

**ERNEST G. WELCH SCHOOL OF ART & DESIGN  
PROMOTION AND TENURE GUIDELINES**

**COLLEGE OF ARTS AND SCIENCES  
GEORGIA STATE UNIVERSITY**

Policy Title:	Ernest G. Welch School of Art & Design Promotion and Tenure Guidelines
Version:	4
Department Approval:	09/17/2013
College Approval	Promotion and Tenure Review Board, 02/05/2014

Faculty members must consult the College of Arts and Sciences Promotion and Tenure Manual. In the event of a conflict between the two documents, the college manual takes precedence.

All materials, discussions, conclusions, and letters that are part of the review process will be held in strictest confidence, and no party to the process, other than the candidate, may divulge any information about it to anyone not directly involved.

1 **I. INTRODUCTION**

2  
3 The purpose of the Promotion and Tenure Guidelines of the Ernest G. Welch School of Art &  
4 Design is to function as a supplement to the Promotion and Tenure Manual of the College of  
5 Arts and Sciences. As such, the entries in this document seek to clarify or focus attention on  
6 areas of the P&T process that are germane to disciplines within the School.  
7

8 All P&T documents within the University are reviewed and revised periodically by appropriate  
9 governance bodies to ensure that procedures and guidelines are current and clear in terms of  
10 language, focus, and content. Input about revisions is solicited from the tenured and tenure-track  
11 faculty.  
12

13 The School endorses the principles of faculty evaluations as required by the Board of Regents of  
14 the University System of Georgia and by Georgia State University. The School recognizes  
15 evaluations to be a means to assist the individual faculty member in assessing and further  
16 developing positive skills in professional development, teaching, and service, both internal and  
17 external to the institution.  
18

19 **II. THE PROMOTION AND TENURE PROCESS IN THE SCHOOL**

20  
21 **A. Overview of the Promotion and Tenure Process**

22  
23 Recommendations with regard to P&T begin at the School level. Both the School P&T  
24 Committee and the Director provide independent evaluations and make independent  
25 recommendations about a candidate to the College's relevant area committee. The College  
26 Committee subsequently makes a recommendation to the Dean. The Dean makes a  
27 recommendation to the Provost, who makes a recommendation to the President, and the  
28 President makes the final decision.  
29

30 **B. Initiating the Process of Promotion and Tenure within the School**

31  
32 No later than the date specified in the college manual, the Director will remind all faculty in the  
33 School who are eligible for promotion and/or tenure that they may so apply. All eligible faculty  
34 members who wish to be considered for promotion and/or tenure must state their intention in  
35 writing no later than the date specified in the college manual. Those who wish to apply must  
36 provide the Director with a list of eight possible external reviewers for professional development.  
37 The Director will also provide a list of eight possible reviewers. For details on this process, see  
38 the College and University manuals. External reviewers should come from aspirant peer  
39 institutions in the United States and have no more than an incidental relationship to the  
40 candidate. Exceptions should be clearly justified. In cases involving promotion to Associate  
41 Professor, reviewers may be either associate or full professors, though the candidate should give  
42 first preference to full professors; in case of promotion to Professor, reviewers must be full  
43 professors. The Office of the Dean will select at least five reviewers, with at least three coming  
44 from the director's/dean's list.  
45

46 No later than the date specified in the college manual, the candidate must provide the Director  
47 with copies of his or her professional development materials to be sent to the outside evaluators.  
48 For details on this process and the nature of the materials to be included, see the college manual.  
49

50 No later than the date specified in the college manual, the candidate must submit his or her  
51 dossier to the Director. The material must be in the format required by the college manual.  
52

53 The Director will add the letters from the external reviewers to the dossier before the dossier is  
54 given to the School P&T Committee. The candidate will not be informed of the identities of the  
55 external reviewers and will not see the letters themselves during the P&T process. Portions of the  
56 external reviewers' letters may be quoted in the evaluation letters written by the School  
57 Committee and the Director as part of the evaluation process, but the identities of the external  
58 reviewers must not be explicitly or implicitly revealed.  
59

### 60 **C. Committee and Subcommittee Membership**

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62 For details on the membership and responsibilities of the School Committee, see the college  
63 manual. Within the School, a P&T Subcommittee, made up of at least five members, initially  
64 reviews and evaluates each candidate's credentials. This Subcommittee is appointed by the  
65 Director at the beginning of each academic year. Full and Associate Professors serve one-year  
66 terms of membership on the Subcommittee. Representation on the Subcommittee should include  
67 a variety of perspectives from three or more disciplines within the School (i.e., Applied Design,  
68 Art Education, Art History, and Studio Arts). The Subcommittee chair is elected annually by the  
69 membership of the committee.  
70

71 In addition to assisting the P&T evaluation process, the Subcommittee also conducts yearly  
72 renewal of contract reviews, pre-tenure evaluations of all untenured faculty members, and post-  
73 tenure evaluations of all tenured faculty members. The other major function of the Subcommittee  
74 is to periodically review and revise the School's P&T guidelines as necessitated by changes  
75 voted upon and approved by the appropriate constituent parties.  
76

### 77 **D. School Evaluation Procedures**

78

79 P&T reviews are initially conducted by the School's P&T Subcommittee and submitted to the  
80 Committee as a whole. The methods and findings of the Subcommittee and Committee follow  
81 the procedures outlined in this document and in the college manual. Reports generated by the  
82 School Committee are submitted solely to the Director who in turn transmits the report to the  
83 candidate along with his or her own recommendation regarding promotion and/or tenure.  
84

### 85 **E. Diversity**

86

87  
88 Within the School there is significant program diversity that must be taken into consideration by  
89 the School Subcommittee and Committee as well as by other University review committees or  
90 individuals who represent further stages in the evaluation process. While these guidelines  
91 recognize and attempt to respond to program diversity within the School, it is noted here that all

92 faculty candidates under consideration for retention, promotion, or tenure should clearly  
93 articulate any aspects of their respective discipline or area of expertise which are compellingly  
94 distinctive, unique, or considered difficult to ascertain relative to recognized norms. The  
95 committee, thus armed with sufficient and appropriate supplemental information, will be able to  
96 conduct a fair assessment of the faculty member's professional development, teaching, and  
97 service profile.

