

Texas Christian University

School of Art Handbook

2023 - 2024

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I. Mission, Vision, and Core Values

I. A. University

Mission—TCU educates individuals to think and act as ethical leaders and responsible citizens in the global community.

Vision—Our vision is to be a prominent private university recognized for our global perspective, our diverse and supportive learning community, our commitment to research and creative discovery, and our emphasis on leadership development.

Values—TCU values academic achievement, personal freedom and integrity, the dignity and respect of the individual, and a heritage of inclusiveness, tolerance and service.

I. B. College of Fine Arts

Mission—The College of Fine Arts prepares the next generation of creative leaders in the arts and champions the value of the arts as essential for learning and living in a global society.

Vision—Our vision is to inspire creativity and collaboration at the intersection of tradition and innovation, creating a world-class center for the arts.

Values—Preparing students to convert passion into practice; cultivating mentorship in the TCU community and beyond; nurturing curiosity, critical inquiry and problem solving; guiding student to accept personal responsibility; and embracing diversity, inclusiveness, global awareness and freedom of expression

I. C. School of Art

Mission—The School of Art fosters excellence in teaching, creativity, and scholarship while affirming visual art as an integral part of a complete liberal arts education. The School of Art provides a comprehensive education for all undergraduate art majors that includes intensive professional instruction as well as graduate level professional preparation. Within an atmosphere of openness, tolerance, and diversity, the School values critical, artistic, and intellectual development in the individual, allowing for compassionate leadership in his or her own community, both locally and globally.

Vision—The School's vision is to be a top-tier visual arts school with faculty highly ranked in their fields of expertise in the setting of a private university with relationships to community institutions. We expect graduates to become leaders in their chosen fields. The students and faculty, in addition to their expertise and accomplishments, provide cultural, intellectual, and aesthetic stimulation for the campus, the city, and beyond.

II. Goals

II. A. University

Among our many goals are the following:

To conduct curricular and co-curricular activities designed to fulfill the mission and vision of the University;

To foster undergraduate and graduate studies of excellent quality;

To provide faculty and staff of high qualification and dedication;

To expect and encourage excellent teaching and fruitful creativity and research;

To preserve and contribute to knowledge by aiding in its organization, storage, retrieval, and dispersal; and to use appropriate technology to this end;

To employ admission, advising, and retention policies that will enable qualified and dedicated students to enter and to pursue successfully their collegiate work;

To provide a variety of support services that will enhance the educational experience of all students;

To promote the development of mature individuals who respect others, who cherish a free and just society, and who are prepared to act as responsible citizens, literate, broadly informed, self-educating, appreciative of arts and of the fruitful uses of leisure, and capable of both entering and changing careers;

To support co-curricular as well as curricular opportunities for an informed understanding of religious tradition;

To contribute to the quality of life, work and leisure of citizens in the surrounding metropolitan area through regular instructional programs, continuing education, cultural and intellectual events, research, and through participation of faculty and staff in civic, religious, and other affairs; and

To earn the growing support from those who share the conviction that strong, independent institutions of higher learning are necessary to the continuation of a free society.

II. B. College of Fine Arts

The College's goals are:

- To provide the highest quality arts education within a liberal arts tradition;
- To enhance the quality of life through creative discovery and research in the arts;
- To create and educate collaboratively across disciplines;
- To attract and support a community of gifted students and faculty;
- To foster an awareness of cultural diversity; and
- To contribute to students' development as ethical leaders and responsible citizens in a global community.

II. C. School of Art

The School's goals are to:

- Demonstrate that majors achieve specific discipline-based competencies, abilities, and understandings;
- Encourage and support actions intended to improve student retention, particularly during the freshman year;
- Foster the scholar-teacher model and cultivate mentoring opportunities;
- Enhance international and cultural experiences for students and faculty; and
- Increase the visibility and reputation of the department.

In order to meet these goals, the undergraduate programs in Studio Art, Art Education, and Art History provide a comprehensive education in the study, practice, and interpretation of art and design. Graduate programs offer qualified students the opportunity to gain a deeper understanding of the technical, historical, and theoretical aspects of art.

II. C. 1. School of Art Objectives

The School fosters the development of professional skills in order to prepare students for careers as artists, educators, art writers, and gallery and museum professionals, or to pursue graduate studies in art or art history. For non-majors or students pursuing careers in other fields, the School offers the opportunity for creative productivity,

critical thinking, and fundamental knowledge of the visual arts contributing to well-informed and culturally-aware citizens.

The School's objectives include continued support for research, as reflected in the number of prestigious faculty exhibitions and publications. Faculty research enhances the reputation of the School, College, and University and, through its integration in the classroom, the TCU educational experience.

III. School Organization

III. A. School Assembly

The Assembly shall consist of all full-time faculty members and adjunct faculty as appropriate, including exempt and/or non-exempt staff. All members shall be allowed to speak at meetings. Full-time faculty and exempt staff shall be able to vote; non-exempt staff may not vote. A quorum of two-thirds of those eligible to vote must be present to conduct business.

All major decisions that affect the School must be approved by the Assembly. Approval requires a majority vote. This includes, but is not limited to, changes in the physical plant of the School, all decisions concerning faculty or staff positions, and changes in curriculum.

All committees report to the School Assembly.

III. B. Committees Reporting to the Assembly

Committee is the responsibility of all full-time faculty members and staff, occasionally, when relevant, as pertinent. All committee reports must be voted on by the entire committee before they can move out of committee. Before they may be acted on, all committee reports must be approved by the Assembly.

The Director of the School of Art is not a member of any standing committees; however, he/she may be included in meetings at the request of the committee.

III. B. 1. Election of Committee Chairs, Elected Committee Positions

Committees with elected chairs shall hold elections during the spring semester preceding the fall semester the chair takes office, whenever possible. The composition of the committee for the following fall semester must be determined by the time of the election, and only the members forming the new committee may vote. These committees include, but are not limited to, the School of Art Advisory Committee and the Scheduling Committee.

No individual may be elected to serve on a committee, or to chair a committee, in absentia, without having expressed prior consent to serve on, or chair, the committee

in question.

III. B. 2. Standing Committees

All standing committees (except the Advisory Committee) shall be appointed by the Director of the School of Art in conjunction with the Coordinators in late spring or early fall. Distribution of committee work shall be equitable, taking into account all service obligations of each, individual faculty member. Other service obligations include: number and extent of existing committee obligations at the School, College of Fine Arts, and University levels—this shall include committees chaired and ex-officio committee assignments; other service obligations, such as Recording Secretary; other administrative obligations, including coordinating of major and graduate programs; and other factors such as advising, teaching and research obligations, and the faculty members' seniority status.

In the interest of assigning workloads equitably, the Director will compile a list of all School committees with membership, which shall also list any other pertinent service information, including but not limited to: committees chaired, other School service obligations; other administrative obligations; and other relevant factors used in determining appointments.

Standing committees (except the Scheduling Committee) will consist of three members. Appointment to standing committees will normally be for three years, with the terms staggered so that one member rotates off each year. The member of each committee in his/her third year of membership on the committee will usually be the chair of the committee. The Scheduling Committee, however, will consist of the Coordinators of the School's major divisions. The chair of this committee is elected each year.

III. B. 2. a. Advisory Committee

The general purpose and procedures of this committee can be found in the *Handbook for TCU Faculty and Staff* (<http://www.tcu.edu/files/Faculty-Staff-Handbook.pdf>), under the heading "Faculty Advisory Committee Structure."

The School of Art Advisory Committee issues decisions about tenure and promotion, independent of the Director of the School of Art, and administers the Annual Review of the Director.

The School Advisory Committee consists of two elected and one appointed members. The term of service for this committee is three years, staggered. When a committee member is on leave, the Director shall appoint a new member. The Advisory Committee elects its own chair.

III. B. 2. b. Class Scheduling Committee

The Class Scheduling Committee meets each semester to determine future course offerings and to schedule them. The committee consists of the division Coordinators and the Director. The chair of this committee is elected each year.

III. B. 2. c. Gallery Committee

The Gallery Committee works with the Director of the School of Art and the Director of the Art Galleries at TCU in administering the galleries, scheduling exhibitions, and resolving any conflicts about scheduling of the exhibition spaces.

III. B. 2. d. Handbook Committee

The Handbook Committee consists of a minimum of three full-time faculty Members. The chair rotates at the beginning of each academic year. The committee is responsible for seeking approval for and making changes to the handbook in School Assembly meetings.

III. B. 2. e. Programming Committee

The Programming Committee reviews written proposals for visits and lectures of artists, designers and scholars, and makes recommendations of visitors to the School Assembly for approval. The committee also coordinates the visits and lectures of artists, designers and scholars. This committee shall keep a record of all proposals funded and not funded for the last five years. This written documentation is presented each time recommendations are made to the School Assembly.

III. B. 2. f. Scholarship Administration

The Scholarship Committee administers scholarships every year and nominates and approves membership in the TCU Society of Artists and, Art Educators by majority vote of all full-time Art Studio and Art Education faculty members.

III. B. 2. g. Tenured Faculty Committee

The Tenured Faculty Committee considers all tenure review documents and makes a qualitative assessment to the Director of the School of Art regarding progress toward tenure.

The committee shall be chaired on an annually rotating basis, following alphabetic order by last name, of eligible members of the tenured faculty. If the chair-designate is on leave, the next person in alphabetical order shall serve. The person who missed the rotation will then serve as chair in the fall semester immediately following the period of leave.

The chair may draft the letter of assessment from the committee to the Director, or may delegate this responsibility, but all letters must be approved by a simple majority of the committee. (See also: *Procedures for Review of Non-tenured Faculty in their First Year of Teaching at TCU, Addendum to The College Of Fine Arts Criteria For Faculty Appointment, Reappointment, Promotion, Tenure, And Merit Increase, As Applied To The School of Art*).

III. B. 3. Select Committees

Select committees shall be appointed by the Director of the School of Art, in consultation with the committee chair and the School Assembly whenever they are needed.

III. B. 3. a. Library Liaison

The Library Liaison reports at School Assembly meetings on the current status of the School of Art's library budget and communicates with the TCU Mary Coats Burnett Library's Art and Design Librarian as needed.

III. B. 3. b. Faculty Search Committee

Faculty search committees must include faculty members from all major areas of the School of Art, whenever possible. The Director may not chair a School Faculty Search Committee. (For faculty search information, see *Academic Affairs Administrative Handbook*, <http://www.provost.tcu.edu/acahandbook.html>.)

III. C. Coordinators of Divisions

The Director of the School of Art appoints the Coordinators of the divisions (Art Education, Art History and Graduate Art History, and Studio Art and Graduate Studio Art). The Coordinators should be entitled to a one course reduction and a stipend. The Coordinators should be reviewed by the faculty in their area every third year.

The Coordinators provide leadership for all instructional and creative/scholarly activities. They represent the major programs (Art Education, Art History and Graduate Art History, and Studio Art and Graduate Studio Art) to the Director of the School, the university and to the community. In turn, they serve as a liaison between the Director and the faculty in their divisions. They supervise the curriculum (including overseeing revisions), oversee the formulation of its requirements and state its mission within the School. They guide the decision-making process within the major to insure the goals and objectives of their divisions are appropriate and properly implemented. In addition, they coordinate the scheduling of courses within their division and assist in the hiring of adjunct faculty. They regularly assess the quality of their divisions.

Coordinators are responsible for calling and chairing meetings of the faculty members within each division.

The Coordinators supervise by consensus in consultation with all full-time faculty members in their divisions. All changes in courses and curriculum must be discussed at a meeting of full-time faculty in the division, with approval by majority vote, before recommendations may be made to the School of Art Assembly.

