

UMD Department of Art + Design  
Indices and Standards for Tenure and Promotion to Professor as Required by Section 7.12  
of the

Board of Regents Policy on Faculty Tenure (June 10, 2011) and

Indices and Standards for Promotion to Associate Professor

Approved by the Faculty on May 10, 2010

Approved by Dean on May 11, 2010

Reviewed by VCAA on May 24, 2010

Reviewed by Sr. VP on December 8, 2011

Approved by Chancellor on December 15, 2011

## I. INTRODUCTION

This document describes with more specificity the indices and standards that will be used to evaluate whether candidates meet

- the general criteria for tenure as described in Section 7.11 (Appendix 1) of the *Board of Regents Policy on Faculty Tenure* (June 10, 2011) with revisions noted in the *Tenure Code Application to the UEA Contracts*,
- the general criteria for promotion to associate professor and
- the general criteria for promotion to professor as described in Section 9.2 (Appendix 2) of the *Board of Regents Policy on Faculty Tenure* (June 10, 2011) with revisions noted in the *Tenure Code Application to the UEA (University Education Association) Contracts*.

## II. DEPARTMENTAL MISSION STATEMENT

The Department of Art and Design serves the upper Midwest region as a vital resource for individuals seeking a comprehensive education in the visual arts. Recognizing diversity in the field, the department strives to tailor its programs to meet the specific needs of students pursuing careers in studio practice, art education, art history and graphic design. The department provides the setting for a rigorous investigation of the visual arts in practice, theory and critical discourse. Students and faculty contribute significantly to an enhanced cultural environment on campus, in the community and across the region through ongoing scholarly research and exhibitions, collaborations and other creative activities. The department is committed to setting and maintaining the highest standards of achievement in the areas of academic endeavor and professional practice in an atmosphere that promotes effective learning and the open

exchange of ideas and information.

The Department of Art and Design serves individuals seeking a comprehensive visual arts education, as well as those desiring MFA-level study in graphic design. The Department recognizes its dual responsibility to those students who wish to pursue art, art history, graphic design, or art education as a professional commitment and those whose study complements their research in other disciplines. The Department promotes the importance of visual arts education, with its creative, interpretive, and aesthetic dimensions, as integral to the education of university students. We recognize the value of lifelong learning, and where possible offer such opportunities for the wider community.

The Department works to affirm the importance of a program providing for a strong foundation and overall balanced inquiry in the areas of theoretical, critical, historical, and studio-based course work. We act to clarify the fundamental relationships between perception, learning, and practice. We recognize well the importance of maintaining a strong and diverse participatory studio component in art, design, and art education, and including such study to an appropriate extent in art history. We encourage institutional and public service, cross-disciplinary and interdisciplinary involvement as ways of expanding knowledge about the importance of art to other cultural practices, and as a way of enriching our own views and those of our students about the interconnectivity of ideas and concepts. Consistent with university faculty standards to strive for excellence in our disciplines, we always endeavor to bring our own abilities as artists, designers, educators, and scholars into our teaching.

We affirm the importance in our program of recognizing and promoting an inclusive view of diverse, global contributions to our disciplines and the value of intercultural communications and interactions, and explicating these through our curricula and programming.

We are alert to the ways in which electronic communications continue to change the processes and delivery modes for creative work and communication in general, and affirm the importance of incorporating new technologies and new ways of thought into our programs.

The Department seeks to promote better understanding of the arts in both its public and private dimensions, in its impact and general significance in the life of the community, and in its importance to the individual working to structure a meaningful and positive societal relationship.

The Department continually works to raise the level of discourse surrounding visual culture at both the programmatic and institutional levels.

### III. CRITERIA FOR TENURE

The department's tenure decisions follow the guidelines in contract section 7.11,

General Criteria for tenure (Appendix 1).

