

## THE DEPARTMENT OF ART AND ART HISTORY

### ADDENDUM TO THE COLLEGE OF FINE ARTS CRITERIA FOR FACULTY APPOINTMENT, REAPPOINTMENT, PROMOTION, TENURE, AND MERIT INCREASE

Revised 2002

This document duplicates, in large measure, the College of Fine Arts *An Interpretation of General Criteria on Faculty Appointment, Reappointment, Promotion, Tenure, and Merit Increase*. This department document does, however, augment and clarify the College statement in terms appropriate for the Art and Art History programs. Its aim is to make faculty members aware of the criteria employed in their evaluations. Faculty members who join the department as assistant professors in tenure-track positions normally will be considered simultaneously for both tenure and promotion to associate professor. Texas Christian University's *Handbook for Faculty and Staff* specifies the normal period of full-time service prior to the acquisition of tenure; other matters pertaining to promotion and tenure are also specified therein. Each faculty member is evaluated in terms of her/his achievement in the following categories:

TEACHING  
SCHOLARSHIP, CREATIVITY AND ITS EQUIVALENTS  
SERVICE TO THE UNIVERSITY, AND THE PROFESSION  
ADVISING AND RELATED ACTIVITIES  
PROFESSIONAL DEVELOPMENT  
CONDUCT IN ACCORD WITH THE STATEMENT ON PROFESSIONAL ETHICS

The first two criteria are judged as a matter of University policy to be of greater importance than the others. In applying these criteria to a particular faculty member, the department is mindful of the nature of the specific program--Art Education, Art History, Graphic Design, or Studio Art--in which the faculty member is active at the undergraduate level, graduate level, or both. Faculty members are expected to comply with the Statement on Professional Ethics that is the sixth general criterion of TCU's policy on Faculty Appointment, Reappointment and Promotion stated in the *Handbook for Faculty and Staff*.

#### TEACHING

Quality teaching is the major function of the University; therefore, every full-time faculty member must be a capable and effective teacher. Evidence of quality teaching must include evaluation by students, peers, department chair, and self.

STUDENTS' Evaluation must include Student Perception of Teaching forms. It may also include:

1. Other verbal/written comment from students regarding the professor's teaching;
2. Evidence that the professor's teaching is related to subsequent student employment/job performance;

3. Evidence that the professor's undergraduate teaching is related to the entrance of students into graduate programs and the performance of students in those settings; and
4. Evidence that the professor's teaching is related to students' success in exhibiting and receiving awards for artistry.

PEER evaluation must include the faculty member presenting and discussing her/his course syllabi and course aims with the tenured faculty. It may also include:

1. Classroom/studio visits;
2. Mastery of appropriate body of knowledge; and
3. Comment by colleagues outside of the department who have first-hand experience of the faculty member's teaching. This could also include comments offered by colleagues at institutions where a faculty member has served as an invited or guest teacher.

SELF-evaluation must include a narrative by the faculty member assessing the areas of success and areas where improvement is needed in her/his courses, their aims, and her/his teaching strategies. Curricular information must also be provided that includes:

1. Number of different courses taught;
2. Level of teaching responsibilities (undergraduate, graduate, or both);
3. New course preparations;
4. Credit hours generated;
5. Relationship of courses taught to departmental degree programs;
6. Orientation of courses (liberal arts or professional); and
7. Instructional mode (lecture, individualized supervision, discussion, etc.).

## SCHOLARSHIP, CREATIVITY AND ITS EQUIVALENTS

Each faculty member is expected to engage in significant creative activity and/or scholarship in the area of her/his specialization. Such activity should be (1) additional to assigned teaching responsibilities, (2) regularized in productivity, and (3) subjected to professional critical evaluation. Because the different departmental programs engage in this area in various ways, each program has unique expectations and requirements.

### ART EDUCATION

A faculty member in Art Education must elect to follow either a creativity track or one of scholarship. This decision should be made by the faculty member, in consultation with the department tenured faculty, by the end of her/his first year at TCU.

Creativity:

The faculty member should follow the guidelines listed below under Studio Art.

#### Scholarship:

The faculty member is expected to publish in recognized, refereed journals in the discipline, in professional monographs, in other professionally directed publications, and/or in books and book chapters.

The main outlets for scholarship in the field of Art Education are refereed journal articles and conference papers. Given that the time and rates of acceptance vary, that the range in quality and contribution to the field is considerable, and that the amount of effort to prepare a manuscript for presentation or publication varies, the department cannot specify a minimum number of papers and publications that the faculty member must produce. Scholarship shall be evaluated on the basis of quality, the forum in which it appears, quantity, and frequency.

Several indices of quality may be used in the evaluation of scholarly productivity:

1. Acceptance of scholarship within the discipline. This may be exemplified by: (a) having a substantial portion of one's publication within the discipline; (b) evidence of the frequency with which the individual's work is cited by other authors; (c) invited peer review of the faculty member's works.
2. Magnitude of the individual project based on evidence submitted by the faculty member.
3. Relative contribution of the faculty member to the scholarly work submitted for evaluation. In the cases of single authorship this indicator is clearly demonstrated. In cases of multiple authorship, the faculty member should submit evidence describing her/his individual level of contribution.