In addition to the general responsibilities of all Coordinators, some have the specific responsibilities that are listed below.

III. C. 1. Art Education

Advisor to all Art Education majors;

Sponsor of the TCU Student Chapter of Texas Art Education Association; and

Serve as a liaison with School of Education regarding state certification.

III. C. 2. Art History

Oversee the distribution of Art History majors to faculty advisors;

Facilitate the Art History faculty's annual selection of the Suzanne S. and Kevin G. Levy Scholarship for an outstanding Art History major;

Facilitate and coordinate the Art History schedule for the next semester;

Oversee the Art History budget, which includes the Sunkel Endowment Fund, Henderson Fund, and Stuck Lecture Fund;

Oversee classroom observations of tenure-track faculty members and adjunct faculty;

Co-direct the Thistlethwaite Family Memorial Travel Grant;

Oversee revisions for the Art History section of the School of Art website;

Supervise the Visual Resources Library; and

Monitor the scheduling and use of Moudy 132N and its equipment.

III. D. 2. a. Graduate Art History

Serve as advisor for all first-year students;

Oversee placement of first-year graduate students in internships for summer/fall;

Facilitate the foreign language exam for new graduate students;

Facilitate the assigning of graduate assistantships;

Provide information to Art History faculty concerning the budgets of the Sunkel, Henderson, and Stuck funds;

Distribute application information to all graduate students concerning research proposals for the Mary Jane and Robert Sunkel Art History Endowment travel award;

Oversee the distribution of Sunkel travel funds and receipt of final reports;

Facilitate and coordinate the Art History graduate schedule for the next semester;

Receive and file the Graduate Assistantship Assessment form completed by each Art History faculty and their assistant;

Meet with and correspond via email with prospective graduate students;

Coordinate recruiting of graduate students;

Conduct a graduate student orientation before classes begin each fall semester;

Monitor student progress through coursework, language exams, assistantships, internships, and theses;

Work with Associate Dean of Graduate Studies, College of the Fine Arts, on graduate stipends and tuition waivers; and

Coordinate the faculty and graduate student colloquia.

III. C. 3. Studio Art

Prepare the annual report of area majors professional activities;

Coordinate the supervision of BFA Senior Exhibitions; and

Co-direct the Thistlethwaite Family Memorial Travel Grant

III. C. 4 .a. Graduate Studio Art

Coordinates the scheduling of Graduate Studio Art courses;

Coordinates recruiting of graduate students;

Responds to queries about graduate programs and meet with prospective

students to explain program;

Prepares *MFA Processing Guide* and schedule meetings of the graduate faculty to review applications;

Conducts a student orientation before classes begin each fall semester;
Assign School of Art Assistant responsibilities in Studio Art;

Assigns studio space to graduate students; and

Monitors students' progress and recommend students for candidacy according to the guidelines stated in the sequential summary of the *Graduate Studies Bulletin*.

III. D. Budget Managers

The Director appoints the budget managers. If any changes occur the Director will circulate a new list of the budget managers.

Normally, the Coordinators of the divisions will be the budget manager for that major (except Studio Art). The budget managers supervise budget expenditures so the needs of the program are served.

The budget areas are:

- Art Education
- Art History
- Ceramics
- Art Galleries at TCU
- New Media
- Painting & Drawing
- Photography
- Printmaking
- School of Art Office
- Sculpture
- Visual Resources Library

III. E. The Art Galleries at TCU

The Art Galleries at TCU offer students and faculty an opportunity to engage with a challenging and diverse range of contemporary art including drawing, painting, sculpture, photography, printmaking, new media, installation and performance. Through a variety of exhibitions, publications and live events, featuring the work of local, regional, national

and international artists, the galleries aspire to motivate and create intellectual stimulation for students, faculty, campus patrons and the wider Fort Worth community.

The two galleries—Moudy Gallery and Fort Worth Contemporary Arts—are distinct spaces with individual concentrations, programmed in step with an overarching commitment to provide a platform for high quality art that inspires critical dialogue and has local relevance and international significance.

III. E. 1. Vision

The Art Galleries at TCU aspire to be leading venues for contemporary art in Texas, with a reputation for providing exceptional support for students, faculty and artists.

III. E. 2. Mission

The Art Galleries at TCU are a dynamic cultural resource that enrich and support the purpose of the University through the presentation of unique exhibitions and projects by inspiring contemporary artists. Through a rigorous curatorial process of research, creative collaboration and interdisciplinary partnerships, the galleries present projects that showcase excellent artistic practice and high-quality art, while supporting experimentation and innovation. In support of students and faculty, the galleries act as a catalyst for critical dialogue and provide a vital avenue for professional development through investigation of contemporary art practices. Committed to extending beyond an academic role, the galleries seek to provide a gateway to contemporary art for a broad and diverse audience in Fort Worth and the North Texas area.

III. E. 3. Structure

The Art Galleries at TCU are staffed by a Director (who is also the Curator) and a Gallery Manager. Both positions are full-time exempt.

The Director of the Art Galleries at TCU is a member of departmental staff who reports to the Director of the School of Art. The art galleries Director has primary responsibility for programming and budget allocations. The Gallery Manager reports to the Director of the Art Galleries at TCU.

The Gallery Committee serves at the discretion of the Director of the School of Art, who appoints its three or four faculty members and two graduate students in consultation with the Director of the Art Galleries at TCU. The galleries' Director is advised on matters of policy and its implementation by the committee.

III. E. 4. The Moudy Gallery

Located in the J. M. Moudy Building on the TCU campus (the same building that houses the School of Art) is primarily a teaching gallery. This gallery focuses on showcasing student work, including exhibitions by undergraduates and degrees shows for MFA students. A 900 ft² space, it also functions as a responsive place for one-off

or pop-up projects that students and faculty develop. It is where TCU regularly shows its support for local professional artists by providing a collaborative environment as a testing ground for work-in-progress. Exhibitions or events of this kind help the artists involved in numerous ways and significantly benefit TCU students by enabling them to develop their professional networks with the local creative community.

III. E. 4. a. Mission

The purpose of the Moudy Gallery is to:

- Provide a teaching and learning environment for School of Art majors;
- Encourage student productivity in the arts;
- Facilitate integration for the visual arts into the learning experience of all TCU students;
- Present exhibitions serving the needs of the various disciplines within the department; and
- Exhibit works by art faculty, students, TCU alumni and other artists.

III. E. 4. b. Programming

Exhibitions are generated in-house by the Director of the Art Galleries at TCU or at the suggestion of the committee, and with close collaboration with the faculty members to realize the various student exhibitions. Provision for the submission of proposals by members of the university and outside community will be made within the program schedule. Further, faculty members are encouraged to draw the attention of the Director and committee to artists and exhibitions of potential interest.

The Director of the Art Galleries at TCU and committee will establish an annual exhibition calendar/schedule to fulfill the academic requirements and objectives of the School of Art.

III. E. 5. Fort Worth Contemporary Arts (FWCA)

Fort Worth Contemporary Arts is a satellite exhibition space located a few blocks from the School of Art, on the edge of the TCU campus, established in 2007. Situated on Berry Street, a busy urban corridor, the 2000 ft² gallery is effectively TCU's public-facing art venue and offers a great opportunity for engagement not only with students, faculty, staff and alumni, but also with the Fort Worth community at large.

At Fort Worth Contemporary Arts the curatorial focus revolves around national and international artists at different stages of their career, and often includes work that has never been shown in Texas before or is being made on-site during a residency period. This concentration means students have access to high quality art on their doorstep and often the added opportunity to critically engage with artists on a one-to one basis in the gallery.

For invited artists the appeal of Fort Worth Contemporary Arts is that it provides a platform for experiment and innovation. For example, artists may choose to make new work that is site-specific or responds to the gallery's geographical context. Through this strategy the gallery acts as a dynamic addition to the arts landscape of North Texas by providing high quality exhibitions that encourage art tourism and complement the existing arts offer by renowned museums and recognized commercial galleries.

Mission

III. E. 5. a. Mission

The purpose of FWCA is to:

Be recognized as an innovative intellectual and creative resource in a city of world-class art museum and significant galleries;

Present a program of exhibitions, installations, performances and critical forums to the Fort Worth community and region that will call attention to the quality and scope of the scholarly and creative activity of the art programs at TCU;

Further involve TCU students and faculty on a professional level in the art community by providing an educational and research facility for exhibition, curatorial responsibilities, preparation, installation and art criticism;

Exhibit the highest quality work by recognized professional artists in thematic group and solo exhibitions; and

Promote experimental works and exhibitions as well as more traditional format.

III. E. 5. b. Programming

The FWCA is primarily dedicated to exhibitions of contemporary art and related educational programs. The primary benefits of this facility are:

Exposure to new forms and ideas current in the art world for the TCU and North Texas communities;

Establishment of a professional reputation and higher profile for TCU and the School of Art;

Enhancement of TCU's relationship with the community; and

Expanded opportunities for creative research by students and faculty.

IV. Policies and Procedures: Faculty and Staff

IV. A. Faculty

See *Handbook for TCU Faculty and Staff* (<http://www.tcu.edu/files/Faculty-Staff-Handbook.pdf>).

IV. A. 1. Review of Non-Tenured Faculty

IV. A. 1. a. Procedures for Review of Non-Tenured Faculty in Their First Year of Teaching at TCU

IV. A. 1. a. i. The Dossier

In the second semester of the first year of teaching, in consultation with her or his tenured division Coordinator or the Director of the School of Art, the faculty member under review shall submit to the Director a dossier containing:

A cover letter highlighting achievement in meeting performance standards each of six areas of faculty responsibility: I. Teaching, II. Scholarship, creativity and its equivalents, III. Service to the university and the profession, IV. Student Interaction (including Advising), V. Professional Development, VI. Conduct in accord with the Statement on Professional Ethics. The criteria for each area of evaluation will be those described in the Review Criteria Documents (see IA. A. 3.). The faculty member under review should be mindful that this letter will be read and assessed by faculty who are not specialists in the same field and should thus make every effort to clearly explain the character and significance of major professional accomplishments, particularly in terms of teaching and scholarship/creative activity;

An Annual Report for the previous semester;

A syllabus for each course taught during the previous semester;

All Student Perception of Teaching (SPOT) forms with numerical summaries received during the previous semester;

Peer classroom observations;

A current vita in the TCU vita format; and

At the faculty member's discretion, other relevant support materials.

IV. A. 1. a. ii. The Review Process

The tenured faculty and Director of the School of Art will review the materials submitted by first-year faculty members. The University, College

of Fine Arts, and School of Art criteria statements, as appropriate, shall form the basis of the review regarding progress toward tenure. The first-year faculty member being evaluated will meet with the review panel to discuss their dossiers, answer questions, and present additional information. The Director will be invited to this part of the meeting. A written recommendation will be made by the tenured faculty to the Director.

The Director will issue a written progress report to all first-year faculty members with copies to the Dean of the College of Fine Arts. The University, College, and School criteria statements, as appropriate, shall form the basis of review regarding progress toward tenure. This letter is to be sent even if a decision is to be made on tenure this year.

IV. A. 1. b. Procedures for Review of Non-Tenured Faculty the Second Year

In the first semester of the second year, typically in the fall semester, in consultation with his or her tenured division Coordinator or the Director, the faculty member under review shall submit the dossier (IV. A. 1. c. i.) to the Director. The non-tenured faculty member will meet with the Tenure and Promotion committee to discuss their dossier with the committee.