A. TEACHING

The department recognizes the following characteristics as indices of effective teaching:

1. Mastery of the primary teaching subject area.
2. Excellent communication and listening skills to facilitate learning.
3. Well-articulated, fair and consistent grading policies.
4. Ability to work with a wide variety of students in the production of intellectually challenging and technically strong scholarly and/or creative work.
5. Advising which is knowledgeable about University policy and sensitive to student needs.
6. Ability to revise and evolve teaching and advising approaches to reflect new developments in the field.

Appropriate documentation may include, but shall not be limited to, any of the following:

1. Summaries of student evaluation forms of faculty classroom/studio work.
2. Internal and/or external peer evaluation of actual class/studio activities.
3. Peer evaluation of class outline, syllabus, tests, papers, or creative tasks assigned.
4. Peer and/or external evaluation based upon the observation and performance of students who have been under the tutelage of the instructor.
5. Letters or other written evaluations from students who have been enrolled in the instructor's courses or who have been advised by the instructor.
6. Surveys of recent graduates of the program for their evaluation of the instructor's classes.
7. Summaries of new courses developed or existing courses revised.
8. Summaries of faculty development activities related to teaching and advising.
9. Evaluation, through appropriate documentation, by the instructor him/herself.
10. Evidence of teaching awards or honors.

Also integral to teaching is a faculty member's effectiveness in undergraduate and/or graduate academic advising. Some present indicators of effective advising are student letters, feedback in senior surveys, advising awards, peer evaluation of advising activities, attendance at advising-related workshops. New measurement tools may be established and will subsequently be used departmentally.

Other aspects of teaching which may be considered in tenure evaluations include a

faculty member's participation and effectiveness in undergraduate and graduate academic advising, professional and/or career counseling, work on or chairing of the examining committees of graduate students, coordination of special departmental programs, and supervision of teaching assistants. The quality and level of an individual's engagement with new forms and methods of teaching and/or new technologies, engagement with pedagogical concerns and current discipline practice and/or implementation of new technology in the classroom and/or evidence of training in new technologies and/or programs essential for teaching of the course material are significant factors in assessing teaching. A comprehensive summary of accomplishments and any possible evaluative material by peers or students should be provided.

## B. RESEARCH/CREATIVE ACTIVITY

(Professional Distinction in Scholarly Activity or Creative Production)

### Studio Arts

Exhibitions are the main evidence by which an artist's creative work can be measured in the professional world. An ongoing record of public exhibitions in museums, commercial and/or university galleries, or other such public venues, including the Internet, is expected. The content, meaning, significance, intelligence, and depth of the creative work are highly important, if sometimes controversial, aspects of evaluation. The following considerations are taken into account in evaluating professional activity:

1. More weight is generally given to solo shows than inclusion in group shows, although an important group exhibition may outweigh a solo exhibition in a less recognized space. Solo shows are increasingly less common, so the dearth of such opportunities must be considered.
2. Exhibitions held in major galleries or museums in major cities (including the Twin Cities) generally are considered more important than exhibitions in lesser-known local or regional galleries.
3. The relative reputation of a gallery or institution, as known to our faculty, is one of the criteria used in evaluating the relative importance of exhibitions. The reputation of the curator or juror of an exhibition is also an indicator of significance of the activity.
4. Invitational exhibitions, particularly those that are national or international in scope, are generally considered to be more prestigious than juried shows. Shows limited to members of specific groups or societies are considered less prestigious than national open competitions.
5. Professional credibility is enhanced by evidence of an artist's recognition by curators, museum directors, and jurors or panelists, particularly those whose expertise and interest go beyond familiarity with only one artistic medium or style.
6. Alternative and non-traditional spaces, including electronic media venues, such as websites and online galleries are given recognition; the significance of an exhibition in such a space is based upon the reputation of the organization operating the space or venue and its record of exhibition or presentation.

