

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

**COLLEGE OF THE ARTS
GEORGIA STATE UNIVERSITY**

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College Approval	

Faculty members must consult the College of the Arts 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 the
5 Arts. As such, the entries in this document seek to clarify or focus attention on areas of the P&T
6 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 research/creative activity, 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 Promotion and Tenure Committee. The
26 College 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 potential external reviewers for research/creative activity.
37 The Director will also provide a list of eight potential reviewers. For details on this process, see
38 the College and University manuals. External reviewers should come from peer or aspirational
39 peer 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 secure letters from at least five reviewers, with a guiding
44 principle in the solicitation of external reviewers being to select one-half from the candidate's list
45 and one-half from the Director's list.
46

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

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

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

60 61 **C. Committee and Subcommittee Membership**

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

71
72 In addition to assisting the P&T evaluation process, the Subcommittee also conducts pre-tenure
73 evaluations of all untenured faculty members. The other major function of the Subcommittee is
74 to periodically review and revise the School's P&T guidelines as necessitated by changes voted
75 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 Within the School there is significant program diversity that must be taken into consideration by
88 the School Subcommittee and Committee as well as by other University review committees or
89 individuals who represent further stages in the evaluation process. While these guidelines
90 recognize and attempt to respond to program diversity within the School, it is noted here that all
91 faculty candidates under consideration for retention, promotion, and/or tenure should clearly
92 articulate any aspects of their respective discipline or area of expertise which are compellingly

93 distinctive, unique, or considered difficult to ascertain relative to recognized norms. The
 94 committee, thus armed with sufficient and appropriate supplemental information, will be able to
 95 conduct a fair assessment of the faculty member's research/creative activity, teaching, and
 96 service profile.

97
 98 NOTE: A candidate must remember that it is his or her responsibility to make the case for his or
 99 her promotion and/or tenure, and that he or she is his or her own best advocate. It is the
 100 candidate's duty to demonstrate the quality of 1) his or her research/creative activity trajectory
 101 that is resulting in or has already resulted in the establishment of his or her scholarly reputation;
 102 2) the quality of his or her teaching; and 3) the quality of his or her service to the School, the
 103 College, Georgia State University, and also to the larger local, regional, national, and
 104 international community.

105

106 **III. EVALUATION OF CANDIDATES**

107

108 **A. RESEARCH/CREATIVE ACTIVITY**

109 Evidence of research/creative activities must be submitted in accordance with the categories for
 110 research/creative activity listed in the college manual (section V.E.).

111

112 **1. Standards for Research/Creative Activity in Applied Design**

113

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

119

120 a. Research/creative activity in applied design is constantly evolving and may be evident through
 121 a variety of roles and functions. This activity generally falls within, but is not limited to, the
 122 following categories:

123

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

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

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

134 2.) Practice can be defined as creative work or production of client-based projects, realized
 135 either in forms such as print, broadcast, film, motion, or web-distributed communications
 136 or in the design of buildings, interior environments, furnishings, or products.

137 i. If meaningful, the candidate should explain the competitive or selective process
 138 by which the design commissions were secured.

- 139 ii. Client satisfaction, as a measure of design success, may be evidenced through
140 post-occupancy project evaluations, client reviews, and/or commentary.
- 141 3.) Artistry can be defined as pursuit of self-directed projects, which may include pure
142 creative research, experimentation in the field, and any entrepreneurial ventures.
143
- 144 b. Recognition of one’s design work, including offers to print, exhibit, or display one’s design
145 work, whether scholarship, practice, or artistry, in publications, galleries, or museums, is of
146 consideration. The scope of the publication or display, the prestige of the publisher or institution,
147 the stature of the editor, curators, and/or jurors, and the level of critical analysis brought by the
148 publisher or organizers are considered. Recognition from those entities that are national or
149 international in range, reach, or scope is generally considered most prestigious.
150
- 151 c. Alternative and non-traditional forms of display or publication (whether self-initiated or
152 commercially based) are given recognition. The significance of a display or publication is based
153 upon the reputation of the forum in which it circulates.
154
- 155 d. Juried competitions are also recognized as significant research/creative activities. The scope of
156 the competition, the prestige of the jurors, and the level of critical analysis brought by the
157 organizers are considered.
158
- 159 e. Other research/creative activities deserving consideration may include collaboration or
160 consultation with clients or other designers; collaboration or consultation in curatorial or
161 exhibition organizational activities; published portfolios of one’s design work; inclusion of one’s
162 work in trade publications or exhibition catalogs; development of new techniques, methods, or
163 processes; or the chairing or participation in panels, workshops, or seminars on design topics.
164
- 165 f. Research/creative activity that is innovative or in some way advances the design field will be
166 considered significant.
167
- 168 g. Research/creative activity that is circulated and critiqued through awards, publications,
169 reviews, peer-reviewed journals, or professional design publications relevant within the field will
170 be considered significant.
171
- 172 h. Professional distinction or significance may also be indicated by invitations, such as those to
173 be a designer-in-residence or to serve as a juror or panelist to assess the work of others, whether
174 the work be in scholarship, practice, or artistry. The reputation of the group extending the
175 invitation should be considered; groups having national or international affiliations are generally
176 considered most significant.
177
- 178 i. Publication in journals recognized as being important in the fields of design and design
179 research are usually more significant than articles written for more general, non-academic
180 audiences. While publications that are peer-reviewed, abstracted, and/or indexed and which are
181 national or international in scope tend to be those with the most central role in presenting
182 significant academic research, publications read by practicing designers can also have
183 significance and impact on the field.
184