98  
99 NOTE: A candidate must remember that it is his or her responsibility to make the case for his or  
100 her promotion and/or tenure, and that he or she is his or her own best advocate. It is the  
101 candidate's duty to demonstrate the quality of 1) his or her Professional Development trajectory  
102 that is resulting in or has already resulted in the establishment of his or her scholarly reputation;  
103 2) the quality of his or her Teaching; and 3) the quality of his or her Service to the School, the  
104 College, Georgia State University, and also to the larger local, regional, national, and  
105 international community.

106

### 107 **III. EVALUATION OF CANDIDATES**

108

#### 109 **A. PROFESSIONAL DEVELOPMENT**

110 Evidence of professional development activities must be submitted in accordance with the  
111 categories of professional development listed in the college manual (section V.E.).

112

#### 113 **1. Standards for Professional Development in Applied Design**

114

115 In applied design, faculty may function, with equal importance, as scholars, as practitioners,  
116 and/or as artists. The content, meaning, significance, depth, and scholarship of the professional  
117 output or activity are highly important aspects of evaluation. The nature and scope of the  
118 professional output or activity as well as the standards for which it was produced will be  
119 considered. The following considerations are taken into account in evaluating professional output  
120 or activity:

121

122 a. Professional output or activity in applied design is constantly evolving and may be evident  
123 through a variety of roles and functions. This output generally falls within, but is not limited to,  
124 the following categories:

125

126 1.) Scholarship can be defined as research or creative activities making original and  
127 innovative contributions to the field, which may result in lectures, panel discussions, or  
128 published work.

129 i. Scholarship on historical periods or their criticisms; methods and techniques  
130 in design, application, or construction; policies; regulations; or perspectives are  
131 all acceptable.

132 ii. Published work may include, but is not limited to, the writing of books, book  
133 chapters, journal articles, reviews, reports, catalogs, editorials, and abstracts.  
134 Writings about one's own work, reviews of others' work, and published reviews  
135 of books about applied design are all acceptable

- 136 2.) Practice can be defined as creative work or production of client-based projects, realized  
 137 either in forms such as print, broadcast, film, motion, or web-distributed communications  
 138 or in the design of buildings, interior environments, furnishings, or products.
- 139 i. If meaningful, the candidate should explain the competitive or selective  
 140 process by which the design commissions were secured.
  - 141 ii. Client satisfaction, as a measure of design success, may be evidenced through  
 142 post-occupancy project evaluations, client reviews, and/or commentary.
- 143 3.) Artistry can be defined as pursuit of self-directed projects, which may include pure  
 144 creative research, experimentation in the field, and any entrepreneurial ventures.  
 145
- 146 b. Recognition of one's design work, including offers to print, exhibit, or display one's design  
 147 work, whether scholarship, practice, or artistry, in publications, galleries, or museums, is of  
 148 consideration. The scope of the publication or display, the prestige of the publisher or institution,  
 149 the stature of the editor, curators, and/or jurors, and the level of critical analysis brought by the  
 150 publisher or organizers are considered. Recognition from those entities that are national or  
 151 international in range, reach, or scope is generally considered most prestigious.  
 152
  - 153 c. Alternative and non-traditional forms of display or publication (whether self-initiated or  
 154 commercially based) are given recognition. The significance of a display or publication is based  
 155 upon the reputation of the forum in which it circulates.  
 156
  - 157 d. Juried competitions are also recognized as significant professional output activities. The scope  
 158 of the competition, the prestige of the jurors, and the level of critical analysis brought by the  
 159 organizers are considered.  
 160
  - 161 e. Other professional activities deserving consideration may include collaboration or consultation  
 162 with clients or other designers; collaboration or consultation in curatorial or exhibition  
 163 organizational activities; published portfolios of one's design work; inclusion of one's work in  
 164 trade publications or exhibition catalogues; development of new techniques, methods, or  
 165 processes; or the chairing or participation in panels, workshops, or seminars on design topics.  
 166
  - 167 f. Professional output or activity that is innovative or in some way advances the design field will  
 168 be considered significant.  
 169
  - 170 g. Professional output or activity that is circulated and critiqued through awards, publications,  
 171 reviews, peer-reviewed journals, or professional design publications relevant within the field will  
 172 be considered significant.  
 173
  - 174 h. Professional distinction or significance may also be indicated by invitations, such as those to  
 175 be a designer-in-residence or to serve as a juror or panelist to assess the work of others, whether  
 176 the work be in scholarship, practice, or artistry. The reputation of the group extending the  
 177 invitation should be considered; groups having national or international affiliations are generally  
 178 considered most significant.  
 179
  - 180 i. Publication in journals recognized as being important in the fields of design and design  
 181 research are usually more significant than articles written for more general, non-academic

182 audiences. While publications that are peer-reviewed, abstracted, and/or indexed and which are  
 183 national or international in scope tend to be those with the most central role in presenting  
 184 significant academic research, publications read by practicing designers can also have  
 185 significance and impact on the field.