IV. A. 1. c. Review of Non-Tenured Faculty in Subsequent Years (prior to tenure)

The Provost and Vice Chancellor for Academic Affairs has established the following sequence of procedures for the review of non-tenured faculty and tenure/promotion recommendations. Each year the School of Art Director will initiate the collection of appropriate materials for tenure and/or promotion review from all appropriate faculty in their School. The faculty member may submit any other information considered relevant by the faculty member.

The tenured faculty and Director will independently review the materials submitted by non-tenured faculty members. In the beginning of their second and fourth years the non-tenured faculty member will meet with the Tenure and Promotion committee to discuss their dossier materials. In other years, faculty can request a meeting with the Tenure and Promotion committee.

IV. A. 1. c. i. The Dossier

The faculty member will submit the following materials requested and any other information considered relevant to the Director:

A cover letter highlighting achievement in meeting performance standards each of six areas of faculty responsibility: I. Teaching, II. Scholarship, creativity and its equivalents, III. Service to the University and the profession, IV. Student Interaction (including Advising), V. Professional

development, VI. Conduct in accord with the Statement on Professional Ethics. The criteria for each area of evaluation will be those described in the Review Criteria Documents;

An Annual Report from the previous calendar year.

A syllabus for each course taught during the previous academic year.

All Student Perception of Teaching (SPOT) forms with numerical summaries received during the previous academic year;

Peer classroom observations; and

A current vita in the TCU vita format.

At the faculty member's discretion, other relevant support materials such as additional letters of support, a teaching portfolio, examples of class assignments, student letters, copies of publications for committee review, and the like.

IV. A. 1. c. ii. The Review Process

The tenured faculty and Director will independently review the materials submitted by non-tenured faculty members. In the beginning of their second and fourth years the non-tenured faculty member will meet with the Tenure and Promotion committee to discuss their dossier materials.

The University, College and School criteria statements, as appropriate, shall form the basis of the review regarding progress toward tenure. A written recommendation will be made by the tenured faculty to the Director.

The Director will issue a written progress report to all non-tenured faculty who are in at least their second year with copies to the Dean and to the Provost and Vice Chancellor for Academic Affairs. The University, College and School criteria statements, as appropriate, shall form the basis of review regarding progress toward tenure. This letter is to be sent even if a decision is to be made on tenure this year.

IV. A. 1. c. iii. The Review Process for Instructor (annually renewable position)

The tenured faculty and Director will independently review the materials submitted by Instructor level faculty members. The Provost's office defines these positions as "Individuals assigned fulltime responsibilities including teaching, professional service, advising and related activities, and continuing professional development with appropriate educational background and expertise for teaching assignment." The University, College and School criteria statements, as

appropriate, shall form the basis of the review regarding renewal. A written recommendation will be made by the tenured faculty to the Director.

The following text is from TCU's College of Fine Arts handbook, covering Appointment, Evaluation, and Promotion of Instructors.

This document defines the general duties, rights, privileges of Instructors in the College of Fine Arts, and the criteria by which they are to be evaluated for appointment, reappointment, promotion, and merit pay. Department/school documents may augment or specify in greater detail the duties, rights, privileges, and evaluative criteria outlined below but may not abridge the general provisions of this document.

Duties of Instructors

Instructors' normal duties include the instruction of students; service to their department/school, college, university, profession, and community; student advising; student interaction; and professional development. Instructors are also expected to maintain professional knowledge and pedagogic skills appropriate to their discipline and to conduct themselves in accordance with the Statement on Professional Ethics approved by the TCU Faculty Senate (*Handbook for TCU Faculty and Staff*). An Instructor's normal teaching load is four courses per semester or should reflect the department/school workload equivalents.

Rights and Privileges of Instructors

Instructors' teaching assignments may include any course in the department's/school's curriculum for which they have appropriate qualifications. The Graduate Faculty Policy (see the Faculty & Staff Handbook) specifies Instructors' role in graduate programs. Instructors may seek workload modifications under department/school workload policies, e.g., course reductions in exchange for special administrative responsibilities. Instructors shall have access to department/school resources, including opportunities for summer teaching and travel funds to support professional development. Instructors shall be eligible for merit and promotion raises.

Instructors are expected to participate in faculty governance. Voting rights on hiring, renewal, tenure, or promotion of faculty shall be consistent with college and university policy, but otherwise determined at the department/school level, through department/school bylaws and other policy documents, subject to the approval of the Dean. In all other matters, Instructors are to be granted full voting rights at the department/school, college, and university level, unless explicitly forbidden by college or university policy.

One Instructor is expected to serve as an *ad hoc* member of the department/school advisory committee (with full voting rights) when the committee is considering the renewal or promotion of other Instructors. In departments/schools with more than two Instructors, the Chair/Director and advisory committee must determine a procedure for selecting one Instructor (by election or appointment) to serve in this capacity. In departments/schools with only one Instructor, that Instructor may

request the selection of an Instructor outside the department/school to serve in this role. In that case, the Chair/Director and advisory committee must confer with the Dean about the selection.

Instructor Ranks

Rank Length of Contract Other Considerations for Determining Rank (including, but not limited to)

Instructor I 1–3 years Advanced Degree

Teaching experience

Instructor II 2–4 years Professional Experience

Senior Instructor 3–5 years

Teaching experience prior to the appointment of Instructor at TCU may be considered when determining rank, the number of years in rank, and the length of contract.

Criteria for Evaluating Instructor Performance

The evaluation of Instructors for reappointment, promotion, or merit pay shall be based on the following criteria:

- A. Teaching
- B. Service to the University and the profession
- C. Advising and related activities
- D. Professional development
- E. Conduct in accord with the Statement on Professional Ethics

Existing college and department/school documents on promotion and merit pay define these criteria in detail and specify the evidentiary grounds on which Instructors' teaching, service, and professional development activities are to be evaluated.

In all cases, however, departments/schools should observe the following guidelines when applying these criteria:

Teaching

The teaching of students, undergraduate and graduate, is a major function of Texas Christian University. For this reason, it is expected that all faculty will be knowledgeable, conscientious, and effective teachers throughout their careers at the University.

The evaluation of teaching performance is a difficult and complex task that should include evidence from a variety of sources. These should occur systemically as determined by the department/school and must occur if there are substantive indications of problematic teaching.

Departments/schools are to assess Instructors' teaching performance based on eSPOT results and at least three other forms of evidence. Instructors are to provide evidence of teaching over the preceding five years (or, for newer Instructors, the number of years they have served as TCU faculty members).

- Student Evaluations – Both formal and informal student input is one

valuable measure of teaching effectiveness. As appropriate to each department/school and faculty member, specific approaches may include:

- eSpots administered in a manner consistent with current University policies and reviewed by department/school Chair/Director
 - Other course-specific, student-completed assessments/survey as directed by the Koehler Center for Teaching Excellence
 - Student exit interviews
 - Student initiated awards/nominations/success in competitions/employment
 - Student feedback from capstone courses
 - Unsolicited and solicited feedback from students given directly or indirectly to the department/school Chair or Director
 - Evaluation of course learning
 - Independent assessments of teaching excellence as compiled by the Koehler Center for Teaching excellence (Teaching Analysis Poll or TAP)
 - Student success in degree-specific adjudicated venues
 - Student post-graduate employment record
 - Student admission to and success in graduate programs
 - Alumni surveys
-
- Peer Evaluations – Colleagues within the department/school will provide feedback to the Chair/Director and through that to the faculty under review. In addition, individual departments/schools may require faculty evaluation from outside the department/school and or/external peer feedback. As appropriate to each unit and faculty member, specific approaches may include:
 - Classroom visitations with protocol established by department/school guidelines
 - Committee conversations with the faculty under review regarding eSpot scores, syllabi, annual reports, etc. Topics may include teaching effectiveness, pedagogical approaches, content, academic rigor, and grade distribution and student preparation level for upper-level courses
 - Peer/department/school-initiated nominations for awards in teaching
 - External advisory committee can offer suggestions as to course content and other areas that bear on teaching effectiveness.
 - Self-Evaluation – Faculty members will provide a self-evaluation of their teaching. This self-evaluation should offer a plan for innovations and improvements going forward as well as responding to student and peer evaluations. Faculty who direct independent studies and/or research should specifically comment on the following: 1) how often they met to discuss research progress with each student; 2) how they engaged students in a careful examination of the relevant literature.

Service to the University and the Profession

Service includes participation in the governance or enhancement of one's

department/school, college, university, or profession. It also can include academically related contributions to communities beyond the university.

Advising and related activities

Student interaction includes various forms of student/faculty interaction such as academic advising; career counseling; or participation in co-curricular activities, student organizations, or special department/school projects.

Professional Development

Professional development includes activities beyond one's normal teaching and service duties, which enhance one's professional knowledge and engagement or increase one's efficacy or knowledge as an academic citizen. Such activities include but are not limited to scholarly writing (including pedagogical inquiry); participation in academic conferences, workshops, or seminars; academic coursework or self-directed reading, editorships or peer reviews of academic work; leadership of field trips or study abroad courses; leadership in professional organizations; and grant writing (internal or external).

With regard to an Instructors' scholarly activities, no Instructor of any rank is required to produce published work in their discipline. Thus, lack of published work can never be grounds for an Instructor's non-renewal, denial of promotion, or denial of merit pay. Yet ongoing scholarly engagement is an essential form of professional development for all Instructors. Instructors are expected to remain conversant in emerging scholarship in the subfields they teach.

Conduct in Accord with the Statement on Professional Ethics

Appointment and Reappointment

When determining qualifications for appointment, consideration will be given to the highest earned degree in the discipline and in all cases according to the guidelines of the Southern Association of Colleges and Schools.

All Instructors are initially appointed to the rank of Instructor I unless negotiated otherwise with their Chair/Director and Dean.

Performance Reviews

Instructors will be reviewed as follows:

- Every year: faculty annual report and merit pay evaluation
- During the spring semester of year 1: evaluation of teaching that occurred during the fall semester
- During years 2 and 4: full review during the fall semester
- After year 4: full review every five years

During the Instructor's first year, the Chair/Director and at least one other faculty member will conduct teaching observations. The Chair/Director will produce a written summary of these observations and share this summary with the faculty member, the department/school advisory committee, and the Dean no later than March 1.

The reviews conducted during the Instructor's second and fourth years, and every five years thereafter, should follow the same calendar and guidelines as those stipulated for tenure-track faculty. These reviews should be conducted by a group

of faculty that includes one Instructor. In departments/schools with more than two Instructors, the Chair/Director and advisory committee must determine a procedure for selecting one Instructor (by election or appointment) to serve in this capacity. In departments/schools with only one Instructor, that Instructor may request the selection of an Instructor outside the department/school to serve in this role. In that case, the Chair/Director and advisory committee must confer with the Dean about the selection.

Non-renewal procedure

The Provost must give written notice of non-renewal in advance of the expiration of Instructors' appointments as follows:

- no later than March 1 of the academic year in which the appointment expires for faculty members who hold the rank of Instructor I;
- at least 12 months before the expiration of an appointment for faculty members who hold the rank of Instructor II or Senior Instructor.

Promotion

Instructors may seek promotions in rank, but neither promotion nor pursuit of promotion is required for continued employment. Instructors whose applications for promotion are denied shall retain their current ranks and may reapply for promotion in the future.

The decision to apply for promotion rests with the Instructor, not with the Chair/Director or advisory committee.

The promotion process for Instructors mirrors the promotion procedures for tenured and tenure-track faculty specified in the *Handbook for TCU Faculty and Staff*, with the following exception. When an Instructor stands for promotion, the Dean will appoint one Instructor to serve as an ad hoc member of the college advisory committee when the committee is considering the promotion of an Instructor.