Acceptable forums in which scholarly works appear include:

1. Books and books chapters;
2. Refereed journals, professional publications, and electronic publishing/on-line publications (where a professional editorial process has occurred);
3. Exhibition catalogues (e.g., essays, catalogue entries);
4. Presentations at professional meetings and scholarly symposia; and
5. Other forums not described above require the faculty member to submit evidence of the scholarly work in regard to quality, the forum in which it appears, quantity, and frequency.

#### ART HISTORY

The faculty member is to be evaluated with regard to scholarship. As above, the faculty member is expected to publish in recognized, refereed journals in the discipline, in professional monographs, in other professionally related publications, and/or books and book chapters. The department acknowledges that a faculty member may be invited or commissioned to publish in a

publication that is non-refereed, but of equivalent status; in such a case it is incumbent upon the faculty member and the department to explain clearly the nature and significance of the publication.

The major outlets for scholarship in the field of Art History are books, journal articles, exhibition catalogues, conference papers and electronic publishing/on-line publications. Given that the time and rates of acceptance vary, that the range in quality and contribution to the field is considerable, and the amount of effort to prepare a manuscript for presentation or publication varies, the department cannot specify a minimum number of papers and publications that the faculty member must produce. Scholarship shall be evaluated on the basis of quality, the forum in which it appears, quantity, and frequency.

Several indices of quality may be used in the evaluation of scholarly productivity:

1. Acceptance of scholarship within the discipline. This may be exemplified by: (a) having a substantial portion of one's publication within the discipline; (b) evidence of the frequency with which the individual's work is cited by other authors; (c) invited peer review of the faculty member's works.
2. Magnitude of the individual project based on evidence submitted by the faculty member.
3. Relative contribution of the faculty member to the scholarly work submitted for evaluation. In the cases of single authorship this indicator is clearly demonstrated. In cases of multiple authorship, the faculty member should submit evidence describing her/his individual level of contribution. In cases of multiple authorship, the faculty member should submit evidence describing her/his individual level of contribution.

Acceptable forums in which scholarly works appear include:

1. Books and books chapters;
2. Refereed journals, professional publications, and electronic publishing/online publications (where a professional editorial process has occurred);
3. Exhibition catalogues (e.g., essays, catalogue entries);
4. Presentations at professional meetings and scholarly symposia; and
5. Other forums not described above require the faculty member to submit evidence of the scholarly work in regard to quality, the forum in which it appears, quantity, and frequency.

## GRAPHIC DESIGN

Creativity usually takes precedence over scholarship in this program. Should a faculty member engage in scholarly activity it is to be evaluated in the same manner as that described in the Art History section above. Creativity is interpreted as the creation of original works and/or the design and art direction of collaborative works. Faculty reviewed must present a high quality of performance as indicated by inclusion of works in juried competitions and invitational

exhibitions. Faculty members are expected to demonstrate an amount of artistic productivity appropriate to the purpose of their evaluation, i.e., promotion and tenure. Creative success must be measured through professional critical review and/or peer evaluation within the discipline. Creative work produced by faculty members will be evaluated on the basis of quality, forum in which the work was exhibited, quantity, and frequency.

Several indices of quality may be used in the evaluation of Creativity:

1. Acceptance of the work within the discipline, exemplified by inclusion in recognized forums, frequency of invitation to exhibit work, and comment by peers outside of the department;
2. Significance of the individual project (the faculty member should submit evidence appropriate to this quality indicator).

Acceptable forums in which juried and invitational artistic works appear include:

1. Juried competitions (**in descending order of importance** national, regional, and local);
2. Design, direction and/or execution of artistic production;
3. Guest designer appearances and invited lectures, at various levels (e.g., international, national, regional, state, and local); and
4. Other forums--A faculty member who submits evidence of artistic work that is not described in any of the above forums is responsible for submitting supportive evidence relative to quality, forum in which the work was presented, quantity, and quality.

## STUDIO ART

Creativity usually takes precedence over scholarship in this program. Should a faculty member engage in scholarly activity it is to be evaluated in the same manner as that described in the Art History section above. The importance of an artist's creative work can be measured best by its acceptance into professional exhibitions. For studio artists, exhibiting in prestigious galleries and museums is analogous to scholars publishing in the top professional journals. The department expects that studio faculty members shall maintain an ongoing record of public exhibitions in museums, university galleries, commercial galleries, and in other public exhibition spaces.