186  
 187 j. Presenting papers at scholarly and professional conferences, symposia, workshops, and  
 188 exhibits is an increasingly important measure of the significance of a faculty member's work.

189  
 190 k. Other indications of professional significance may include grants, fellowships, and awards.

191  
 192 l. Completion of a major creative or scholarly project may well consume a period of years. These  
 193 projects may include books, extensive design projects, and research fellowships. Thus, other  
 194 activities, such as those listed above, serve as indicators of immersion in sustained professional  
 195 activity.

196  
 197 In applied design, collaboration as part of the professional output or activity is normal, whether  
 198 in scholarship, practice, or artistry, and thus performance in a variety of roles is acceptable.  
 199 Particularly in the works of practice, terms such as “project manager,” “lead designer,” and “art  
 200 director” have varying interpretations and should be explained by the candidate for clarification.

201  
 202 Activities may be annotated in CVs and P&T dossiers to clarify such factors as significance and  
 203 the nature and depth of involvement.

204  
 205 Work produced for the University or University System of Georgia is considered under Service.  
 206 Creative direction or art direction on client-based projects with students receiving course credit  
 207 for roles in the project will be considered under Teaching (for scheduled class and advisement  
 208 hours) and Service (for additional outside service hours to the community).

209  
 210 **2. Standards for Professional Development in Art Education**

211  
 212 Professional distinction in the area of art education is achieved primarily through the publication  
 213 of scholarship that exhibits original research in books and journals recognized by peers as being  
 214 important to the field of art education. Publications that are peer-reviewed, abstracted, and/or  
 215 indexed and that are national or international in scope are those that have the highest level of  
 216 scholarly significance. It is recognized that research in art education can be qualitative,  
 217 quantitative, or mixed method. Original theoretical perspectives dealing with the research of  
 218 others or secondary sources are also considered valid and will be given credit. An art education  
 219 faculty member, especially one teaching critical issues, will be given credit for writing and  
 220 publishing articles and books concerning theoretical issues in art and art education.

221  
 222 While the primary expectation for scholarly achievement in art education rests in publications,  
 223 other measures of ongoing professional involvement may include the presentation of research  
 224 papers at professional meetings or conferences, the publication of instructional materials or  
 225 educational resources through recognized educational sponsors, the presentation of workshops  
 226 on teaching methodology, publication of reviews of new literature in the field, participation on  
 227 panels on issues or research in the field, grants awarded in research and artistic production, and

228 contributions to anthologies on educational topics. Conference or workshop participation at the  
229 national level carries more weight than parallel involvement in local, state, or regional activities.  
230 "Publication" may include authorship of non-print research information such as software or  
231 videotapes when such items are reproduced and distributed by recognized, generally off-campus  
232 educational media centers or organizations. Since faculty members in art education can remain  
233 active as producers of art, their artistic activities should be evaluated by the same standards noted  
234 under the "Studio Arts" section. Personal artistic production as outlined in the Studio Arts  
235 section of this document can be credited to the art education faculty member toward tenure and  
236 promotion, and may complement substantial scholarly research in art education, but may not  
237 substitute for it.

238

### 239 **3. Standards for Professional Development in Art History**

240

241 The evaluation of a candidate's professional development is based primarily on the candidate's  
242 publication of important original scholarly research (e.g., articles, chapters, books) along with  
243 additional scholarly work significant to the profession (e.g., conference presentations, book  
244 reviews, editing and refereeing work). Due to the nature of the discipline of art history, the  
245 publication of exhibition catalogs, exhibition catalog essays, substantial exhibition catalog  
246 entries, exhibition reviews, and art criticism, as well as curatorial activities, should also be  
247 considered. The School of Art and Design sees the peer-review process as a principal determiner  
248 of the type of scholarship a candidate has produced in any and all formats. The School also  
249 recognizes that the selection and review process for museum-based publications, although not  
250 blind, is thorough, as editors and/or curatorial teams that produce exhibition catalogs, and  
251 museums' editorial departments and consultants, carefully evaluate the scholarship contained  
252 within. Scholarship and scholarly activities that have not undergone a peer-review process may  
253 be considered "significant to the profession," but they will not weigh as heavily as peer-reviewed  
254 projects and publications.

255

256 The School recognizes that professional development can take many forms and that individual  
257 candidates can pursue a variety of paths to successful careers as scholars in art history. For  
258 example, a faculty member who chooses mainly to write articles for refereed journals could be  
259 seen as equally successful as another who publishes his or her work in books which undergo  
260 comparable peer-review scrutiny. Other candidates will pursue a mixture of publications (e.g.,  
261 articles, authored or edited books, exhibition catalog essays, and chapters in books). As a  
262 consequence, the School committee will make every effort to assess all publications in all venues  
263 when determining whether the entire scope of the candidate's scholarly production meets the  
264 standards for tenure and promotion.

