activities**

*(Traveling shows may be counted as one exhibition in appropriate column)*

PEER LEVEL	PEER LEVEL	PEER LEVEL	PEER LEVEL	PEER LEVEL	PEER LEVEL	PEER LEVEL	PEER LEVEL	PEER LEVEL	NON-PEER LEVEL	NON-PEER LEVEL
2 solo International Exhibitions 1 Large Scale Sculpture in International Group Exhibition	Major International or National Award <i>(Not an Exhibition)</i>	Solo International Exhibition	Minor National Solo Exhibition Or International Group <u>Exhibition</u> (4 < works)	Regional or National Group <u>Exhibition</u> (4 < works, juried or invitational)	International Group <u>Exhibition</u> (1-3 works, juried or invitational)	National Group <u>Exhibition</u> (1-3 works, juried, or invitational)	Regional Group <u>Exhibition</u> (1-3 works, juried or invitational)	Award at Regional or Above Group <u>Exhibition</u> (other than Best of Show)	Regional or above Exhibition (solo or group)	Local Exhibitions
2 Major National Solo Exhibitions	Publication Authored	Major National Solo Exhibition	Solo Major Regional Exhibition	Regional Minor Solo	Artist Residency, Regional or National	Paper presented at national conference	University Grant		Artist Talk Regional venue	Artist's Talk, Local or campus
2 Large Scale Sculptures in National Group Exhibition	Public Commission	1 Large Scale Sculpture in National Group Exhibition	Solo Exhibition at the Beach Museum	Regional Grant	Artist's Talk International Venue	Artist's Talk National Venue	Artist's Talk Regional Venue			Website
2 Major National Collection	Monumental Sculpture	Major National Collection	1 Large Scale Sculpture in Regional Group Exhibition Artists Residency, International		1-3 Medium Scale Sculptures	Mentioned in Minor Art Publication <u>Review</u> (newspaper, minor journal)	Best of Show Award at Regional or Above Group Exhibition	Catalogs and Folio		
Exhibition(s) of such magnitude that it could qualify to exceed expectations for more than 1 year		Performance in International Venue	Minor National Collection Performance in National Venue			Group Exhibition at the Beach <u>Museum</u> (other than faculty show)		Collections		
			National Grant							
<b>Exceeds for 2 years</b>	<b>37 units</b>	<b>30 units</b>	<b>25 units</b>	<b>16 units</b>	<b>12 units</b>	<b>9 units</b>	<b>7 units</b>	<b>4 units (no limit)</b>	<b>4 units* (limit 4 units total)</b>	<b>1 units* (limit 2 units total)</b>

## **GRAPHIC DESIGN FACULTY RESEARCH**

### **GRAPHIC DESIGN**

Criteria for evaluation for Graphic Design Faculty are similar to that specified for Studio Arts, except that more emphasis can be placed upon the publication or actual use of design, illustration, or typographic work than upon its presentation in an exhibition format. Evaluation of work through a competitive/selective process is expected, and the quality of the design work, as judged by peers (including clients), is considered. Other venues for designer include annual, regional, national or international competitions sponsored by professional design organizations or trade publications in which recognition is given for excellence in design production in specific areas. The scope of the design project and the standards and stature of the client for whom it is produced are also factors in evaluation of work.

Professional distinction may be indicated through design awards, invitations to exhibit, grants or fellowships, commissions, or related types of recognition.

Graphic designers may from time to time engage in other activities, which deserve recognition. Examples of such activities include the publication of articles on their own work, on design research, or design history; the writing of exhibition or book reviews; curatorial or exhibition organization activities; chairing or participation in panels or seminars on design-related topics; and the regarded design and dissemination of software.

### **DEFINITIONS OF TERMS- PEER LEVEL ACTIVITIES**

***Within the context of PEER activities the individual requesting merit credit for creative or publication activities will include the publication or clients name, general business or publication information (audience and/or market scope). The research will have gone through a jury, proposal, pitch or invitational stage that would include a message or letter of acknowledgment that the designer-illustrator was selected to complete the project or have their article published.***

### **Design/Illustration Projects**

A Design or Illustration project can include any aspect of The Graphic Design Industry. It may be in the area of Art Direction, work as a Graphic Designer, Signage Design, Animator, Web Author, Illustrator, Web Design, Photographer, Multi Media Designer, etc. The actual project can be an individual or a group effort. If it is a group effort, which is the case in many situations, the designer/illustrator will detail in writing (with examples) their contribution.