Instructor I

An Instructor I is expected to demonstrate excellence in teaching and ongoing professional development.

Promotion to Instructor II

Primary requirements for promotion to Instructor II:

- As a general rule, five years of service as Instructor I (or equivalent)
- Demonstrated teaching excellence
- Sustained growth as a teacher of one's discipline
- Additional considerations for promotion may include but are not limited to:
 - Effective student engagement.
 - Active service to the TCU community.

Instructor II

An Instructor II is expected to demonstrate sustained excellence in teaching, ongoing professional development, active service to the TCU community (including one's own department/school), and effective student engagement.

Promotion to Senior Instructor

Primary requirements for promotion to Senior Instructor:

- As a general rule, five years of service as Instructor II
- Demonstrated teaching excellence
- Sustained growth as a teacher of one's discipline
- Effective student engagement
- Active service to the TCU community

Additional considerations for promotion may include but are not limited to:

- Ongoing professional development
- Service to the community and profession
- Particular attention will be paid to achievements since promotion to Instructor II.

Senior Instructor

By their academic accomplishments, reputation, and leadership as teachers and university citizens, Senior Instructors will represent the best character of Texas Christian University. A Senior Instructor is expected to act as a leader within the TCU community and to demonstrate a sustained commitment to teaching, professional development, service, and student engagement.

The faculty member under review shall submit an electronic dossier including:

- A self-evaluation addressing review criteria including:
 - A. Teaching
 - B. Service to the University and the profession
 - C. Advising and related activities
 - D. Professional development
 - E. Conduct in accord with the Statement on Professional Ethics 1.
- A current vita in TCU Format
 - Evidence of teaching accomplishments
 - Other relevant supporting documentation

In application for promotion, in addition to the material supplied by the instructor, the dossier must include:

- A recommendation from the Chair/Director
- A recommendation from the unit advisory committee
- Copies of all previous evaluation letters

Approved, College Advisory Committee, 17 April 2017

Approved, Chairs & Directors, 20 April 2017

Approved, College Advisory Committee, April 20, 2018

IV. A. 1. d. Procedures for Review of Non-Tenured Faculty in the Final Year of the Probationary Period

IV. A. 1. d. i. External Review Letters

During the spring semester before the final year of the probationary period, the faculty member will submit a list of potential external reviewers to the Director, a list that should consist primarily of scholars/artists in the same field with whom the candidate does not have a personal relationship and indicating the nature of the relationship for each person on the list. The Director will request the external review letters from the outside evaluators before the end of the spring semester. See Calendar and Procedures for Review of Tenure/Promotion Recommendations (IV. A. 1. e. ii.) in this handbook. The Director will add these letters to the dossier once it is submitted by the candidate.

IV. A. 1. d. ii. The Dossier*

The faculty member's dossier must include:

A cover letter highlighting achievement in meeting performance standards each of six areas of faculty responsibility: I. Teaching, II. Scholarship, creativity and its equivalents, III. Service to the University and the profession, IV. Student Interaction (including Advising), V. Professional development, VI. Conduct in accord with the Statement on Professional Ethics. The criteria for each area of evaluation will be those described in the Review Criteria Documents (See IV. A. 3 of this handbook.) The faculty member under review should be mindful that this letter will be read and assessed by faculty who are not specialists in the same field and should thus make every effort to clearly explain the character and significance of major professional accomplishments, particularly in terms of teaching and scholarship/creative activity;

All Annual Reports filed during the probationary period.

A syllabus for each course taught during the probationary period;

All Student Perception of Teaching (SPOT) forms with numerical summaries received during the probationary period;

Peer classroom observations for each semester of the probationary period;
and

A current vita in the TCU vita format.

At the faculty member's discretion, other relevant support materials such as additional letters of support, a teaching portfolio, examples of class assignments, student letters, copies of publications for committee review, and the like.

*After the tenure decision has been made, all materials considered during the process must be forwarded to the office of the Provost and Vice Chancellor for Academic Affairs for archiving. Faculty should keep this in mind when preparing materials, as all items submitted will be retained by the University; nothing will be returned to them.

IV. A. 1. d. iii. The Review Process

The tenured faculty and Director will independently review the materials submitted by non-tenured faculty members. The University, College, and School criteria statements, as appropriate, shall form the basis of the review regarding recommendations for tenure/promotion. A written recommendation will be made by the tenured faculty to the Director.

The Director will issue a written progress report to all non-tenured faculty who are in at least their second year with copies to the Dean and to the Provost and Vice Chancellor for Academic Affairs. The University, College of Fine Arts/School of Art criteria statements, as appropriate, shall form the basis of review regarding progress toward tenure. This letter is to be sent even if a decision is to be made on tenure this year.

The Director will meet with the School of Art Advisory Committee and will present a written recommendation for tenure/promotion along with supporting evidence.

The School Advisory Committee will submit in writing its independent judgment of the recommendation to the Director.

The Director will forward a written recommendation and supporting evidence to the Dean of the College of Fine Arts.

The Dean will meet with the College of Fine Arts Advisory Committee and will present a written recommendation on tenure and/or promotion along with supporting evidence.

The Dean will submit a written recommendation and appropriate supporting materials to the Provost and Vice Chancellor for Academic Affairs.

IV. A. 1. d. iv. Procedures for Preparation of Recommendation for Tenure and Promotion

It is important that the recommendations be as detailed and current as possible because they are the basis on which decisions are made by various University administrators and committees. The faculty member is responsible for the

preparation of the vita and supporting materials and must attest to its completeness prior to submission. After the tenure decision has been made, all materials considered during the process must be forwarded to the office of the Provost and Vice Chancellor for Academic Affairs for archiving. Faculty should keep this in mind when preparing materials that all items submitted will be retained by the University; nothing will be returned to them. Please put the tenure packets in the following order.

The items listed below must be addressed in a formal memorandum sent to the Provost and Vice Chancellor for Academic Affairs. A separate memorandum must be submitted for each person.

College of Fine Arts Dean's final recommendation, which includes the judgment of the School of Art or College advisory committee and makes specific recommendation of action to be taken.

College of Fine Arts Advisory Committee Recommendation (or early reference to it in Dean's letter)

School of Art Tenured Faculty Advisory Committee (or early reference to it in Dean's letter).

School of Art Director's Evaluation, which is to include:

Evaluation of effectiveness as a teacher. Include information such as student evaluation, teaching loads and level, new course development, teaching strategies developed, effectiveness on graduate committees; Evaluation of achievement as a scholar or artist. Include among other information a discussion of the quantity and/or quality issue of the work and comments on the reputability of journals and other publications as well as the reputability of other outlets of creative and/or professional activity;

Evaluation of the faculty member's (a) service to the institution and profession, (b) involvement and effectiveness as an academic advisor, and (c) activities related to continued professional development;

Annual Tenure and Promotion Review Letters; and

External review letters, which include assessment of scholarship or creativity.

The candidate's personal letter.

List of all available additional materials for review. Materials to be maintained in the office of the Dean of the College of Fine Arts.

All packets are to be scanned and sent electronically to the Provost and Vice Chancellor for Academic Affairs.

IV. A. 1. e. Representative Review Calendars

First-year calendars are determined by the School of Art; subsequent-year calendars are established by the Provost and Vice Chancellor for Academic Affairs. A current calendar should be requested from the Director of the School of Art.

IV. A. 1. e. i. Calendar for Review of First-Year Non-Tenured Tenure Track Faculty

Early December	<p>The Director will have initiated the collection of appropriate materials for tenure review from all first-year faculty members. The faculty member may present a cover letter addressing performance standards in six areas of faculty activity: I. Teaching, II. Scholarship, creativity and its equivalents, III. Service to the University and the profession, IV. Student Interaction (including Advising), V. Professional development, VI. Conduct in accord with the Statement on Professional Ethics.</p> <p>Each faculty member must present: a syllabus for each course taught, Student Perception of Teaching (SPOT) forms for each course, a TCU-formatted vita, and a complete Annual Report form. The faculty member may submit any other information he/she considers relevant.</p>
Mid February	<p>The faculty member will have submitted to the Director the material requested and any other information considered relevant. All packets are to be scanned and sent electronically to the Director.</p>
Late February	<p>The tenured faculty and Director will have reviewed all nontenured tenure track faculty members who are in their <u>first</u> year and issued written evaluation with copies to the Dean of the College of Fine Arts, as appropriate, and to the Provost and Vice Chancellor for Academic Affairs. The University, College, and School criteria statements, as appropriate, shall form the basis of the review.</p>
Early March	<p>The tenured faculty and the Director will have reviewed all non-tenured faculty members who are in their first year and issued to each a written evaluation (see III. B. 1.g. Tenured Faculty Committee).</p>

IV. A. 1. e. ii. Calendar for Review in Subsequent Years

Mid September	The Director of the School of Art will have initiated the collection of appropriate materials for tenure and/or promotion review from all appropriate faculty in his/her department. The faculty member may submit any other information considered relevant by the faculty member.
Early October	The faculty member will have submitted electronically the materials requested and any other information considered relevant to the Director.
Mid October	The tenured faculty and Director will have reviewed the materials submitted by nontenured tenure track faculty members. The University, College of Fine Arts/School of Art criteria statements, as appropriate, shall form the basis of review regarding progress toward tenure. For faculty in their final probationary year, a written recommendation to grant or withhold tenure will have been made by the tenured faculty to the Director.
Mid October	The Director will have issued a written tenure progress report to all non-tenured tenure track faculty who are in at least their second year with copies to the Dean of the College of Fine Arts and to the Provost and Vice Chancellor for Academic Affairs. The University, College and School criteria statements, as appropriate, shall form the basis of review regarding progress toward tenure. In the year in which the tenure decision is made, the written tenure progress report for the last year will be incorporated in the written recommendation to grant or withhold tenure.
Late October	The Director will have met with the School of Art Advisory Committee and will have presented written recommendations for tenure/promotion along with supporting evidence.
Early November	The School of Art Advisory Committee will have submitted in writing its judgment of the tenure/promotion recommendations to the Director.
Mid November	The Director will have forwarded written recommendations on tenure/promotion and supporting evidence to the Dean of the College of Fine Arts.
Early December	The Dean will have met with the College of Fine Arts Advisory Committee and will have presented written

recommendations on tenure/promotion along with supporting evidence.

Mid January	The College of Fine Arts Advisory Committee will have reported in writing its judgment of the tenure/promotion recommendations to the Dean.
Early February	The Dean will have conferred with the Director of the School of Art and forwarded written recommendations on tenure/ promotion and supporting evidence to the Provost and Vice Chancellor for Academic Affairs.
Early February	The Provost and Vice Chancellor for Academic Affairs will have sent written recommendations on tenure/promotion along with supporting evidence to the University Advisory Committee.
Early March	The University Advisory Committee will have reported in writing its judgment of the tenure/promotion recommendations to the Provost and Vice Chancellor for Academic Affairs.
Mid March	The Provost and Vice Chancellor for Academic Affairs will have conferred with the Dean and forwarded written recommendations of tenure/promotion and supporting evidence to the Chancellor.
Late March	TCU Board of Trustees meeting.

IV. A. 2. Review of Tenured Faculty

IV. A. 2. a. Procedures for Post-Tenure Review

Generally, the performance of each tenured faculty member will be reviewed every five years. The goal of this evaluation process is to assess each tenured faculty member's success in meeting satisfactory performance standards in six areas of faculty responsibility: I. Teaching, II. Scholarship, creativity and its equivalents, III. Service to the University and the profession, IV. Student Interaction (including Advising), V. Professional development, VI. Conduct in accord with the Statement on Professional Ethics. The criteria for each area of evaluation will be those described in the Review Criteria Documents (IV. A. 3. in this handbook).