265

266 Due to the variability of peer-review procedures, especially when publishing outside of the  
267 United States as some art historians do, it is difficult to establish a uniform hierarchy of scholarly  
268 journals and presses within the discipline of art history for the purpose of assessing the quality of  
269 scholarship published in them. In addition, due to the interdisciplinarity of art history, many art  
270 historians publish in related disciplines, and ranking journals and presses across disciplines can  
271 be problematic. In addition, very valuable work that offers innovative approaches, new ideas, or  
272 evidence that challenges existing knowledge may not be published in the best-known journals or  
273 by the best-known presses. However, within subfields of art history, certain journals and presses

274 are regarded more highly than others. Quality of publications will consequently be assessed on  
275 several factors, including the relevance of a publication venue to the specific area of the  
276 candidate's research; the candidate's explanation of the importance of the work; reviews and/or  
277 citations of the work; the external reviewers' comments; and the School Committee's  
278 independent assessment of the work.

279  
280 While the School recognizes the central importance of refereed books, book chapters, and  
281 journal articles to the profession, it also acknowledges the significant accomplishment  
282 represented by having leading scholars in one's field and/or in related fields invite one to  
283 contribute substantive articles and chapters to anthologies, encyclopedias, exhibition  
284 publications, and other scholarly works. The particular significance of an individual instance of  
285 such scholarship can be weighed, in part, by the presence/absence of a peer-review process, the  
286 reputation of the editor(s) of the volume, and the quality of the journal or press in which it is  
287 published.

288  
289 The School also appreciates the increasingly prominent role that on-line publication and other  
290 electronic resources play in the production and dissemination of knowledge. It also recognizes  
291 that the traditional standards of peer review are sometimes difficult to apply to emerging forms  
292 of scholarship. Therefore, if including such materials in their dossiers, candidates should make a  
293 case for the quality of the project by briefly outlining its distinctive contribution to disciplinary  
294 knowledge and to the candidate's professional development and by providing evidence of peer  
295 review, when applicable.

296  
297 Obtaining intramural and/or external funding for one's research is a valued professional  
298 development activity, and success in seeking grant support, particularly from national sources,  
299 will weigh as evidence of scholarly reputation in one's discipline. At the same time, the School  
300 recognizes the relative scarcity of external grant support in most art historical areas of  
301 specialization and, furthermore, that grant support is a means to the end of producing  
302 scholarship, not an end in itself. The candidate should explain how grants he or she has received  
303 contributed to the publication of peer-reviewed materials or other significant scholarly research.

304  
305 Other scholarly activities, such as making presentations at professional meetings, organizing  
306 conference sessions, and reviewing, refereeing, and/or editing the scholarly work of others, are  
307 also valued and expected activities for any scholar. Although no one type of activity is mandated  
308 for promotion and tenure, successful candidates for tenure and promotion will be active in such  
309 roles, and these activities will be considered as part of the candidate's body of scholarly work.

310  
311 Evaluation of an individual faculty member's professional development will focus on the entire  
312 profile of that individual's contribution. The School expects that candidates will demonstrate  
313 their scholarly productivity through both the quality and quantity of their professional record,  
314 noting that several aspects of professional development in art history make a focus on quantity  
315 alone troublesome. For many art historians, research is dependent on travel to distant locations,  
316 often abroad, and, according to the College Art Association (CAA), there should be clear  
317 recognition of the financial and time implications of such travel on a faculty member's  
318 productivity. As the CAA also notes, "the escalating cost of publication rights for photographs or  
319 digital media provided by museums, commercial archives, galleries, artists' estates, and other



320 sources is an additional impediment to art historians who seek to publish the results of their  
321 research.”

322

#### 323 **4. Standards for Professional Development in Studio Arts**

324

325 Exhibitions and publications are criteria by which an artist's creative work may be measured in  
326 the professional world. An ongoing record of public exhibitions in museums, commercial  
327 galleries, university galleries, web sites, and other public spaces are considered. The content,  
328 meaning, significance, and depth of the creative work are highly important aspects of evaluation.  
329 Professional output in the studio arts is constantly evolving and may be evident through a variety  
330 of roles and functions. The following considerations are taken into account in evaluating  
331 professional activity:

332

333 a. More weight is generally given to solo shows than inclusion in group shows, although an  
334 important group exhibition may outweigh a solo exhibition in a less recognized space.

335

336 b. Exhibitions held in major galleries or museums in major cities (including Atlanta) are  
337 generally considered more important than exhibitions in local or regional galleries. The relative  
338 reputation of a gallery or institution, as known to our faculty and external reviewers, is one of the  
339 criteria used in evaluating the relative importance of exhibitions. The reputation of the curator or  
340 juror of an exhibition is also an indicator of importance of the activity.

341

342 c. Invitational exhibitions and traveling exhibitions, particularly those that are national or  
343 international in scope, are generally considered to be more prestigious than juried shows. The  
344 exception to this will be an open call exhibition where everyone who submits to an exhibition is  
345 exhibited. Juried shows limited to members of specific groups or societies are generally  
346 considered less prestigious than national open competitions.

347

348 d. Other forms of exhibition, such as public art performances, collaborations with other artists,  
349 art installations, and public art commissions are also considered. The significance of an  
350 exhibition is based upon the reputation of the organization that hosts the exhibition and the level  
351 of critical analysis brought by the organization.

352

353 e. Professional credibility may be enhanced by evidence of an artist's recognition by curators,  
354 museum directors, and jurors or panelists, particularly by those whose expertise and interest go  
355 beyond familiarity with only one artistic medium or style.

356

357 f. Alternative and non-traditional spaces (those other than commercial galleries or public  
358 institutions) are given recognition; the significance of an exhibition in such a space is based upon  
359 the reputation of the organization that operates the space and its record of exhibitions.