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

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

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

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

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

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

208 **2. Standards for Research/Creative Activity in Art Education**

209
 210 Professional distinction in the area of art education is achieved primarily through the publication
 211 of scholarship that exhibits original research in books and journals recognized by peers as being
 212 important to the field of art education. Publications that are peer-reviewed, abstracted, and/or
 213 indexed and that are national or international in scope are those that have the highest level of
 214 scholarly significance. It is recognized that research in art education can be qualitative,
 215 quantitative, or mixed method. Original theoretical perspectives dealing with the research of
 216 others or secondary sources are also considered valid and will be given credit. An art education
 217 faculty member, especially one teaching critical issues, will be given credit for writing and
 218 publishing articles and books concerning theoretical issues in art and art education.
 219

220 While the primary expectation for scholarly achievement in art education rests in publications,
 221 other measures of ongoing professional involvement may include the presentation of research
 222 papers at professional meetings or conferences, the publication of instructional materials or
 223 educational resources through recognized educational sponsors, the presentation of workshops
 224 on teaching methodology, publication of reviews of new literature in the field, participation on
 225 panels on issues or research in the field, grants awarded in research and artistic production, and
 226 contributions to anthologies on educational topics. Conference or workshop participation at the
 227 national level carries more weight than parallel involvement in local, state, or regional activities.
 228 "Publication" may include authorship of non-print research information such as software or
 229 videotapes when such items are reproduced and distributed by recognized, generally off-campus
 230 educational media centers or organizations. Since faculty members in art education can remain

231 active as producers of art, their artistic activities should be evaluated by the same standards noted
232 under the "Studio Arts" section. Personal artistic production as outlined in the Studio Arts
233 section of this document can be credited to the art education faculty member toward tenure and
234 promotion, and may complement substantial scholarly research in art education, but may not
235 substitute for it.

236

237 **3. Standards for Research/Creative Activity in Art History**

238

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

253

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

263

264 Due to the variability of peer-review procedures, especially when publishing outside of the
265 United States as some art historians do, it is difficult to establish a uniform hierarchy of scholarly
266 journals and presses within the discipline of art history for the purpose of assessing the quality of
267 scholarship published in them. In addition, due to the interdisciplinarity of art history, many art
268 historians publish in related disciplines, and ranking journals and presses across disciplines can
269 be problematic. In addition, very valuable work that offers innovative approaches, new ideas, or
270 evidence that challenges existing knowledge may not be published in the best-known journals or
271 by the best-known presses. However, within subfields of art history, certain journals and presses
272 are regarded more highly than others. Quality of publications will consequently be assessed on
273 several factors, including the relevance of a publication venue to the specific area of the
274 candidate's research; the candidate's explanation of the importance of the work; reviews and/or
275 citations of the work; the external reviewers' comments; and the School Committee's
276 independent assessment of the work.

277
278 While the School recognizes the central importance of refereed books, book chapters, and
279 journal articles to the profession, it also acknowledges the significant accomplishment
280 represented by having leading scholars in one's field and/or in related fields invite one to
281 contribute substantive articles and chapters to anthologies, encyclopedias, exhibition
282 publications, and other scholarly works. The particular significance of an individual instance of
283 such scholarship can be weighed, in part, by the presence/absence of a peer-review process, the
284 reputation of the editor(s) of the volume, and the quality of the journal or press in which it is
285 published.