Faculty members are to be evaluated on their performance of normal academic activities and not on administrative responsibilities. Those with part-time administrative assignments will be evaluated on their faculty performance in proportion to their administrative assignments.

The evaluation may provide constructive suggestions to faculty members about ways to improve performance. Part of the evaluation includes assessments of a goals statement for the next five-year period.

Although this document may be altered at any time by majority vote of School of Art faculty members, it must be reviewed and positive action taken to retain it at least every five years, effective from the date of School of Art approval of the document.

IV. A. 2. a. i. The Dossier

Professors being reviewed will submit a dossier containing:

A cover letter/self-assessment highlighting achievement, in meeting performance standards in each of six areas of faculty responsibility: I. Teaching, II. Scholarship, creativity and its equivalents, III. Service to the University and the profession, IV. Student Interaction (including Advising), V. Professional development, VI. Conduct in accord with the Statement on Professional Ethics; as well as goals, and planned activities for the upcoming five-year period. The criteria for each area of evaluation will be those described in the Review Criteria Documents, IV.A.3. in this handbook.

Peer classroom observations (in the preceding semester).

A current vita in the TCU vita format.

Faculty members may submit any other information they consider relevant.

IV. A. 2. a. ii. The Review Process

Generally, the performance of each tenured faculty member will be reviewed every five years. If a faculty member due for five-year evaluation was on leave in the previous year or is on leave in the current year, the evaluation may be postponed one year. The schedule will be reviewed annually and amended to conform with the circumstances of staffing. The Director of the School of Art will initiate the review process. The review will be for the last five calendar years including the year of the review. The review process will be initiated during the fall semester each year:

Sometime in the fall semester prior to the commencement of the review, an orientation to the purpose and procedures of the review process shall be conducted by the Director. A review panel chair will be elected at this meeting and the names of the professors under review will be announced

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by the Director.

The review will occur in the spring semester. A calendar issued annually by the review panel chair will establish deadline dates and outline the sequence of procedures governing the review.

The review may be conducted by all tenured faculty members, but at least a quorum consisting of a majority of tenured faculty members not under review must be present for all review sessions. The faculty members under review will not serve as reviewers during the year they are being evaluated. The Director is not a member of the review panel and does not participate in the review meetings (except for the one indicated below).

The faculty members being evaluated may meet with the review panel to discuss their dossiers, answer questions, and present additional information. The Director shall be invited to this part of the meeting.

Review panel members shall hold in confidence all information they examine or discuss.

The criteria for each area of evaluation will be those described in the College of Fine Arts' *General Criteria for Faculty Appointment, Reappointment, Promotion, Tenure, and Merit Increase and Addendum*.

The review panel will provide the Director a written peer evaluation of the faculty member's performance during the preceding five years relative to the six stated criteria and to any goals established in previous reviews. The Director will then write an evaluation for the same time period and forward both evaluations to the faculty member.

Faculty members who accept their evaluations must write the Director a letter stating their consent before these evaluations can be sent to the Dean of the College of Fine Arts. Upon receiving this letter, the Director will transmit the evaluations, the self-assessment, and the Faculty Development Plan to the Dean.

Professors who disagree with one or both evaluations may submit a written proposal to revise the evaluation(s) to the Director and to the chair of the review panel. If the proposed revisions are accepted, the evaluation(s) will be amended accordingly and will become the official evaluation. The unamended evaluation(s) will be deleted from the professor's personnel file and destroyed. The faculty members who accept the amended evaluation(s) must write the Director a letter stating their consent before these evaluations can be sent to the Dean. Upon receiving this letter, the Director will transmit the evaluations, the self-assessment, and the goals statement to the Dean.

If either the Director or the review panel does not accept a proposed revision of the evaluation(s) the professor may request a meeting with the review panel and/or the Director to explain his/her position. If the proposed revision is still not accepted by the review panel or the Director, the evaluations by the panel and the Director, the professor's rebuttal letter, the self-assessment, and the goals statement will be sent forward to the Dean as the official evaluation. Both evaluations, the self-assessment, and the goals statement shall become part of the professor's personnel file and as such, are accessible to the faculty member. Other materials will be returned to the faculty member at the completion of the review process.

IV. A. 2. b. Review of the Director

The School Advisory Committee will provide a written peer evaluation of the Director's academic activities. The Director's performance during the preceding five years relative to the six stated criteria and to any goals established in previous reviews will be weighed. A review from an administrative viewpoint will not be conducted. The evaluation will be forwarded to the Director.

A Director under review who accepts his/her evaluation must write the review committee chair a letter stating his/her consent before the review chair will send the evaluation, the self-assessment, and the goals statement to the Dean of the College of Fine Arts.

A Director who disagrees with his/her evaluation may submit a written proposal to revise the evaluation to the chair of the review panel. If this proposed revision is accepted, the evaluation will be amended accordingly and will become the official evaluation. The un-amended evaluation will be deleted from the chair's personnel file and destroyed. The Director who accepts the amended evaluation must write the review committee chair a letter stating his/her consent before the evaluation, the self-assessment, and the goals statement can be sent to the Dean.

If the review panel does not accept the proposed revision of the evaluation, the Director under review may request a meeting with the panel to explain his/her position. If the proposed revision is still not accepted by the review panel, the evaluations by the panel, the Director's rebuttal letter, the self-assessment, and the goals statement will be sent forward to the Dean as the official evaluation.

All documents forwarded by the review panel chair to the Dean will be reviewed and forwarded to the Provost and Vice Chancellor for Academic Affairs.

The evaluation, the self-assessment, and the goals statement shall become part of the Director's personnel file and as such, are accessible to the Director. Other materials will be returned to the Director at the completion of the review process.

IV. A. 2. c. Calendar for Post-Tenure Review and Review of the Director

The calendar is set by the review panel on a yearly basis, as needed.

IV. A. 3. Review Criteria Documents

The following review criteria apply to all faculty members under review.

IV. A. 3. a. University Document

See the *Handbook for TCU Faculty and Staff* (<http://www.tcu.edu/files/Faculty-Staff-Handbook.pdf>), under Faculty Appointment, Reappointment and Promotion Policy, Section III. Professional Review and Development of Tenured Faculty.

IV. A. 3. b. College of Fine Arts Document

See *College of Fine Arts: General Criteria on Faculty Appointment, Reappointment, Promotion, Tenure & Merit Increases, Revised and approved by the College Advisory Committee, March 2014* (College of Fine Arts website).

IV. A. 3. c. School of Art Review Document (*School of Art, Addendum to the College of Fine Arts Criteria for Faculty Appointment, Reappointment, Promotion, Tenure, and Merit Increase, Revised 2014*)

This document duplicates, in large measure, the *College of Fine Arts: General Criteria on Faculty Appointment, Reappointment, Promotion, Tenure, and Merit Increase*. This School of Art document does, however, augment and clarify the College statement in terms appropriate for the Art Education, Art History, and Studio Art programs. Its aim is to make faculty members aware of the criteria employed in their evaluations. Faculty members who join the School as assistant professors in tenure-track positions normally will be considered simultaneously for both tenure and promotion to associate professor. The *Handbook for TCU Faculty and Staff* (<http://www.tcu.edu/files/Faculty-Staff-Handbook.pdf>) 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. Documents can be found on the website of the TCU Provost and Vice Chancellor for Academic Affairs. Each faculty member is evaluated in terms of her/his achievement in the following categories:

I. Teaching

II. Scholarship, Creativity and its Equivalents

III. Service to the University and the Profession

IV. Student Interaction (including Advising)

V. Professional Development

VI. 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 School is mindful of the nature of the specific program—Art Education, Art History, 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 TCU Faculty and Staff* (<http://www.tcu.edu/files/Faculty-Staff-Handbook.pdf>).

I. TEACHING

Teaching and scholarship are the central considerations in reappointment and promotion. 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, self and the Director of the School of Art.

Student evaluation must include Student Perception of Teaching reports. It may also include:

Other verbal/written comment from students regarding the professor's teaching;

Evidence that the professor's teaching is related to subsequent student employment/job performance;

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

Evidence that the professor's teaching is related to students' success in exhibiting and receiving awards for creativity.

Evaluation of teaching may also include:

Review of relevant sections of the dossier;

Classroom/studio activity;

Currency in area of specialization reflected in teaching practices; and

Comments by colleagues outside of the school 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, which 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:

Number of different courses taught;

Level of teaching responsibilities (undergraduate, graduate, or both);

New course preparations; and

Relationship of courses taught to departmental degree programs

Director of School of Art evaluation may include:

Review of relevant sections of the dossier;

Classroom/studio activity;

Currency in area of specialization reflected in teaching practices;

Comments by colleagues outside of the school 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; and

Recommendation by the tenured faculty.

II. 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 School of Art divisions engage in this area in various ways, each division has unique expectations and requirements.

A. 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 School of Art's tenured faculty, by the end of her/his first year at TCU.

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 school 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:

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;

Magnitude of the individual project based on evidence submitted by the faculty member; and

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:

Books and books chapters;

Refereed journals, professional publications, and electronic

publishing/on-line publications (where a professional editorial process has occurred);

Exhibition catalogues (e.g., essays, catalogue entries);

Presentations at professional meetings and scholarly symposia; and

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.

B. 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 Art History division 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 Art History division 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 division 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:

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 (print and/or online) is cited by other authors; (c) successful peer review of the faculty member's works, as evidenced by peer-reviewed publications; (d) reviews of published books in professional journals or other authoritative publications;

Magnitude of the individual project based on evidence submitted

by the faculty member; and

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:

Books and book chapters;

Refereed journals, professional publications, and electronic publishing/on-line publications (where a professional editorial process has occurred);

Exhibition catalogues (e.g., essays, catalogue entries);

Presentations at professional meetings and scholarly symposia; and

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.

C. Studio Art

Creativity usually takes precedence over scholarship in this division. 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 School of Art expects that studio faculty members shall maintain an ongoing record of public exhibitions in museums, university galleries, commercial galleries, and in other exhibition spaces, for example: pop-up exhibitions, art fairs, performances, digital exhibition venues, film festivals, and guerilla artworks. Given the fluid nature of online and alternative exhibitions, the faculty member must provide an adequate report of these events or projects.

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:

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;

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;

The relative reputation of a gallery or institution, including digital venues 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;

Invitational exhibitions, particularly those which 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;

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;

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 handworking. 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 their work;

Studio faculty members are expected to continually create new works;

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;

Other indications of professional achievement may include artist grants or fellowships received, collections, 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;

Professional distinction may be indicated by artist-in-residence awards or invitations, visiting artist invitations, or invitations to serve as a juror or panelist to 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;

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.

III. Service to the University and to the Profession

Service to the university and to the profession are integral aspects 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:

- Committee memberships;
- Committees chaired;
- Time devoted to committee meetings;
- Scope and complexity of given committee assignment;
- Contribution to professional meetings;
- Contribution to community activity(ies);
- Conducting clinics, workshops;
- Jurying exhibitions;

Consulting or editorial services;

Lecture or speaking invitations;

Appearances before arts and other appropriate associations;

Participation on boards of directors;

Recruitment efforts at the graduate and/or undergraduate levels; and

Other accepted responsibilities of a service nature within the University, profession, or community.

IV. Student Interaction (including Advising)

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 College. 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;

Number of advisees; and

Amount of time spent not only at scheduled advising periods, but also spent in informal advising throughout the academic year.

The 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.