360

361 g. Variables in the production time for and mobility of various types of work are recognized.  
362 Artists who work with large and/or one-of-a-kind pieces generally will be unable to show as  
363 frequently as artists whose work is easier to ship or which may be editioned without individual  
364 hand-working. Similarly, artists whose work requires complex or on-site installation or

365 performance may not be able to show as frequently as artists who need not be present for the  
366 exhibition of their work.

367  
368 h. Repeated exhibitions of the same work may demonstrate the possible posterity value of a work  
369 or works. The expectation is, however, that the artist will also be engaged in continual  
370 production of new works. In the event that the over-arching title for a series of works may be  
371 used for a number of exhibitions over an extended period of time, entries on a CV or in a  
372 promotion and tenure dossier regarding exhibitions can be annotated to clarify the dates and  
373 currency of the work exhibited.

374  
375 i. In general, artistic productions may be documented and critiqued through reviews published by  
376 museum directors, curators, and other professional critics (in addition to and as distinguished  
377 from the evaluations of the external reviewers for promotion and tenure). The informed judgment  
378 of artists and museum personnel may be preferred over that of general newspaper and magazine  
379 critics.

380  
381 j. Other indications of professional achievement may include artist's grants or fellowships  
382 received, exhibition awards, or commissions. Again, awards that are nationally competitive or  
383 competitive across media or disciplines are generally more prestigious than awards limited to  
384 membership groups or societies. While awards that are nationally competitive or competitive  
385 across media or disciplines are highly prestigious, those awards limited to membership groups or  
386 societies might represent high technical competence within a medium, given the focused nature  
387 of the competition, and should be valued as equally significant.

388  
389 k. Professional distinction may be indicated by artist-in-residence awards or invitations, visiting  
390 artist invitations, or invitations to serve as juror or panelist to assess the work of others. The  
391 reputation of the group extending the invitations may be considered; groups having international,  
392 national, or statewide artistic affiliations are generally more significant than local or regional  
393 groups.

394  
395 l. While exhibitions are generally the main focus of scholarly activity for studio artists, they may  
396 engage in other activities that may deserve equal recognition. Examples of such activities  
397 include, but are not limited to, the publication of scholarly books or articles; publication of  
398 portfolios or artist's books; inclusion in exhibition catalogs; the writing of exhibition or book  
399 reviews; curatorial or exhibition organization activities; research or writing about technical  
400 problems or advancements in the field; development of new equipment or processes;  
401 investigation of historical techniques or perspectives; development of media presentations related  
402 to art; and chairing or participating in panels or seminars on studio art topics. While it is difficult  
403 to rank all permutations of activities in which studio artists are engaged outside of exhibitions, it  
404 is suggested that all activities be annotated in CVs and promotion and tenure dossiers to clarify  
405 the depth of involvement and time required for each project entered.

## 406 407 **5. Evaluation of Professional Development**

408  
409 Based on the evidence submitted, the School Committee will evaluate the candidate as **having**  
410 **met** or **not having met** the required standards in Professional Development.

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### **a. Associate Professor**

Promotion to and/or tenure at the rank of Associate Professor is available to those candidates who are judged to be *excellent* in Professional Development.

The candidate will be judged as *excellent* in Professional Development if the Committee's assessment is that the candidate has developed a substantial body of creative and/or scholarly work that has contributed to the advancement of his or her discipline while establishing a national reputation in his or her field. In addition, the successful candidate's current trajectory in professional development will support successful progress towards the rank of Professor after promotion to Associate Professor with tenure.

### **b. Professor**

Promotion to and/or tenure at the rank of Professor is available to those candidates who are judged to be *excellent* in Professional Development.

The candidate will be judged as *excellent* in Professional Development if the Committee's assessment is that the candidate, since his or her last promotion, has produced a substantial body of creative and/or scholarly work that has contributed to the advancement of his or her discipline and has established a national/international reputation in his or her field. In addition, the successful candidate should have a high probability of continued high quality and productive research and scholarship.

## **B. TEACHING**

### **1. Standards for Teaching**

The School of Art and Design regards quality teaching to be fundamental to its mission. Teaching is a major responsibility of the faculty and, as such, the School recognizes instructional effectiveness and student achievement as central in the evaluation of its faculty members. The School expects its faculty members to be engaged in instructional efforts, both at the undergraduate and graduate levels, not only in the classroom setting, but also in directing individual student work.

In accordance with the college manual, evaluation of teaching will be based upon the candidate's submission of documentation of the following materials (see college manual, section V.F. for details):

1. Courses Taught during the Last Four Academic Years (include summers, if applicable)
2. Perception of Students (include summers, if applicable)
3. Honors or Special Recognition for Teaching

457 4. Independent Studies, Practica, Honor's Theses, Theses, and Dissertations

458

459 5. Published Materials

460

461 6. Teaching Portfolio

462

463 7. Additional Evidence of Teaching Effectiveness

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465 This last category might include the development of new, innovative, and relevant courses at the  
466 appropriate levels and the continued improvement and updating of established courses; student  
467 advisement; guest lectures in classes; a statement of pedagogical philosophy and/or teaching  
468 methodology; and student accomplishments.