In the department the following guidelines are used to judge the merit of exhibitions, evaluate the exhibition record of individuals, and assess other professional creative activities. These guidelines apply to all decisions of promotion and tenure:

1. More weight is generally given to solo exhibitions than to inclusion in group exhibitions, although an important group exhibition may outweigh a solo exhibition in a less-recognized venue;
2. Exhibitions held in museums or prestigious galleries in major cities (including the Metroplex) are considered more important than exhibitions in less-known local or regional galleries;

3. The relative reputation of a gallery or institution, as known to our faculty, is one of the criteria used in evaluating the relative importance of exhibitions. The reputation of the curator or juror of an exhibition is also an indicator of the importance of the activity;
4. Invitational exhibitions, particularly those that are national or international in scope, are generally considered to be more prestigious than juried exhibitions . Exhibitions only open to members of specific groups or societies are considered less prestigious than national open competitions;
5. Professional credibility is enhanced by evidence of an artist's recognition by curators, museum directors and jurors or panelists, particularly those whose expertise and interest go beyond familiarity with only one artistic medium or style;
6. Variables in the production time for and mobility of various types of work are recognized. For example, artists who work with large and/or one-of-a-kind pieces may be unable to show as frequently as artists whose work is easier to ship or which may be editioned without individual hand working. Similarly, artists whose work requires complex or on-site installation or performance may not be able to show as frequently as artists who need not be present for the of their work;
7. Studio faculty members are expected to continually create new works;
8. Artistic production may be reviewed by written evaluations by peers outside the department, by museum directors and curators, or by professional critics. The informed judgment of artists and museum curatorial professionals is preferred over that of general newspaper and magazine critics;
9. Other indications of professional achievement may include artist grants or fellowships received, exhibitions awards and commissions. Awards that are nationally competitive or competitive across media or disciplines are more prestigious than awards limited to membership groups or societies;
10. Professional distinction may be indicated by artist-in-residence awards or invitations, visiting artist invitations, or invitations to serve as a juror or panelist assess the work of others. The reputation of the group extending the invitation should be considered; groups having national or regional artistic affiliations are generally more significant than statewide or local groups;
11. And while exhibitions are the main focus of scholarly activity for studio artists, they may from time to time engage in the following activities which deserve recognition: the publication of articles of their own work; publication of portfolios or artist's books; inclusion in exhibition catalogues; writing exhibition and/or book reviews; writing textbooks; curatorial or exhibition organizational activities; collaborations with other artists; research or writing about technical problems or advancements in the field; development of new equipment or processes; investigation of historical techniques or perspectives; development of media presentations related to art; chairing or participation in panels or seminars of studio art topics.

## **ADVISING AND RELATED ACTIVITIES**

Academic advising is an important faculty function that encompasses both academic and career counseling. Advising activities include but are not limited to helping plan academic programs, clarifying degree requirements, suggesting electives and complementary majors and minors, assisting students in course selection, monitoring student progress toward graduation, supporting students experiencing academic difficulties, suggesting possible post-graduate education, making appropriate referrals, and assisting in career counseling.

Quality advising is reflected in a faculty member's understanding of the University Curriculum, major, minor, and related requirements--from probationary status through credit by examination to the Honors Program. The faculty advisor must also have a thorough knowledge of advising materials and registration procedures. Evidence of a faculty member's quality performance in advising should include a review of not only the accuracy and value of the information disseminated, but also the advising technique reflected in the student/faculty advisor interactions. The following factors may also be considered when reviewing these areas: participation as a University pre-major advisor, attendance at and participation in advising workshops, the number of advisees, the amount of time spent not only at scheduled advising periods, but spent in informal advising throughout the academic year.

The actual evaluation of a faculty member's dedication to advising, considering the factors listed above, could consist of solicited and unsolicited feedback from students and colleagues as well as direct student evaluations.

## **SERVICE TO THE UNIVERSITY AND THE PROFESSION**

Service to the university, to the profession, and to the community is an integral aspect of faculty responsibility. Faculty members should actively seek and willingly respond to calls for their service within the university, the profession, and the community. This statement recognizes that individual faculty members will have different inclinations and interests and that service in all three of the above areas may not always be equally shared or distributed.

Evaluation of service should include consideration of:

1. Committee memberships;
2. Committees chaired;
3. Time devoted to committee meetings;
4. Scope and complexity of given committee assignment;
5. Contribution to professional meetings;
6. Contribution to community activity(ies);
7. Conducting clinics, workshops;
8. Jurying exhibitions;

9. Consulting or editorial services;
10. Lecture or speaking invitations;
11. Appearances before arts and other appropriate associations;
12. Participation on boards of directors; and
13. Other responsibilities accepted of a service nature within the university, profession, or community.

### **CONTINUED PROFESSIONAL DEVELOPMENT**

Faculty members are expected to keep themselves abreast of the times in professional knowledge, skills, and developments within their discipline and fields of specialization. They should actively pursue programs of study and self-development related to their principal subjects of instruction and should continue to cultivate their interests and professional competencies.

Evaluation of professional development may include consideration of:

1. Accumulation of continuing education credits;
2. Receipt of research and faculty development grants;
3. Receipt of post-doctoral fellowships;
4. Attendance at professional meetings and workshops; and
5. Other evidence submitted by the faculty member.
6. Conduct in accord with the statement on professional ethics.

### **WEIGHTING**

It is neither possible nor desirable to establish absolute, quantitative weightings for all of the various categories of faculty activity. Teaching and /scholarship, creativity and its equivalents, however, will always be given greater emphasis than advising, service, and professional development.