Activities can include illustrations, art direction, design/production, web authoring/management, animation, storyboard development, typography, packaging, etc.

To be designated international it must be work created for an international company or international distribution. (Refer to point list for major/minor and group/solo points)

To be designated national, it must be work created for a national company or national distribution. (Refer to point list for major/minor and group/solo points)

Designated regional, state, and local would follow the same description. (Refer to point list for major/minor and group/solo points)

A situation may arise where a client may request that a designer/illustrator/artist complete a set of projects. If the projects are unique (i.e.: a logo, an annual report, etc.), they can be awarded separate and unique points. If the set takes on a less significant design problem (i.e.: logo, t-shirt, stationary), the director of Visual Communication will negotiate the point total with the faculty member.

### **Consulting Activities**

Consulting as a research component is considered an essential activity for a designer/illustrator in an academic setting. Having the opportunity to collaborate with individuals, companies and organizations on Visual Communication projects enhances the educator's career professionally. This activity also has an important impact on the educational environment in the classroom studio.

Consulting can be defined as professional assistance through providing technical advice, professional advice, and instruction on how to accomplish tasks or goals.

For record keeping and reporting these activities annually, a company name, location, and detailed information on consulting activities are requested.

To be designated international it must be work created for an international company or international distribution. (Refer to point list for major/minor and group/solo points)

To be designated national, it must be work created for a national company or national distribution. (Refer to point list for major/minor and group/solo points)

Designated regional, state, and local would follow the same description. (Refer to point list for major/minor and group/solo points)

### **Exhibitions**

International Exhibition: A one-person exhibition held outside the United States at a public institution such as a national gallery or museum or a public gallery, an internationally recognized private gallery, or a university art museum of international standing.

International Group Exhibition: An exhibition designated by the prospectus as being international in scope at a public institution such as a national gallery or museum, a public gallery or museum, an internationally recognized private gallery, or a university art museum.

**National Solo Exhibition:** A one-person exhibition held in the United States at a public institution such as a national gallery or museum, a public gallery or museum, a recognized private gallery, or a university art museum.

**National Group Exhibition:** An exhibition designated by the prospectus as national, consisting of work by two or more artists held in the United States at a public institution such as a national gallery or museum, a public gallery or museum, nationally recognized private gallery, or a university art museum/gallery.

**Regional Solo Exhibition:** A one-person exhibition held in Colorado, Oklahoma, Nebraska or Missouri at a municipal gallery or museum city, or at a university art museum/gallery.

**Regional Group Exhibition:** An exhibition designated by the prospectus as regional, consisting of work by two or more artists held in Colorado, Oklahoma, Nebraska or Missouri at a municipal gallery or museum, or at a university art museum/gallery.

**State Solo Exhibition:** A one-person exhibition held in Kansas at a public institution such as a municipal gallery or museum, or a university art museum/gallery.

**State Group Exhibition:** An exhibition consisting of work by two or more artists held in Kansas at a public institution such as a municipal gallery or museum, or a university art museum/gallery.

**Catalog:** A multi-paged publication, ordinarily bound and printed with both text and images, which accompanies an exhibition.

**Gallery Folio:** A single, folded sheet, ordinarily printed with both images and text that accompanies an exhibition.

**Feature Article:** An article focusing exclusively on the work of a single artist.

**Group Article:** An article focusing on the work of two or more artists. Ordinarily such an article will contain one or fewer images of each artist's work.

**Exhibition Review:** A short published text describing the merits and shortcomings of work in a temporary exhibition. A review is normally accompanied by one image from the exhibition. A review of a group exhibition will not ordinarily be accompanied by images of work by all artists involved.

**Newspaper Article or Review:** A text about an artist or an exhibition that is printed in any city or university newspaper.