V. 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:

- Accumulation of continuing education credits;
- Receipt of research and faculty development grants;
- Receipt of post-doctoral fellowships;
- Attendance at professional meetings and workshops; and
- Other evidence submitted by the faculty member.

VI. Conduct in Accord with the Statement on Professional Ethics

See Faculty Appointment, Reappointment and Promotion in the *Handbook for TCU Faculty and Staff* (<http://www.tcu.edu/files/Faculty-Staff-Handbook.pdf>)

IV. A. 3. d. Weighting

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

IV. A. 3. e. Criteria Review

Although this document may be altered at any time by majority vote of the School of Art Assembly, it must be reviewed and positive action taken to retain it at least every three years, effective from the date of University approval of the document.

IV. A. 4. Faculty and Staff Files and Complaints

Policy on Faculty and Staff Files and Complaints

The School of Art adheres to the University's policy on access to records (see *Handbook for TCU Faculty and University Staff* (see <http://www.tcu.edu/files/>

Faculty-Staff-Handbook.pdf; Faculty Appointment, Reappointment and Promotion Policy, Section IV): "All documents related to the appointment, reappointment and promotion process are part of the faculty member's personnel file and are accessible to that person according to State and Federal law." Although the official faculty personnel files are maintained in the Provost and Vice Chancellor for Academic Affairs' office, the School of Art does maintain a file for each faculty and staff member, which is accessible to that faculty/staff member. Faculty or staff who wish to view their school files should contact the Director of the School of Art.

The School further adopts the following policies:

All additions to faculty and staff files must be signed and dated. Faculty and staff will be informed by the Director of Art of anything negative being added to their files. He or she may then write a rebuttal, which will be attached and included in the file.

A faculty or staff member may petition to have documents removed from his/her file by writing the Director. If the Director agrees with the request the item will be removed and destroyed. If the Director does not agree, the faculty/staff member may petition the School of Art Advisory Committee to review the request. The decision of the Advisory Committee is final.

A staff or faculty member who receives a complaint about a colleague (from a student, faculty member or anyone else) should encourage the complaining party to speak directly to the colleague in question. If this does not lead to a satisfactory resolution, the person complaining should be directed to report the complaint to the Director. Upon receiving this complaint, the Director will consult with the implicated party as soon as possible.

IV. B. Director of the School of Art

IV. B. 1. Administrative Responsibilities:

Guide the decision-making process to insure the goals and objectives of the School of Art are appropriate and properly implemented;

Regularly assess the quality of all academic programs and exhibitions;

Oversee the Art Galleries at TCU and seek grants and contributions to maintain the gallery program;

Support and promote the several programs in Art Education, Art History, and Studio

Art;

Evaluate faculty and staff for promotion and tenure in consultation with appropriate advisory committee;

Evaluate faculty and staff for merit salary increases;

Assist in the recruitment of students and in the recruitment and selection of faculty and staff;

Assign faculty workloads equitably and in consultation with each faculty member;

Maintain open communication with faculty, staff, and students;

Prepare budgets, schedules and copy for catalogs and promotional brochures as requested;

Oversee the School's budget to insure proper budgetary control;

Administer the School's facilities and maintain equipment and other school properties;

Keep informed on University policy and communicate this information to faculty and staff;

Represent the School to the administration;

Represent the School to its several publics on campus and in the community; and

Safeguard the interest of students, faculty, and staff.

Provide academic leadership for all instructional and creative/scholarly activities;

IV. B. 2. Selection Process of the Director of the School of Art

The following elective process shall be followed by the School of Art in selecting a candidate for the Director, to be recommended to the Dean of the College of Fine Arts. The Director is appointed by the Provost and Vice Chancellor for Academic Affairs, upon the recommendation of the Dean of the College of Fine Arts.

IV. B. 2. a. Term of the Director

The Director will be selected for a three-year term. He/she may be elected for additional three-year terms.

IV. B. 2. b. Eligibility

All full-time, tenured faculty members of the School of Art shall be eligible for election. Faculty on leave from the University shall be eligible, provided they will return to campus prior to the beginning of their term as Director. Individuals recruited from outside the School or University may also be eligible.

IV. B. 2. c. Procedures

An electoral committee of three full-time faculty members will conduct the election. This committee will be elected at the first faculty meeting in the spring semester in the election year. The election will be held in March of the final year of the Director's term after the annual evaluation of the Director. The Director-elect will assume office as early as possible following the spring semester. However, elections may be held at any time to fill an early vacancy, with the Director-elect assuming office at the earliest possible convenience.

Faculty members not wishing to be considered for the Director position must notify the electoral committee in writing. Otherwise the names of all eligible faculty will be placed on the ballot.

All the candidates whose names appear on the ballot will be asked to submit a statement of goals and direction for the School of Art.

Under certain circumstances (e.g., faculty vacancy, retirement, etc.), the option of "Search Outside" will also appear on the ballot.

The date of the election shall be announced to all faculty eligible to vote, at least four weeks prior to the actual vote.

All full-time faculty in the School shall be eligible to vote, including those on leave at the time of the balloting.

All voting shall be conducted by sealed, secret ballot. The ballot will include only the names of faculty members willing and eligible to serve as Director. The ballot shall be delivered to each faculty member eligible to vote. The sealed ballot shall be returned to a specified location by a specified date. The candidate who receives a simple majority of votes cast shall be considered elected.

IV. B. 3. Resignation or Removal of Director

Upon the resignation of a Director or receipt of a petition for removal including the signatures of a majority of the faculty of the School of Art, the Dean of the College of Fine Arts will be requested to authorize a new election within 30 days.

The new Director will assume office, on an interim basis, at the earliest possible convenience for the remainder of the academic year. The regular three-year term of

office shall then commence at the beginning of the fall semester of the following academic year.

IV. B. 3. a. Petition for Removal

The petition for removal shall be presented to the School of Art Advisory Committee and shall include the reasons for removal and any documentation. It must be signed by a simple majority of the full-time faculty in the School of Art. The Director will be given one week to respond in writing. The petition and the chair's response will be circulated by the School Advisory Committee to all full-time faculty. After evaluating his/her response the complete faculty will receive a final secret ballot. A vote of no confidence by a two-thirds majority of the full-time faculty will be forwarded to the Dean with a request for an election for a new Director.

IV. B. 4. Annual Review of Director

Every third year, the Dean evaluates the Director. (Upon recommendation by the Dean, the Director is appointed by the Provost and Vice Chancellor for Academic Affairs.)

In the first and second years of the director's three-year appointment, the School of Art full-time faculty, instructors, and staff will vote whether they deem a review necessary/not necessary. Faculty or staff on leave will not participate in the evaluation.

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Each year in September, the Advisory Committee will call the vote October 15th the Advisory Committee will communicate to the director whether a review is necessary/not necessary. In the event of a review the following procedures will apply:

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The Director will be reviewed in their role as administrator of the department, by all School of Art full-time faculty, university staff and administrative assistant, each March.

The purpose of this review is one of communication. It allows the faculty and staff to communicate their perceptions of the Director's performance and to provide information the Director may use to improve his/her performance.

At least one week prior to the initiation of the review, the Director will submit a self-evaluation to the School of Art Advisory Committee, who will distribute the self-evaluation along with the questionnaire to faculty and staff.

The review shall be administered by the School Advisory Committee and shall be conducted by anonymous questionnaire.

The unedited results of the questionnaire, including narrative comments, shall be

compiled and typed by a disinterested person. The results will be presented to the full-time faculty, university staff, and administrative assistant of the School at a meeting in which the Director is not present. Previous evaluations may be used to determine trends, including areas of strengths and areas of perceived weakness. The School Advisory Committee will prepare a final report that summarizes the review including input from faculty, University staff, and administrative assistant at the meeting as well as trends noted from previous reviews. This report as well as unedited results of the questionnaire, including narrative comments, will be forwarded to the Director.

The School Advisory Committee chair will keep a copy of each annual review of the Director (report and questionnaire, including narrative comments). These copies should be transferred to the new School Advisory Committee chair at the beginning of the next year. All other copies, including digital ones, of the review (except Director's copy) must be destroyed. When the Director is no longer Director of the School of Art, the Advisory Committee's copies of the chair's review(s) must be destroyed.

IV. B. 5. Questionnaire for Annual Evaluation of Director

The questionnaire for the Director's annual evaluation is generated by the College of Fine Arts Dean's office and distributed to the faculty.

IV. C. Other Faculty

Lecturer: Faculty appointed for a specified period of service (usually one year or one semester).

Non-Tenure Track Instructor: Commonly assigned to persons holding appointments who lack the appropriate terminal academic credentials. The appointment is renewable and continuation in the position is contingent upon successful performance in the areas of teaching, professional service, advising and related activities, and continuing professional development.

Tenure-Track Instructor: Tenurable with evaluation based upon the following criteria: teaching, service to the University and the profession, advising and related activities, and professional development and professional ethics.

Part-Time Faculty: Individuals not employed full-time who are responsible for instructional activities; may hold a continuing appointment, a specified period appointment, or be appointed on a course-by-course basis.

Adjunct Faculty: Faculty appointed on a course-by-course basis. The Adjunct Faculty title may be conferred on those persons with appropriate academic credentials and/or experience who serve as resource persons or teach courses.

Postdoctoral Appointees: Individuals who hold either a research or professional doctorate

and who are awarded appointments of a temporary nature for continued education and research experience.

Emeritus Faculty: Retiring candidates usually will have held permanent tenure, have been associated with TCU for at least 10 years and have contributed meritorious service to the University. Persons holding this title are accorded full faculty status.

IV. C. 1. Guidelines for (Re) Appointment of Part-Time/Adjunct Faculty

All applications must go through Human Resources. See the Provost and Vice Chancellor for Academic Affairs website for more information.

IV. D. Staff

IV. D. 1. Administrative Assistant

The School of Art Administrative Assistant provides administrative support by coordinating activities, supporting programs, facilitating School of Art objectives, and assisting the Director, faculty, staff, and students.

IV. D. 2. Visual Resources Librarian

The School of Art's staff include two 50%-time visual resources librarians to manage the Visual Resources Library used by School of Art, and University, faculty in classroom instruction.

IV. D. 3. Art Galleries at TCU

The Director of the Art Galleries at TCU administers all aspects of TCU's University Art Galleries, in coordination with the Gallery Committee of assigned faculty advisors, and reports to the Director of the School of Art.

The Gallery Manager assists the Director of the Art Galleries at TCU with all aspects of the galleries, including preparation and presentation of exhibitions and programming, as well as managing the gallery office, communications and graduate student assistants.

IV. D. 4. Technicians

Currently the School of Art employs no technician.

IV. D. 5. Work Study Students

TCU participates in Federal and State-funded programs that provide jobs to students who choose to work and earn part of their educational expenses. To learn more about these programs, please contact the Office of Scholarships and Student Financial Aid in

Sadler Hall.

IV. E. Nominating Procedures

IV. E. 1. Graduate Faculty Status

All nominees for Graduate Faculty or Associate Graduate Faculty status from the School of Art must fulfill the requirements for Graduate Status outlined in the *Handbook for TCU Faculty and Staff* (<http://www.tcu.edu/files/Faculty-Staff-Handbook.pdf>). The criteria for membership are clearly outlined in this document. The Master of Fine Arts degree is the terminal degree in Studio Art. Associate Graduate Faculty nominees are required to fulfill the same requirements for graduate faculty status as full-time tenured faculty.

Graduate Faculty status is optional for Art History and Studio Art faculty unless it is required in their job description.

Graduate Faculty appointments are for a period of six years for tenured and tenure track faculty.