7. Variables in the production time for and mobility of various types of work are recognized. Artists who work with large and/or one-of-a-kind pieces generally will be unable to show as frequently as artists whose work is easier to ship or which may be editioned without individual hand-working. Similarly, artists whose work requires complex or on-site installation or performance may not be able to show as frequently as artists who need not be present for the exhibition of their work.
8. Repeated exhibitions may demonstrate the possible posterity value of a work or works. The expectation is, however, that the artist will also be engaged in production of new works.
9. Artistic production may be reviewed through written evaluations by external peers, museum directors or curators, or professional critics. The informed judgment of artists and museum personnel is weighted more heavily than that of local newspaper critics.
10. Other indications of professional achievement may include artist grants or fellowships, exhibition awards, or commissions. Again, awards which are nationally competitive, or competitive across media or disciplines, are more prestigious than awards limited to membership groups or societies.
11. Professional distinction may be indicated by artist-in-residence awards/ invitations, visiting artist invitations, or invitations to serve as juror or panelist to assess the works of others. The reputation of the group extending the invitation will be considered; groups having national or statewide artistic affiliations are generally more significant than local or regional groups.
12. While exhibitions are the main focus of scholarly activity for studio artists, they may from time to time engage in other activities that deserve recognition. Examples of such activities include the publication of articles on their own work; publication of portfolios or artist's books; inclusion in exhibition catalogs; the writing of exhibition or book reviews; curatorial or exhibition organizations activities; collaborations with other artists; research or writing about theoretical ideas, technical problems or advancements in the field; development of new equipment or processes; investigation of historical techniques or perspectives; development of media presentations related to art; chairing or participation in panels or seminars on studio art topics.

### Art History

Professional distinction in the area of art history is achieved primarily through the publication of articles and/or books and/or exhibition catalogs and/or edited volumes in the area or areas of the faculty member's training and expertise. Original research is generally valued more highly than work that depends heavily upon secondary sources. Articles published in peer-reviewed journals, both print and electronic, recognized by peers as being important in the field of art historical research are usually given more weight than articles written for more general, non-academic audiences.

Arts publications that are refereed, abstracted, and/or indexed and which are national or international in scope tend to be those with the most central role in presenting serious academic research.

Evidence of on-going research, both individual and collaborative, is important in a faculty member's evaluation. Completion of a major research project such as a book or an exhibition catalog may well consume a period of years. Other projects such as articles, book or exhibition reviews, and research fellowships or grants serve as indicators of immersion in sustained scholarly activity. Reviews by noted authorities in the field of a candidate's works are a primary means of providing critical evaluation. When such evaluations are themselves published in journals, magazines, or newsletters of importance to the field, further recognition of the importance of the faculty member's efforts is provided. As in all matters of evaluation, the credentials and professional standing of the evaluators should be made clear. Invitations to chair sessions and present papers at scholarly conferences and other scholarly venues are also a good measure of the significance of a faculty member's work. Activity in curatorial or other museum work related to the faculty member's area of research or involvement with the Tweed Museum of Art and/or Glensheen Historic Estate is recognized as important.

#### Art Education/Art Museum Education

Professional distinction in the area of art education/art museum education is achieved primarily through the publications of scholarly research in journals recognized by peers as being important to the field. Publications that are refereed, abstracted, and/or indexed, and are of national or international in scope, have the highest level of scholarly significance. Work that incorporates original research is generally more noteworthy than that which depends heavily on secondary sources. Work that explores theoretical issues in learning is considered to have more scholarly validity than articles that are primarily descriptive or anecdotal.

While the primary expectation for scholarly achievement in art education rests in the publication of books and articles, other measures of ongoing professional involvement may include the presentation of research papers at professional meetings and conferences, the publication of instructional materials through recognized educational sponsors, conducting workshops on teaching methodology, publication of reviews of new literature in the field, participation on panels on issues or research in the field, and contribution to anthologies on educational topics. Activity in research relating to community outreach, and curriculum development in museum education and/or involvement with The Tweed Museum of Art is recognized as important. In addition, awards, grants, and fellowships serve as indicators of sustained scholarly and creative activity.