286
287 The School also appreciates the increasingly prominent role that on-line publication and other
288 electronic resources play in the production and dissemination of knowledge. It also recognizes
289 that the traditional standards of peer review are sometimes difficult to apply to emerging forms
290 of scholarship. Therefore, if including such materials in their dossiers, candidates should make a
291 case for the quality of the project by briefly outlining its distinctive contribution to disciplinary
292 knowledge and to the candidate's professional development and by providing evidence of peer
293 review, when applicable.

294
295 Obtaining intramural and/or external funding for one's research is a valued research/creative
296 activity, and success in seeking grant support, particularly from national sources, will weigh as
297 evidence of scholarly reputation in one's discipline. At the same time, the School recognizes the
298 relative scarcity of external grant support in most art historical areas of specialization and,
299 furthermore, that grant support is a means to the end of producing scholarship, not an end in
300 itself. The candidate should explain how grants he or she has received contributed to the
301 publication of peer-reviewed materials or other significant scholarly research.

302
303 Other scholarly activities, such as making presentations at professional meetings, organizing
304 conference sessions, and reviewing, refereeing, and/or editing the scholarly work of others, are
305 also valued and expected activities for any scholar. Although no one type of activity is mandated
306 for promotion and tenure, successful candidates for tenure and promotion will be active in such
307 roles, and these activities will be considered as part of the candidate's body of scholarly work.

308
309 Evaluation of an individual faculty member's professional development will focus on the entire
310 profile of that individual's contribution. The School expects that candidates will demonstrate
311 their scholarly productivity through both the quality and quantity of their professional record,
312 noting that several aspects of professional development in art history make a focus on quantity
313 alone troublesome. For many art historians, research is dependent on travel to distant locations,
314 often abroad, and, according to the College Art Association (CAA), there should be clear
315 recognition of the financial and time implications of such travel on a faculty member's
316 productivity. As the CAA also notes, "the escalating cost of publication rights for photographs or
317 digital media provided by museums, commercial archives, galleries, artists' estates, and other
318 sources is an additional impediment to art historians who seek to publish the results of their
319 research."

320
321
322

4. Standards for Research/Creative Activity in Studio Arts

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

330

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

333

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

339

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

345

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

350

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

354

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

358

359 g. Variables in the production time for and mobility of various types of work are recognized.
360 Artists who work with large and/or one-of-a-kind pieces generally will be unable to show as
361 frequently as artists whose work is easier to ship or which may be editioned without individual
362 hand-working. Similarly, artists whose work requires complex or on-site installation or
363 performance may not be able to show as frequently as artists who need not be present for the
364 exhibition of their work.

365

366 h. Repeated exhibitions of the same work may demonstrate the possible posterity value of a work
367 or works. The expectation is, however, that the artist will also be engaged in continual
368 production of new works. In the event that the over-arching title for a series of works may be

369 used for a number of exhibitions over an extended period of time, entries on a CV or in a
 370 promotion and tenure dossier regarding exhibitions can be annotated to clarify the dates and
 371 currency of the work exhibited.

372
 373 i. In general, artistic productions may be documented and critiqued through reviews published by
 374 museum directors, curators, and other professional critics (in addition to and as distinguished
 375 from the evaluations of the external reviewers for promotion and tenure). The informed judgment
 376 of artists and museum personnel may be preferred over that of general newspaper and magazine
 377 critics.

378
 379 j. Other indications of research/creative achievement may include artist's grants or fellowships
 380 received, exhibition awards, or commissions. Again, awards that are nationally competitive or
 381 competitive across media or disciplines are generally more prestigious than awards limited to
 382 membership groups or societies. While awards that are nationally competitive or competitive
 383 across media or disciplines are highly prestigious, those awards limited to membership groups or
 384 societies might represent high technical competence within a medium, given the focused nature
 385 of the competition, and should be valued as equally significant.

386
 387 k. Research/creative distinction may be indicated by artist-in-residence awards or invitations,
 388 visiting artist invitations, or invitations to serve as juror or panelist to assess the work of others.
 389 The reputation of the group extending the invitations may be considered; groups having
 390 international, national, or statewide artistic affiliations are generally more significant than local
 391 or regional groups.