IV. E. 1. a. Nomination Process

The School of Art Director will initiate the nomination by requesting the professional record from the faculty member. Upon full-time tenure track appointment to TCU, an individual will immediately be nominated for graduate status. The faculty member will provide the evidence of creative activity or scholarship in TCU vita form and a letter of application that highlights his/her accomplishments. The Director's recommendation, including a statement identifying the basis for his/her review and approval, will be forwarded to the Dean of the College of Fine Arts. When the nominee is the Director, the School of Art Advisory Committee will write the supporting letter and forward it to the Dean.

Associate Graduate Faculty are nominated to the Graduate Faculty by the Director upon request by the Coordinator of the division major.

If the Director does not support the nomination of a full-time tenured or tenure track faculty member for graduate status, the faculty member may seek support, in the form of a nomination letter, from any tenured faculty member or members within the School of Art. The nomination letter with all forms and TCU vita will be forwarded to the Dean of the College of Fine Arts.

IV. E. 2. Awards: Chancellor's Award for Distinguished Achievement as a Creative Teacher and Scholar, Dean's Teaching Award, Dean's Research and Creativity Award

IV. E. 2. a. School of Art Procedures for Chancellor's Award, Dean's Teaching Award, and Dean's Research and Creativity Award

Faculty who have served five or more years are eligible for this award.

At the beginning of the fall semester, the Director of the School of Art is to circulate a list of faculty members eligible for the award to the eligible department faculty. Those who do not wish to be considered for the award shall eliminate their names from the list (and return the list to the School of Art administrative assistant).

In a timely manner, this list shall be returned to the Director who will notify those who have asked to be considered to make their vita and/or additional support material available to the faculty. A balloting will take place in a timely manner; balloting will be confidential and supervised by the School of Art administrative assistant. Those eligible for voting shall be full-time faculty members. One name will be selected from balloting process. If a run-off process is necessary it will be conducted in a timely manner. Nominee and any affiliated faculty will assist the Director in writing a cover letter.

IV. E. 3. Cecil H. and Ida Green Honors Chair

The purpose of the Green Honors Chair is to bring distinguished scholars, scientists, writers and other career persons to the TCU campus for short visits. The distinguished visitor should provide new ideas and stimulation for faculty and students alike while at the same time, nurturing "town and gown" relations with the community.

Due to Green Honors Chair funding provisions, each school/department (with the exception of Brite Divinity School and the Religion Department) is eligible for consideration for a Green Honors Chair appointment once every three years. Because of budget limitations not all eligible units will be awarded funding for a Green Honors Chair appointment. Those eligible units not awarded a Green Honors Chair appointment will be allowed to resubmit their nomination the next year. If unsuccessful on the subsequent attempt, the school/department will next be eligible for a nomination as per the regular three-year schedule. Within the School of Art, the Green Honors Chair nomination will rotate through the divisions (Art Education, Art History, and Art Studio) every three years.

IV. E. 3. a. Selection Process

At least one year prior to an academic unit's eligibility for a Green Honors Chair appointment, the unit should begin the process of identifying distinguished individuals who would meet the program's purposes and who might be receptive to our invitation.

A current, detailed resume for each individual should be procured as soon as possible. If a resume is not available, the unit is expected to assemble materials that will address the qualifications of each individual to be considered.

The nomination(s), including the proposed duration of each individual's visit and the accompanying resume, should be submitted to the dean when requested. The dean will review the nomination(s), deleting any which is not consistent with the purpose of the Green Honors Chair program, and forward the nomination(s) to the Provost for consideration.

The Provost and Vice Chancellor for Academic Affairs, in consultation with the Associate/Assistant Provosts and the academic Deans, will review all Green Honors Chair recommendations. The Provost will issue formal invitations to the nominees as approved.

IV. E. 3. b. Expectations

Green Honors Chair holders are expected to be distinguished and most often nationally known scholars, scientists, writers and other career persons.

The length of an individual's visit to campus will usually not be less than two days and may be up to one semester. In most cases, however, individuals distinguished enough to merit an invitation probably will not be available for an appointment as long as a semester.

While on campus, a Green Honors Chair holder is expected to perform customary functions (i.e., meet with departmental faculty members and students, conduct departmental seminars, etc.). Hopefully, the individual will be scheduled for additional activities such as: a lecture open to off-campus professionals, participation in a "Faculty Colloquium," meeting with faculty from other units who have related research interests as well as University administrators, and other professional endeavors consistent with the purpose of this program.

A final report from the unit must be submitted to the Provost by June 30 of the academic year in which a Green Honors Chair holder was in residence on the TCU campus. This report should include the dates on which the chair holder was on campus, the nature of the contribution (lectures, recitals, performances, etc.), topic, and approximate size and composition of audience(s) (all TCU participants, non-TCU professionals, general public, etc.). The report should include a brief critique of the Green Honors Chair holder's visit to the campus.

IV. E. 3. c. Expenses

Green Honors Chair holders may be offered an honorarium of up to a maximum of \$5,000 for a multi-day (week) visit. Deans will be responsible for working with eligible units in determining the appropriate honorarium and length of visit for a potential Green Chair holder prior to an initial contact with that individual.

Green Honors Chair holders will be provided reimbursement for travel expenses (first-class airfare may be offered with prior permission) to and from

campus. A condominium or hotel accommodation will be provided by the University during their visit. The Office of the Provost will provide guidance to the respective unit concerning reimbursement for travel, lodging, meals, and entertainment/miscellaneous expenses for Green Honors Chair holders.

Host schools/departments will be allocated \$1000 for entertainment and miscellaneous expenses for a Green Honors Chair holder.

V. Policies and Procedures: Teaching

V. A. Student Perception of Teaching

The purpose of Student Perception of Teaching (SPOT) forms is outlined in the *Handbook for TCU Faculty and Staff* (<http://www.tcu.edu/files/Faculty-Staff-Handbook.pdf>):

Affirming that the instruction of students is the first purpose of the University and the prime responsibility of every faculty member, the University requires that all faculty members provide students in their classes with the opportunity to formally evaluate instruction in accordance with established procedures.

Such evaluation provides beneficial information to the faculty member for the continued improvement of instruction and provides one measure of a faculty member's performance for decisions concerning promotion, tenure and merit salary increases. The evaluation of all part-time and full-time faculty will occur each semester. Requests for formal course evaluations to be conducted outside of the normal course evaluation period and which are to be used for the evaluation of faculty job performance and continuation must be approved by the Chief Academic Officer.

The School of Art reviews promotion and tenure materials annually. All tenured and non-tenured faculty including adjuncts must administer the SPOTs for all classes (with four or more students) each semester. The SPOTS must be supplemented with two or more of the following evaluations for the teaching portfolio: peer teaching observations, Koehler Center for Instruction, Innovation, and Engagement assessments and/or workshop attendance, attendance at conferences or workshops related to the faculty member's area of expertise, research/publications of pedagogy, and faculty self-assessments including, but not limited to, the development of teaching portfolios and self-evaluative mechanisms such as mid-semester student evaluations.

V. B. Assigning Classrooms

Classrooms are assigned by the Director of the School of Art in coordination with members of the Scheduling Committee (consisting of the division Coordinators).

V. C. Assigning Teaching Schedule

The teaching schedule is assigned by the Director in coordination with members of the Scheduling Committee (consisting of the division Coordinators).

V. D. Syllabus Policy

A current syllabus for each course must be on file in the School of Art office. Faculty should consult TCU's Koehler Center for Instruction, Innovation, and Engagement for the most current syllabus template.

VI. Policies and Procedures: Students

VI. A. Student Exhibitions

VI. A. 1. TCU Society of Artists and Art Educators Annual Show

In conjunction with the annual scholarship review, each School of Art division appoints new members for this Society. The requirements for admission to the Society are determined by each division. It is the responsibility of the respective divisions to collect and curate the work for their show.

VI. A. 2. BFA Seniors

Both graduate and undergraduate student exhibitions take place at various times during the year in the Art Galleries at TCU. No work may be removed from exhibitions without approval. Students must claim their work at the end of each exhibition. The School of Art cannot accept responsibility for the care, storage, or distribution of student work.

ARST 40893 Senior Art Exhibition. Prerequisite: Graduating Senior in Studio Art or Art Education, or permission of instructor. Preparation of senior qualifying exhibition. All majors are required to exhibit selected work from their concentration. The successful completion of this requirement is a prerequisite to graduation.

VI. A. 3. MFA Thesis

Thesis exhibition enrollment requires admission to candidacy as a prerequisite. Actual installation of the thesis exhibition, normally in the Moudy Gallery, requires approval of the student's thesis committee. The written portion of the thesis exhibition also requires committee approval. This written portion, and the format of the permanent record of the thesis exhibition, will be determined by the committee. The written portion of the MFA requirement is to be called "Thesis Exhibition Statement" and will contain the following: 1) Title page; 2) Approval (signatures) page; 3) Index to the written portion; 4) Curriculum Vitae of the student; 5) List of illustrations (with title, media, dimensions); 6) Narration; 7) Documentation of work.

VI. B. Named Scholarships and Awards

VI. B. 1. Nordan Fine Arts Scholarship

The Nordan Fine Arts Scholarship was established in 1965 by Mr. L. A. Nordan, TCU Board of Trustees 1966-1969, and Mrs. Nordan, an honorary member of the TCU Board of Trustees 1969-1971, of San Antonio, Texas. Awards are made to students enrolled in the College of Fine Arts. In the School of Art, students eligible for the Nordan awards include BFA Art Education and BFA Studio Art majors. The Art Education and Studio Art divisions combined receive the same number of Nordan Awards annually.

VI. B. 2. Emily Guthrie Smith Scholarship

The Emily Guthrie Smith Scholarship was established in 1986 by Van Zandt Smith of Waco, Texas, and Grace S. Smith of San Francisco, California, in memory of their mother, a nationally known artist and supporter of the arts at TCU. This scholarship is awarded during the annual scholarship review to an Art Education or BFA Studio Art major whom demonstrates exceptional talent.

VI. B. 3. Samuel P. Ziegler Art Scholarship

The Samuel P. Ziegler Art Scholarship was established in 1955 by Dr. Richard J. Gonzalez and his wife, Loraine O’Gorman Gonzalez, TCU Class of 1936, of Houston, Texas, in honor of Mr. Ziegler, TCU Department of Art faculty 1917-1919 and 1925-1953. This scholarship is awarded during the annual scholarship review to an Art Education or BFA Studio Art major whom demonstrates exceptional talent.

VI. B. 4. Fine Arts Guild/Friends of Fine Arts Scholarship

The TCU Fine Arts Guild/Friends of Fine Art Scholarship was established in 1963 by the Fine Arts Guild with subsequent gifts made by the Friends of Fine Arts of the College of Fine Arts. This scholarship is awarded during the annual scholarship review to an Art Education or BFA Studio Art major whom demonstrates exceptional talent.

VI. B. 5. International Study Awards

Undergraduate International Study Awards are to assist majors in the School of Art to participate in international programs within the divisions for which TCU provides course credit. These awards are based on the information provided in students’ applications and their record of academic success. All awards are based upon merit and require submission of appropriate evidence of ability to succeed in international course work.

VI. B. 6. The Kimbell Art Foundation Graduate Art History Fund

The Kimbell Art Foundation Graduate Art History Fund endowment was established by the Kimbell Art Foundation in 2001, to fund stipends for art history graduate students.

VI. B. 8. Thistlethwaite Family Memorial Travel Grant

The Thistlethwaite Family Memorial Travel Grant was established in 2005 by Professor Mark Thistlethwaite, his family, and friends in memory of Aline and Lote Thistlethwaite. The fund enables undergraduate Studio Art and Art History majors to travel for educational purposes to museums, galleries and special exhibitions.