Conference or workshop participation at the national level carries more weight than parallel involvement in local or regional activities. "Publication" may include authorship of on-line non-print research and curriculum development or information such as software or video when such items are reproduced and distributed by recognized, generally off-campus educational media centers or organizations. Faculty members in art education/art museum education shall remain active as producers of art. Exhibition activities will receive recognition and will be evaluated by the same

standards noted under the “Studio Arts” section. Personal artistic production complements substantial scholarly research in art education, but may not substitute for it.

### Graphic Design

The criteria by which a designer’s creative work/research can be measured in the professional and/or academic world include recognition by authorities in design, art, or design education as well as the fields for which design activity has been conducted. The emphasis is on venues where a competitive, invitational, or juried selection process is evident; importance is prioritized by international and national achievement, followed by regional, then local achievements. The following considerations are taken into account in evaluating professional activity:

1. Recognition and awards for the production and exhibition of creative work, whether individual or collaborative in nature, which may include (but not be limited to) 2–D, 3–D, or 4–D (time-based) media, performance, or artifacts.
2. Awards of grants, fellowships, commissions, or contracts associated with professional design and creative activity (design activity for the University, community and civic organizations is considered a professional consultancy).
3. Publication of writing and formal research activity in design or media history, design practice, design education, theory, criticism, popular culture, either in refereed journals or books (both traditional and electronic forms), and other refereed writings.
4. Selection of work, and reference to work published in books, professional and trade publications.
5. Awards of grants and fellowships for research, publication and creative activity.
6. Curatorial work, juror, selection committee, editorial service for exhibitions, competitions and publications.
7. Invitational and juried exhibitions (in galleries, museums, online venues, and trade and professional organizations).
8. Presentations at conferences, seminars, forums, panels, and workshops, including non-traditional venues (e.g. CD/DVD, website, digital video, and other electronic venues); visiting lecture presentations.
9. Professional consultancy and invitational activities (including lectures and industry recruitment) based on expertise.
10. Variables in production time and the mobility of various types of work are considered.
11. Multiple publication/exhibition/awards may demonstrate the significance of work.

### C. SERVICE

Faculty service expectations are articulated in the *Board of Regents Policy on Faculty*

### *Tenure* (Appendix 1).

The Guidelines for Departmental Statements of Standards for Tenure/Promotion of the School of Fine Arts indicate that contributions and service to the University and community are expected. Each faculty member should participate in department, school, and campus committees and events. Community service and involvement is a necessary professional obligation to the perpetuation of the arts.

Apart from regular participation in the routines of institutional governance, the following are examples that may indicate outstanding contributions in the area of service:

1. Leadership roles within the University governance process, and/or participation on special committees or task forces.
2. Significant activity and leadership with organizations on the local, state, and national level which that are within the realm of the faculty member's professional expertise. Such activities should clearly go beyond just being a member of an organization.
3. Activity as a consultant, juror, or panelist in the arts. The reputation and influence of the sponsoring organization should be considered.
4. Editorial service for professional publications.
5. Guest lecturing, both within the University and at other institutions.

The quality of participation in service activities may be supported through letters or comments from others who have served with the faculty member.

## IV. PROMOTION

### A. TO ASSOCIATE PROFESSOR

Because the department's tenure decisions follow the guidelines in contract section 7.11, General Criteria for tenure (Appendix 1), except in rare cases, a positive tenure decision is synonymous with promotion to the Associate Professor rank. The indices of effective teaching and service contributions for tenure are listed in Sections III.A. and III.C., and are used departmentally as the benchmark for promotion to Associate Professor.

#### 1. Studio Faculty – Research/Creative Activity

For promotion to Associate Professor, evidence of professional recognition on both the regional and national level is required. This recognition should primarily come through a strong ongoing exhibition record, and may be supported through any of the other activities listed in Section III. Peer and critical evaluation should come from a variety of individuals, and should include some who are broadly knowledgeable about contemporary art forms as well as those who have more specific expertise.