469

470 The School understands the category of student evaluations to be inclusive of the totality of  
471 student perceptions of the instructor's contribution to the learning environment. Therefore,  
472 standardized student evaluations are considered only as one element among many that can be  
473 used to evaluate a candidate's performance under this category. When reviewing the  
474 standardized student evaluations, the School Committee should attempt to discern a pattern in  
475 student perceptions of the overall pedagogical environment created by the candidate, attending to  
476 the scores on all questions as well as further evidence provided by students' written comments.  
477 In addition, the School Committee should not take the student evaluation percentages at face  
478 value alone without also taking into consideration other factors, which may be addressed by the  
479 candidate in his or her dossier, during the period of evaluation. The following list of such factors  
480 is neither comprehensive nor complete, and not all factors are relevant to all disciplines within  
481 the School or to all faculty within a given discipline:

482

483 a. the candidate's total number of students

484 b. the numbers of:

485 i. large (75 or more students) vs. small (25 or fewer students) courses

486 ii. required vs. elective courses

487 iii. graduate vs. undergraduate courses

488 iv. CTW vs. non-CTW courses

489 v. WAC vs. non-WAC courses

490 vi. core vs. special topics courses

491 c. the clock times of courses taught

492 d. the format of courses taught

493

## 494 2. Evaluation of Teaching

495

496 The submitted instructional materials will be used to evaluate the candidate's teaching  
497 contribution, with particular attention paid to course content, course development, perception of  
498 students, and instructional and mentoring activity beyond the classroom.

499

500 Based on the evidence submitted, the School Committee will evaluate the candidate as **having**  
501 **met** or **not having met** the required standards in Teaching.

502

503 **a. Associate Professor**

504

505 Promotion to and/or tenure at the rank of Associate Professor is available to those candidates  
506 who are judged to be *excellent* in Teaching.

507

508 The candidate will be judged as *excellent* in Teaching if the overall assessment of the School  
509 Committee from the evidence submitted is that the candidate's performance is highly  
510 accomplished. Normally, the student evaluation scores might suggest highly effective  
511 performance in the classroom; the course material presented might show impressive preparation;  
512 a significant degree of knowledge of the subject matter might be indicated; and/or the candidate  
513 might demonstrate a high level of involvement in mentoring students.

514

515 **b. Professor**

516

517 Promotion to and/or tenure at the rank of Professor is available to those candidates who are  
518 judged to be *excellent* in Teaching.

519

520 The candidate will be judged as *excellent* in Teaching if the overall assessment of the School  
521 Committee from the evidence submitted is that the candidate's performance is highly  
522 accomplished. Normally, the student evaluation scores might suggest highly effective  
523 performance in the classroom; the course material presented might show impressive preparation  
524 and a continuing devotion to improving and updating course content and syllabi, as well as  
525 overall curricular reform; the candidate might participate in College, University, or national  
526 committees that focus on instructional improvements and issues; a great breadth and depth of  
527 knowledge of the subject matter might be indicated; and/or the candidate might demonstrate a  
528 high level of involvement in mentoring students.

529

530 **C. SERVICE**

531

532 **1. Standards for Service**

533

534 The School of Art and Design is committed to providing discipline-oriented service to the  
535 University and local communities and to relevant local, state, national, and international  
536 professional organizations. Only those service activities that are related to the candidate's area of  
537 professional competence will be included in an evaluation of his or her service. While the  
538 expectations for the quantity and quality of service work will be higher for those seeking  
539 promotion to Professor than for those seeking promotion to Associate Professor, collegiality is  
540 generally valued in all candidates seeking promotion and tenure in the School.

541

542 Appropriate service activities are listed below. Evidence of effective service must be submitted  
543 in accordance with the categories for service listed in the college manual (section V.G.).

544 Complete descriptions and dates for any service category must be provided by the candidate  
545 along with explanatory documentation, when appropriate. Possible examples of each category of  
546 service are provided below.

547

- 548 1. Contributions to the department: Memberships on School committees, chairing School  
 549 committees, development of programs and activities, participation in major School-  
 550 sponsored activities.  
 551
- 552 2. Assistance to Colleagues: Consultations about educational problems and/or student  
 553 issues, collaborations within the School or with other University departments and  
 554 programs, review of manuscripts, assistance with exhibitions.  
 555
- 556 3. Committee Responsibilities at the College, University, or System Level: Committees  
 557 served on or chaired at the College, University, or System level, serving on the  
 558 University Senate.  
 559
- 560 4. Support of Local, State, National, or International Organizations: Consultancies,  
 561 memberships on advisory boards, offices held. [NOTE: This category refers to services to  
 562 professional organizations (e.g., treasurer of a learned society, coordinating logistics of  
 563 conferences) that do not rely predominantly on the scholarly or creative expertise of the  
 564 candidate. Professional service (e.g., serving on editorial boards, reviewing the promotion  
 565 materials of faculty at other institutions, etc.), on the other hand, would be counted in  
 566 Professional Development.]  
 567
- 568 5. Significant Community Participation: Lectures, speeches, presentations, short courses,  
 569 hosting conferences.  
 570
- 571 6. Meritorious Public Service: Assistance to governmental agencies, development of  
 572 community, state, or national resources.  
 573
- 574 7. Administrative Contributions to Professional Associations  
 575

## 576 2. Evaluation of Service

577  
 578 Based on the evidence submitted, the School Committee will evaluate the candidate as **having**  
 579 **met** or **not having met** the required standards in Service.  
 580

### 581 a. Associate Professor with Tenure

582  
 583 Promotion to and/or tenure at the rank of Associate Professor with tenure is available to those  
 584 candidates who are judged to be *good* in Service.  
 585

586 A candidate will be judged as *good* in Service if the candidate has actively assisted colleagues  
 587 and responsibly and thoroughly executed assigned School duties and committee responsibilities.  
 588

### 589 b. Professor

590  
 591 Candidates for promotion to and/or tenure at the rank of Professor are expected to maintain and  
 592 even exceed the sort of Service involvement and accomplishments required for an Associate  
 593 Professor. Therefore, both the quality and quantity of achievements in the Service area are

594 expected to surpass those required for recommendation for promotion to the rank of Associate  
595 Professor. Promotion to and/or tenure at the rank of Professor is available to those candidates  
596 who are judged to be *very good* in Service.