VI. B. 10. Suzanne S. and Kevin G. Levy Scholarship in Art History

This scholarship was endowed in 2009, through the generosity of Suzanne S. and Kevin G. Levy. Ms. Levy, a TCU graduate (B.A.'77), majored in art history. The scholarship is awarded annually to an outstanding junior or senior Art History major, as determined by academic merit and the recommendation of the TCU Art History faculty. Recipients must also meet the University's minimum criteria for receiving financial aid. The award may be renewed.

VI. B. 9. Beatrice Dunning Art and Art History Scholarship

The Beatrice Dunning Art and Art History Scholarship was established through the Dunning estate in 2007. Beatrice Dunning studied art at TCU and taught art for many years in the Fort Worth public school system. Funds from the scholarship provide financial aid to Art History graduate students

VI. C. Student Organizations

VI. C. 1. Honor Society

The School of Art Society of Artists and Art Educators was created by the faculty of in 1999 for the purpose of recognizing outstanding student talent in Art Education and Studio Art. Membership may include art scholarship holders as well as any other students deemed worthy by the faculty.

VI. C. 2. Art History Club

The Art History Club consists of Art History majors and minors, as well as graduate students, who are interested in learning more about various art-related topics and activities. The members have sponsored talks with art museum professionals, films, and museum and gallery visits. These are typically open to all students to attend.

VI. C. 3. Student Chapter TAEA

The Texas Art Education Association (TAEA) is the state professional organization

for art educators. TCU has maintained a student chapter of TAEA since 2001. Membership is voluntary and officers are elected each year. The mission of the TAEA student chapter is to provide art learning activities for children in the community through various service projects that members design and implement. The TAEA student chapter also fosters students' professional development. Members have multiple opportunities to meet and collaborate with art educators throughout Texas at local educator events and the annual state conference.

VI. C. 4. Kappa Pi Honorary Art Fraternity

The School of Art sponsors a chapter of Kappa Pi Honorary Art Fraternity. Among Kappa Pi's aims are to "uphold the highest ideals of a liberal education" and "provide a means whereby students with artistic commitment meet for the purpose of informal study and communication." Students are elected to membership, based upon meritorious work. Kappa Pi is open to all School of Art majors.

VI. C. 5. ArtOrg

Established in 2006, ArtOrg is dedicated to the TCU student-artist community. The organization promotes the documentation of work as well as exploration of exhibition opportunities. ArtOrg members show their artwork in exhibitions around the Fort Worth-Dallas metroplex, state, and country. Members work with studio art faculty and graduate students to develop an understanding of the professional art world.

VI. D. Alcohol Use Policy

Except for certain specified areas in University residence halls approved by the Provost and Vice Chancellor for Student Affairs (see the University Calendar/Student Handbook for the student alcohol policy), and for specific events authorized by the Provost and Vice Chancellor for Academic Affairs in University buildings, the consumption, sale or use of alcoholic beverages is prohibited on the campus.

The consumption of alcohol is permissible for persons of legal drinking age in parking lots immediately adjacent to Amon Carter Stadium from two hours before and until two hours after TCU home football games. Alcohol is not permitted in the Stadium at any time.

The purchase or sale of alcoholic beverages is prohibited everywhere on the campus. Furthermore, no person may provide any alcoholic beverages to any person less than 21 years of age. The University also prohibits the use or possession of alcoholic beverages in all instructional settings including those remote to the campus.

VII. Policies and Procedures: Funding

VII. A. School of Art Budget

The School of Art budget is determined by the Dean and disbursed by the Director in coordination with the area Coordinators.

VII. B. Area Budgets

The Director appoints the budget managers. If any changes occur the Director will circulate a new list of the budget managers.

Normally the Coordinators of the divisions will be the budget manager for that major (except Studio Art). The budget managers supervise budget expenditures so the needs of the program are served.

The budget areas are:

- Art Education
- Art Galleries at TCU
- Art History
- Ceramics
- New Media
- Painting & Drawing
- Photography
- Printmaking
- School of Art Office
- Sculpture
- Visual Resources Library

VII. C. School of Art Budget Manager

The School of Art Administrative Assistant maintains the school's financial accounting.

VII. D. Endowments

VII. D. 1. Kay and Velma Kimbell Chair of Art History

The Kay and Velma Kimbell Chair of Art History was established in 1994 by the Kimbell Art Foundation to expand TCU's undergraduate Art History program and create a Master's Art History program. Mark Thistlethwaite was the initial chairholder. In the 2020-2021 academic year, Dr. Lori Boornazian Diel was selected as the second Chair.

VII. D. 2. Vera Turbeville Edelbrock Art Endowment

The Vera Turbeville Edelbrock Art Endowment was created in 2000 through a

bequest from Mrs. Edelbrock's estate. Vera Edelbrock (TCU '30) was a talented artist, whose gift provides funds to the School of Art Programming Committee to bring art professionals to campus for lectures, workshops, and critiques.

VII. D. 3. Nancy Quarles Stuck Art History Lecture Fund

The Nancy Quarles Stuck Art History Lecture Fund was established in 1995 by Mrs. Hosmer B. Stuck of Fort Worth. One of TCU's first recipients of a bachelor's degree in art history, Mrs. Stuck started the fund to create an endowed lectureship series. The first lecture was held in September of 1998.

VII. D. 4. Robert and Mary Jane Sunkel Art History Endowment

The Robert and Mary Jane Sunkel Art History Endowment was established in 2001 by the Robert Sunkel, TCU '54, and Mary Jane Sunkel, TCU, '55, who had distinguished careers as professors of fine arts and business, respectively, at Northwest Missouri State University. The endowment supports graduate student and faculty research and travel, and enhances graduate scholarships.

VII. D. 5. Electra Carlin School of Art Endowment

The Electra Carlin School of Art Endowment was established in 2001 by a bequest from Mrs. Carlin's estate. Mrs. Carlin owned one of the early, significant commercial galleries in Fort Worth—Carlin Art Galleries (1959-1987). The Electra Carlin bequest is an endowment to underwrite or aid exhibitions of Texas artists.

VII. D. 6. Deedie Potter Rose Chair of Art History

The Deedie Potter Rose Chair of Art History was established in 2003 by Mr. and Mrs. Edward W. "Rusty" Rose III of Dallas to provide a chair of contemporary art in the TCU School of Art. Frances Colpitt was the initial chair holder. In the 2022-2023 academic year, Dr. Jamin An was selected as the second Chair.

VII. D. 7. Henderson Art History Endowment

The Mark Henderson Art History Endowment was established through a gift from Mr. Henderson, TCU '90, of Los Angeles, California, to provide support for art history students and faculty in the School of Art.

VII. D. 8. Vicki Vinson Cantwell Art History Endowment

The Vicki Vinson Cantwell Art History Fund for Curatorial Programming was established through a gift of Vicki Vinson Cantwell and Gregory W. Cantwell in order to support and enhance the Art History curriculum by providing engagement with professionals in the field.

VII. D. 9. Nadia and Kevin Walgreen Family Endowed Fund

The Nadia and Kevin Walgreen Family Endowed Fund was established through the generosity of Nadia and Kevin Walgreen and is used to support the Studio Art program.

VII. D. 10. Eagle Family Excellence Fund

The Eagle Family Excellence Fund was established by the John and Jennifer Eagle family to provide undergraduate students in the School of Art experiential learning opportunities in the arts regardless of financial need.

VIII. School of Art Resources

VIII. A. Visual Resources Library Policies and Procedures

VIII. A. 1. School of Art Faculty

Digital Images from Books

To request digital images from a book, mark the images with a Page Marker Post-It Note or other Post-It type marker. Page Marker Post-it Notes are available in the Visual Resources Library. After marking the images to be scanned, give the book to the Visual Resources Librarian.

The Visual Resources Library staff will assign a copywork number for the book. A gold request sheet will be filled out and placed in the book.

The Visual Resources Library staff will scan the images, create a database entry, and post the images to the Madison Digital Image Database (MDID).

To use MDID, the faculty member will need to provide the Visual Resources Librarian with a TCU user ID and password. The Librarian will authenticate the faculty member to use the MDID website. The faculty member may then download images from the MDID website. All Images on the MDID website are copyrighted for classroom use only.

The completion time for digital images is two weeks.

All library books given to the Visual Resources Library for scanning are the responsibility of faculty members.

Please be aware of how difficult it is to scan an image that extends into the spine of the book. In such cases, a glare on the image is often unavoidable. We will assist faculty members who prefer to handle fragile books themselves.

Digital Images from Slides

The same procedure is followed to request digital images from slides.

The faculty member may pull slides from the existing slide collection and the Visual Resources Library staff will scan them. The Visual Resources Library will also scan personal, non-copyrighted images for faculty use.

VIII. A. 2. Other University Departments

To use the resources, an appointment must be made with Visual Resources Librarian, ext. 7644.

The same rules as above for the scanning of images in books or from slides for TCU School of Art faculty members apply to faculty in other TCU schools and departments.

School or Art faculty has priority at all times.

VIII. A. 3. Area Museums and Universities

An appointment to use the facilities must be made with Visual Resources Librarian, ext. 7644.

The same rules as the ones above for the scanning of images in books or from slides apply to staff and faculty members from area museums and universities.

School or Art faculty has priority at all times.

VIII. A. 4. Student Assistants

The Visual Resources Library staff will train faculty student assistants to scan images on our flat bed and slide scanners. Once trained, the assistant will need to sign up to use the Teaching Assistant scanner to scan faculty images.

Student Use of Scanning Equipment

Students who wish to scan slides for class presentations must make an appointment with a librarian, two weeks in advance of the presentation. Visual Resources Library staff will scan the images or train the student in the use of the scanner.

VIII. A. 5. Book Scanner

The Visual Resources Library provides the use of a book scanner for faculty, graduate students and student assistants. Please contact the Visual Resources Librarian to be trained on the book scanner prior to the use of the machine.

VIII. B. Classrooms

The School of Art is located in Moudy Building North. Most classes are held in this facility. Classrooms and studios for individual areas of concentration are overseen and maintained by the budget coordinator for that area with the help of Facilities, Technology Resources, and Instructional Services.

VIII. C. Computer Labs

The School of Art maintains three digital labs.

Two labs and a printing facility are located in the photography facilities and designated for Photography. These labs are operated and overseen by the Photography area with assistance from Instructional Services and Technology Resources.

The CoLab is located inside the new media and print studios. This lab is overseen by a designated faculty member with assistance from Instructional Services and Technology Resources. The CoLab is available to any art and art history student. When used for classes, the room must be reserved.

IX. Forms

IX. A. Faculty Annual Reports

See: <http://www.provost.tcu.edu/acahandbook.html>

IX. B. Degree Plans

See MyTCU.edu, Faculty Center, Advising Toolkit, Major

IX. C. University Forms

TCU Vita Format, see: www.provost.tcu.edu (Academic Affairs Administrative Handbook)

Request for a New Undergraduate Course, see: www.ugradcouncil.tcu.edu

Request for Undergraduate Course Change, see: www.ugradcouncil.tcu.edu

Request for New Graduate Course, see: www.gradcouncil.tcu.edu

Request for Graduate Course Change, see: www.gradcouncil.tcu.edu

IX. D. College of Fine Arts Forms

See: Public Folders; College of Fine Arts, see <https://cfac.tcu.edu>

IX. E. School of Art Forms

See: Art Common, Forms; College of Fine Arts, see <https://cfac.tcu.edu>

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