Normally, the M.F.A. is the expected terminal degree necessary for advancement in rank. In very unusual circumstances, exceptions may be made for individuals who show outstanding recognition by a significantly diverse sampling of peers, museum professionals, and critics. In such cases, particular care must be taken to demonstrate the individual has earned credibility within the larger contemporary art world.

## 2. Art Historians - Research

For promotion to the rank of Associate Professor, a faculty member's research program should evidence a firm direction that has been evaluated positively by other professionals in the field. A strong ongoing record of publication is expected, which may encompass articles in peer-reviewed reputable journals, both print and electronic, and the production of books or major exhibition catalogs. The length of time since completion of the doctorate is considered in evaluating early scholarly progress in the probationary period; an individual with a relatively long history of teaching and post-doctoral experience may be expected to have a more substantial publication record and thus a more robust early publication rate than an individual whose research and teaching career has more recently commenced. The doctorate is the expected terminal degree in both tenure and rank advancement considerations.

## 3. Art Educators/Art Museum Educators - Research/Creative Activity

The research and creative efforts of art/art museum educators should receive the same type of external evaluation by recognized professionals in the field as that of art historians and studio faculty. Letters or critical reviews should address the quality and originality of the research, the originality of the work, and its contribution to the field.

For promotion to Associate Professor, the publication and exhibition evidence in the previous section III.B. under Art History and Studio Art, respectively, are applicable. The doctorate or M.F.A. is the expected terminal degree for consideration for tenure and rank advancement.

## 4. Designers/Graphic Design – Research/Creative Activity

For promotion to the rank of Associate Professor, evidence of positive professional recognition is required. This recognition should come through a strong record of creative work/research in the professional and/or academic world recognized by authorities in design, art or design education as well as fields for which design activity has been conducted. Criteria for professional activities are listed above in section IIIB.

A range of graduate degrees, including the MFA, MDes, PhD or an MA with a strong record of professional design activities, are appropriate degrees necessary for tenure.

## B. TO PROFESSOR

As per Section 9.2, Criteria for Promotion to Professor (Appendix 2), for promotion to Professor, rank-appropriate indices of effective teaching will include those listed for tenure in Section III.A., as well as:

1. Enhanced mastery of the primary teaching subject.
2. Significant contribution to the area curriculum such as course and curriculum development.
3. Reception of teaching and/or advising awards.
4. Evidence of former students' professional distinctions.

For promotion to Professor, notable evidence of research/creative activity on a national and possibly international level is required, evaluated by the following indices, and using the types of research/creative activity evidence for each discipline previously articulated.

### 1. Studio Faculty

For promotion to Professor, a faculty member must attain increased and consistent recognition at the national level by the larger contemporary professional art world. This should come primarily through exhibitions. Commissions, purchases for major collections, and/or artist fellowships and/or grants are further indicators for advancement in rank. Other evidence of such recognition is summarized in Section III.

### 2. Art Historians

For promotion to Professor, a sustained strong record of publication at the national level in peer-reviewed respected journals, both print and electronic, is expected, as well as continued work on book-length projects. Positive external evaluation of the research by others with specific expertise in the faculty member's area of study is highly important in presenting the case for advancement in rank.

### 3. Art Educators/Art Museum Educators

For promotion to Professor, sustained excellence in research and creative activity is expected. Faculty must have demonstrated an on-going level of national and possibly international participation and recognition within the field. It is also expected that faculty demonstrate a strong service contribution and a visible role within the community and local professional organizations.

The publication and exhibition expectations summarized under Art History and Studio Section IV.B.2 Art Historians apply.

### 4. Designers/Graphic Designers

For promotion to Professor, a faculty member must achieve a sustained and substantial record of design/creative production, publication and recognition through professionally/academic competitive and selective review which is national or and international in scope.