597  
598 A candidate will be judged as *very good* in Service if the candidate has actively assisted  
599 colleagues, participated in professional organizations, and demonstrated extensive and diligent  
600 service and leadership at the School level and at the College [NOTE: For candidates in Art  
601 Education, this is considered to be both the College of Arts and Sciences and the College of  
602 Education, including serving on Professional Education Faculty committees] and/or University  
603 level(s). Such activities as chairing committees; serving as area coordinator, graduate director, or  
604 associate director; or developing links to the community outside the University illustrate  
605 leadership.

**APPENDIX I:****Ratings Guidelines for Pre-Tenure Review****A. Professional Development**

**Poor:** The faculty member maintains no program of professional development.

**Fair:** The faculty member is largely inactive in professional development.

**Good:** The faculty member is minimally active in maintaining a program of professional development and/or the faculty member's professional development contributions are limited in scope and impact.

**Very Good:** The faculty member, while maintaining an active program of professional development, has yet to establish a national reputation as an emerging leader in the field; however, there are clear indications that s/he has projects underway that are likely to result in a more prominent creative and/or scholarly profile in the near future.

**Excellent:** The faculty member has produced a substantial body of creative and/or scholarly work that has contributed to the advancement of his/her discipline. Depending on the faculty member's discipline, this body of work may include: individual or group exhibitions at the national level; important commissions; significant client-based design projects; a book or comparable body of articles and book chapters; reviews of books and/or exhibitions; editorial/referee/juror activities. Collaborative projects are also significant when the high level and quality of the contribution is documented. Further evidence for a rating of *excellent* may include documentation directly demonstrating one's emerging national reputation and/or the securing of fellowships, grants, contracts, and/or awards from internal and external local, regional, national, and/or international agencies; these represent a highly significant professional achievement and testify to the reputation and significance of the faculty member's output. An evaluation of *excellent* indicates that the faculty member's current and imminently forthcoming projects demonstrate an appropriate upward trajectory.

**Outstanding:** In addition to a substantial body of creative and/or scholarly work, the faculty member has achieved eminence in his/her field. Evidence may include national or international awards, laudatory reviews in major publication outlets, invited lectures in prestigious venues, and significant fellowships or grants.



645 **B. Teaching**

646

647 **Poor:** The faculty member displays an unacceptable record of teaching as evidenced through  
648 inadequate effort as an instructor, ineffective pedagogical techniques, little or no course  
649 development, little or no student mentoring, and student evaluations.

650

651 **Fair:** The faculty member displays a minimally acceptable record of teaching as evidenced  
652 through inadequate effort as an instructor, ineffective pedagogical techniques, little course  
653 development, little student mentoring, and student evaluations.

654

655 **Good:** The faculty member's instructional performance is adequate. This faculty member's  
656 supporting materials provide evidence of conscientious preparation and pertinent, valid content,  
657 but fail to demonstrate either exceptional pedagogical skill or decisive commitment to the wide-  
658 ranging institutional and intellectual responsibilities of a full-time university instructor. The  
659 learning environment in this faculty member's classroom, as reflected in student evaluations,  
660 achievement, and advancement, is adequate but not distinctly positive.

661

662 **Very Good:** The faculty member is a competent teacher whose supporting material includes  
663 evidence not only of diligent preparation and instruction but also of some mentoring of students,  
664 effective pedagogy, and a commitment to the mission of the department. Class assignments  
665 result in proficient student learning. While the faculty member is an effective teacher, his/her  
666 teaching record may lack the level and extent of involvement in the supervision of individual  
667 student work that is typically expected for a rating of *excellent*, as described below, and/or the  
668 faculty member's student evaluations show inconsistencies or scores fall regularly below the 4-  
669 out-of-5 range.

670

671 **Excellent:** The faculty member's teaching record shows exceptional preparation and delivery,  
672 and his/her student evaluation scores will often be in the mid 4-out-of-5 range or higher. The  
673 faculty member demonstrates an engagement with teaching beyond simply his/her assigned  
674 courses. This includes regular involvement with individual student work, especially the direction  
675 of research papers, independent studies, honors theses, and/or master's theses.

676

677 **Outstanding:** In excess of the criteria for a rating of *excellent*, the faculty member's student  
678 evaluations will consistently be in the high 4-out-of-5 range. Such a faculty member may have  
679 been involved in such activities as departmental curricular or programmatic reform efforts,  
680 leading workshops, and/or producing pedagogical publications. The faculty member has won a  
681 significant teaching award or has been otherwise recognized for superior instruction and/or  
682 innovative teaching.

683

684 **C. Service**

685

686 **Poor:** The faculty member fails to assist colleagues and fails to execute assigned departmental  
687 duties and committee responsibilities.

688

689 **Fair:** The faculty member ineffectively assists colleagues and ineffectively executes assigned  
690 departmental duties and committee responsibilities.

691

692 **Good:** The faculty member actively assists colleagues and responsibly and thoroughly executes  
693 assigned departmental duties and committee responsibilities.