392
 393 l. While exhibitions are generally the main focus of scholarly activity for studio artists, they may
 394 engage in other activities that may deserve equal recognition. Examples of such activities
 395 include, but are not limited to, the publication of scholarly books or articles; publication of
 396 portfolios or artist's books; inclusion in exhibition catalogs; the writing of exhibition or book
 397 reviews; curatorial or exhibition organization activities; research or writing about technical
 398 problems or advancements in the field; development of new equipment or processes;
 399 investigation of historical techniques or perspectives; development of media presentations related
 400 to art; and chairing or participating in panels or seminars on studio art topics. While it is difficult
 401 to rank all permutations of activities in which studio artists are engaged outside of exhibitions, it
 402 is suggested that all activities be annotated in CVs and promotion and tenure dossiers to clarify
 403 the depth of involvement and time required for each project entered.

404 405 **5. Evaluation of Research/Creative Activity**

406
 407 Based on the evidence submitted, the School Committee will evaluate the candidate as **having**
 408 **met** or **not having met** the required standards in research/creative activity.

409 410 **a. Associate Professor**

411
 412 Promotion to and/or tenure at the rank of Associate Professor is available to those candidates
 413 who are judged to be *excellent* in research/creative activity.

414

415 The candidate will be judged as *excellent* in research/creative activity if the Committee's
 416 assessment is that the candidate has developed a substantial body of work that has already
 417 contributed to the advancement of his or her discipline while establishing a national reputation in
 418 his or her field. In addition, the successful candidate's current trajectory in research/creative
 419 activity will support successful progress towards the rank of Professor after promotion to
 420 Associate Professor with tenure.

421

422 **b. Professor**

423

424 Promotion to and/or tenure at the rank of Professor is available to those candidates who are
 425 judged to be *excellent* in research/creative activity.

426

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

432

433 **B. TEACHING**

434

435 **1. Standards for Teaching**

436

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

443

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

447

448 1. Courses Taught during the Last Four Academic Years (include summers, if applicable)

449

450 2. Student Evaluations (include summers, if applicable)

451

452 3. Honors or Special Recognition for Teaching

453

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

455

456 5. Published Materials

457

458 6. Additional Evidence of Teaching Effectiveness

459

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

464
 465 The School understands the category of student evaluations to be inclusive of the totality of
 466 student perceptions of the instructor's contribution to the learning environment. Therefore,
 467 standardized student evaluations are considered only as one element among many that can be
 468 used to evaluate a candidate's performance under this category. When reviewing the
 469 standardized student evaluations, the School Committee should attempt to discern a pattern in
 470 student perceptions of the overall pedagogical environment created by the candidate, attending to
 471 the scores on all questions as well as further evidence provided by students' written comments.
 472 In addition, the School Committee should not take the student evaluation percentages at face
 473 value alone without also taking into consideration other factors, which may be addressed by the
 474 candidate in his or her dossier, during the period of evaluation. The following list of such factors
 475 is neither comprehensive nor complete, and not all factors are relevant to all disciplines within
 476 the School or to all faculty within a given discipline:

- 477
 478 a. the candidate's total number of students
 479 b. the numbers of:
 480 i. large (75 or more students) vs. small (25 or fewer students) courses
 481 ii. required vs. elective courses
 482 iii. graduate vs. undergraduate courses
 483 iv. CTW vs. non-CTW courses
 484 v. WAC vs. non-WAC courses
 485 vi. core vs. special topics courses
 486 c. the clock times of courses taught
 487 d. the format of courses taught

488 489 **2. Evaluation of Teaching**

490
 491 The submitted instructional materials will be used to evaluate the candidate's teaching
 492 contribution, with particular attention paid to course content, course development, perception of
 493 students, and instructional and mentoring activity beyond the classroom.

494
 495 Based on the evidence submitted, the School Committee will evaluate the candidate as **having**
 496 **met** or **not having met** the required standards in teaching.

497 498 **a. Associate Professor**

499
 500 Promotion to and/or tenure at the rank of Associate Professor is available to those candidates
 501 who are judged to be *excellent* in teaching.

502
 503 The candidate will be judged as *excellent* in teaching if the overall assessment of the School
 504 Committee from the evidence submitted is that the candidate's performance is highly
 505 accomplished. Normally, the student evaluation scores might suggest highly effective

506 performance in the classroom; the course material presented might show impressive preparation;
 507 a significant degree of knowledge of the subject matter might be indicated; and/or the candidate
 508 might demonstrate a high level of involvement in mentoring students.
 509

510 **b. Professor**

511
 512 Promotion to and/or tenure at the rank of Professor is available to those candidates who are
 513 judged to be *excellent* in teaching.
 514