## V. PROCEDURES

The Department complies with the procedures for promotion and conferral of indefinite tenure set forth in Section 201.000 of the Collective Bargaining Agreement between the Regents of University of Minnesota and the University Education Association at the time of the promotion and tenure review.

### *Appendix 1*

**Section 7.11 General Criteria (for tenure).** What the University of Minnesota seeks above all in its faculty members is intellectual distinction and academic integrity. The basis for awarding indefinite tenure to the candidates possessing these qualities is the determination that each has established and is likely to continue to develop a distinguished record of academic achievement that is the foundation for a national or international reputation or both [2]. This determination is reached through a qualitative evaluation of the candidate's record of scholarly research or other creative work, teaching, and service [3]. The relative importance of these criteria may vary in different academic units, but each of the criteria must be considered in every decision [4]. Demonstrated scholarly or other creative achievement and teaching effectiveness must be given primary emphasis; service alone cannot qualify the candidate for tenure. Interdisciplinary work, public engagement, international activities and initiatives, attention to questions of diversity, technology transfer, and other special kinds of professional activity by the candidate should be considered when applicable. The awarding of indefinite tenure presupposes that the candidate's record shows strong promise of his or her achieving promotion to professor.

[2] "**Academic achievement**" includes teaching as well as scholarly research and other creative work. The definition and relative weight of the factors may vary with the mission of the individual campus.

[3] "**Scholarly research**" must include significant publications and, as appropriate, the development and dissemination by other means of new knowledge, technology, or scientific procedures resulting in innovative products, practices, and ideas of significance and value to society. "**Other creative work**" refers to all forms of creative production across a wide range of disciplines, including, but not limited to, visual and performing arts, design, architecture of structures and environments, writing, media, and other modes of expression. "**Teaching**" is not limited to classroom instruction. It includes extension and outreach education, and other forms of communicating knowledge to both registered University students and persons in the extended community, as well as supervising, mentoring, and advising students. "**Service**" may be professional or institutional. Professional service, based on one's academic expertise, is that provided to the profession, to the University, or to the local, state, national, or international community. Institutional service may be administrative, committee, and related contributions to one's

department or college, or the University. All faculty members are expected to engage in service activities, but only modest institutional service should be expected of probationary faculty.

[4] Indefinite tenure may be granted at any time the candidate has satisfied the requirements. A probationary appointment must be terminated when the appointee fails to satisfy the criteria in the last year of probationary service and may be terminated earlier if the appointee is not making satisfactory progress within that period toward meeting the criteria.

## **Appendix 2**

**Section 9.2 Criteria for Promotion to Professor.** The basis for promotion to the rank of professor is the determination that each candidate has (1) demonstrated the intellectual distinction and academic integrity expected of all faculty members, (2) added substantially to an already distinguished record of academic achievement, and (3) established the national or international reputation (or both) ordinarily resulting from such distinction and achievement [7]. This determination is reached through a qualitative evaluation of the candidate's record of scholarly research or other creative work, teaching, and service. The relative importance of these criteria may vary in different academic units, but each of the criteria must be considered in every decision. Interdisciplinary work, public engagement, international activities and initiatives, attention to questions of diversity, technology transfer, and other special kinds of professional activity by the candidate should be considered when applicable. But the primary emphasis must be on demonstrated scholarly or other creative achievement and on teaching effectiveness, and service alone cannot qualify the candidate for promotion.

[7] "**Academic achievement**" includes teaching as well as scholarly research and other creative work. The definition and relative weight of the factors may vary with the mission of the individual campus. Not being promoted to the rank of professor will not in itself result in special post-tenure review of a tenured associate professor.

## **References**

1. Board of Regents Policy on Faculty Tenure (June 10, 2011)
2. Tenure Code Application to UEA Contracts
3. Collective Bargaining Agreement between the Regents of the University of Minnesota and the University Education Association