694

695 **Very Good:** The faculty member demonstrates extensive, collegial, diligent, and effective service  
696 in the department as well as service to either the college, the university, the community, or one or  
697 more professional associations.

698

699 **Excellent:** The faculty member demonstrates a sustained track record of effective service and  
700 leadership. Such leadership is in addition to the level of service described above as *very good*.

701

702 **Outstanding:** In addition to the level of service and leadership described above as *excellent*, the  
703 faculty member demonstrates a record of sustained, significant service accomplishments beyond  
704 the department.

**APPENDIX II:****Ratings Guidelines for Post-Tenure Review****A. Professional Development**

**Poor:** The faculty member maintains no program of professional development.

**Fair:** The faculty member is largely inactive in professional development.

**Good:** The faculty member is minimally active in maintaining a program of professional development and/or the faculty member's professional development contributions are limited in scope and impact.

**Very Good:** The faculty member's professional development record indicates steady creative and/or scholarly development that falls short of completion of major high quality projects.

**Excellent:** The faculty member has continued to maintain and advance a distinguished national or international reputation as an authority in his/her area(s) of specialization. The faculty member continues to be active in his/her discipline, and has a marked impact on the work of others in the field. The faculty member has produced a significant body of creative and/or scholarly work since his/her last review, which may include: individual or group exhibitions at the national and/or international level; important commissions; significant client-based design projects; a book-length project; a number of book chapters or peer-reviewed articles; reviews of books and/or exhibitions; editorial/referee/juror activities. Collaborative projects are also significant when the high level and quality of the contribution is documented. Further evidence for a rating of *excellent* may include the securing of fellowships, grants, contracts, and/or awards from internal and external local, regional, national, and/or international agencies.

**Outstanding:** In addition to a substantial body of creative and/or scholarly work, the faculty member has achieved eminence in his/her field. Evidence may include national or international awards, laudatory reviews in major publication outlets, invited lectures in prestigious venues, and significant fellowships or grants.

740 **B. Teaching**

741

742 **Poor:** The faculty member displays an unacceptable record of teaching as evidenced through  
743 inadequate effort as an instructor, ineffective pedagogical techniques, little or no course  
744 development, little or no student mentoring, and student evaluations.

745

746 **Fair:** The faculty member displays a minimally acceptable record of teaching as evidenced  
747 through inadequate effort as an instructor, ineffective pedagogical techniques, little course  
748 development, little student mentoring, and student evaluations.

749

750 **Good:** The faculty member's instructional performance is adequate. This faculty member's  
751 supporting materials provide evidence of conscientious preparation and pertinent, valid content,  
752 but fail to demonstrate either exceptional pedagogical skill or decisive commitment to the wide-  
753 ranging institutional and intellectual responsibilities of a full-time university instructor. The  
754 learning environment in this faculty member's classroom, as reflected in student evaluations,  
755 achievement, and advancement, is adequate but not distinctly positive.

756

757 **Very Good:** The faculty member is a competent teacher whose supporting material includes  
758 evidence not only of diligent preparation and instruction but also of some mentoring of students,  
759 effective pedagogy, and a commitment to the mission of the department. Class assignments  
760 result in proficient student learning. While the faculty member is an effective teacher, his/her  
761 teaching record may lack the level and extent of involvement in the supervision of individual  
762 student work that is typically expected for a rating of *excellent*, as described below, and/or the  
763 faculty member's student evaluations show inconsistencies or scores fall regularly below the 4-  
764 out-of-5 range.

765

766 **Excellent:** The faculty member's teaching record shows exceptional preparation and delivery,  
767 and his/her student evaluation scores will often be in the mid 4-out-of-5 range or higher. The  
768 faculty member demonstrates an engagement with teaching beyond simply his/her assigned  
769 courses. This includes regular involvement with individual student work, especially the direction  
770 of research papers, independent studies, honors theses, and/or master's theses. Such a faculty  
771 member may have been involved in such activities as departmental curricular or programmatic  
772 reform efforts, leading workshops, and/or serving on committees beyond the department that  
773 focus on instructional issues.

774

775 **Outstanding:** In excess of the criteria for a rating of *excellent*, the faculty member's student  
776 evaluations will consistently be in the high 4-out-of-5 range. Such a faculty member may have  
777 been involved in such activities as departmental curricular or programmatic reform efforts,  
778 leading workshops, serving on committees beyond the department that focus on instructional  
779 issues, and/or producing pedagogical publications. The faculty member has won a significant  
780 teaching award or has been otherwise recognized for superior instruction and/or innovative  
781 teaching.

782

783 **C. Service**

784

785 **Poor:** The faculty member fails to assist colleagues and fails to execute assigned departmental  
786 duties and committee responsibilities.

787

788 **Fair:** The faculty member ineffectively assists colleagues and ineffectively executes assigned  
789 departmental duties and committee responsibilities.

790

791 **Good:** The faculty member actively assists colleagues and responsibly and thoroughly executes  
792 assigned departmental duties and committee responsibilities.

793

794 **Very Good:** The faculty member demonstrates extensive, collegial, diligent, and effective service  
795 in the department as well as service to either the college, the university, the community, or one or  
796 more professional associations.

797

798 **Excellent:** The faculty member demonstrates a sustained track record of effective service and  
799 leadership. Such leadership is in addition to the level of service described above as *very good*.

800

801 **Outstanding:** In addition to the level of service and leadership described above as *excellent*, the  
802 faculty member demonstrates a record of sustained, significant service accomplishments beyond  
803 the department.