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

525 **C. SERVICE**

527 **1. Standards for Service**

528
 529 The School of Art and Design is committed to providing discipline-oriented service to the
 530 University and local communities and to relevant local, state, national, and international
 531 professional organizations. Only those service activities that are related to the candidate's area of
 532 professional competence will be included in an evaluation of his or her service. While the
 533 expectations for the quantity and quality of service work will be higher for those seeking
 534 promotion to Professor than for those seeking promotion to Associate Professor, collegiality is
 535 generally valued in all candidates seeking promotion and tenure in the School.
 536

537 Appropriate service activities are listed below. Evidence of effective service must be submitted
 538 in accordance with the categories for service listed in the college manual (section V.G.).
 539 Complete descriptions and dates for any service category must be provided by the candidate
 540 along with explanatory documentation, when appropriate. Possible examples of each category of
 541 service are provided below.
 542

543 1. Contributions to the department: Memberships on School committees, chairing School
 544 committees, development of programs and activities, participation in major School-
 545 sponsored activities.
 546

547 2. Assistance to Colleagues: Consultations about educational problems and/or student
 548 issues, collaborations within the School or with other University departments and
 549 programs, review of manuscripts, assistance with exhibitions.
 550

551 3. Committee Responsibilities at the College, University, or System Level: Committees
 552 served on or chaired at the College, University, or System level, serving on the
 553 University Senate.

554
 555 4. Support of Local, State, National, or International Organizations: Consultancies,
 556 memberships on advisory boards, offices held. [NOTE: This category refers to services to
 557 professional organizations (e.g., treasurer of a learned society, coordinating logistics of
 558 conferences) that do not rely predominantly on the scholarly or creative expertise of the
 559 candidate. Professional service (e.g., serving on editorial boards, reviewing the promotion
 560 materials of faculty at other institutions, etc.), on the other hand, would be counted in
 561 Professional Development.]

562
 563 5. Significant Community Participation: Lectures, speeches, presentations, short courses,
 564 hosting conferences.

565
 566 6. Meritorious Public Service: Assistance to governmental agencies, development of
 567 community, state, or national resources.

568
 569 7. Administrative Contributions to Professional Associations (Intellectual contributions to
 570 professional organizations count in the category of research/creative activity.)

571 572 **2. Evaluation of Service**

573
 574 Based on the evidence submitted, the School Committee will evaluate the candidate as **having**
 575 **met** or **not having met** the required standards in service.

576 577 **a. Associate Professor with Tenure**

578
 579 Promotion to and/or tenure at the rank of Associate Professor with tenure is available to those
 580 candidates who are judged to be *good* in service.

581
 582 A candidate will be judged as *good* in Service if the candidate has actively assisted colleagues
 583 and responsibly and thoroughly executed assigned School duties and committee responsibilities.

584 585 **b. Professor**

586
 587 Candidates for promotion to and/or tenure at the rank of Professor are expected to maintain and
 588 even exceed the sort of service involvement and accomplishments required for an Associate
 589 Professor. Therefore, both the quality and quantity of achievements in the service area are
 590 expected to surpass those required for recommendation for promotion to the rank of Associate
 591 Professor. Promotion to and/or tenure at the rank of Professor is available to those candidates
 592 who are judged to be *very good* in service.

593
 594 A candidate will be judged as *very good* in service if the candidate has actively assisted
 595 colleagues, participated in professional organizations, and demonstrated extensive and diligent
 596 service and leadership at the School level and at the College [NOTE: For candidates in Art

597 Education, this is considered to be both the College of Arts and Sciences and the College of
598 Education, including serving on Professional Education Faculty committees] and/or University
599 level(s). Such activities as chairing committees; serving as area coordinator, graduate director, or
600 associate director; or developing links to the community outside the University illustrate
601 leadership.
602

APPENDIX I:**Ratings Guidelines for Pre-Tenure Review****A. Research/Creative Activity**

Poor: The faculty member maintains no program of research/creative activity.

Fair: The faculty member is largely inactive in research/creative activity.

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

Very Good: The faculty member, while maintaining an active program of research/creative activity, 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.

643 **B. Teaching**

644

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

648

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

652

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

659

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

668

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

674

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

681

682

683 **C. Service**

684

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

687

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

690

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

693

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

697

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

700

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

704

705

APPENDIX II:**Ratings Guidelines for Post-Tenure Review****A. Research/Creative Activity**

Poor: The faculty member maintains no program of research/creative activity.

Fair: The faculty member is largely inactive in research/creative activity.

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

Very Good: The faculty member's research/creative activity 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.

742 **B. Teaching**

743

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

747

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

751

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

758

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

767

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

776

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

784

785

786 **C. Service**

787

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

790

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

793

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

796

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

800

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

803

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