

DEPARTMENT OF ART AND DESIGN UNIVERSITY OF MINNESOTA DULUTH

Departmental Statement of Standards for Tenure/Promotion
Required by Section 7.12 of the Regulations Concerning Faculty Tenure

I. INTRODUCTORY STATEMENT

This document describes with more specificity the indices and standards which will be used to evaluate whether candidates meet the general criteria in Section 7.11 of the Regulations. For a complete perspective, the reader is advised to review Section 7.11 and 7.12 in their entirety.

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 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 the importance of maintaining a strong and diverse participatory studio component in art, design, and art education, and including such study to and appropriate extent in art history. We encourage cross-disciplinary and interdisciplinary involvement as a way 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. 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.

III. CRITERIA FOR TENURE

A. TEACHING

In accordance with the UEA contract, each faculty member shall evaluate each course s/he teaches using the tools specified in section 202.320 of the contract. The member may exclude independent studies, internships, individualized instruction, and similar courses. Each member shall submit the results of at least 50% of his/her teaching evaluations per academic year for the purpose of personnel decisions, including tenure and promotion. See section 202.000 for full information. The department recognizes that more frequent evaluation of a broader spectrum of courses may provide stronger documentation for evaluation. 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. Peer evaluation of actual class/studio activities.
3. Peer evaluation of class outline, the syllabus, the test used, the tests, papers, or creative tasks assigned.
4. Off-campus peer evaluation of class outline, the syllabus, the text used, and the tests, papers, or creative tasks assigned.
5. Peer and/or off-campus evaluation based upon the observation and performance of students who have been under the tutelage of the instructor.
6. Letter or other written evaluations from students who have been enrolled in the instructor's courses or who have been advised by the instructor.
7. Survey of recent graduates of the program for their evaluation of the instructor's classes.
8. Summaries of new courses developed or existing courses revised.
9. Summaries of faculty development activities related to teaching and advising.
10. Evaluation, through appropriate documentation, by the instructor him/herself.
11. Evidence of teaching awards or honors.

Other aspects of teaching which may be considered in tenure or rank advancement 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. 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 may be important factors in assessing teaching. A comprehensive summary of accomplishments and any possible evaluative material by peers or students should be provided.

B. RESEARCH

(Professional Distinction in Artistic Production or in Research and Writing)

Studio Arts

Exhibitions are the main criteria by which an artist's creative work can be measured in the professional world. An ongoing record of public exhibitions in museums, commercial galleries, university galleries, and other such public spaces or venues as 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 which 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 their 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 peers outside the Department, by museum directors or curators, or by 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 or 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 should 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 which 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 valued more highly than work which depends heavily upon secondary sources. Articles published in peer-reviewed journals, both print and electronic, are given more weight than articles written non-academic audiences.

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 sustained scholarly activity. Reviews by 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 in 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 good measure of the significance of a faculty member's work. Activity in curatorial or other museum work s related to the

faculty member's area of research or involvement with the Tweed Museum of Art and/or Glensheen Historic Estate should be 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 which are refereed, abstracted, and/or indexed, and are of national or international in scope, have the highest level of scholarly significance. The faculty member's research program should attain both direction and substance. Work which incorporates original research is generally more noteworthy than that which depends heavily on secondary sources.

While the primary expectation for scholarly achievement in art education rests in the publication of books and articles, other measures of ongoing professional involvement include the presentation of research papers at professional meetings and conferences, the publication of instructional materials through recognized educational sponsors, the conduct of workshops on teaching methodology, publication of reviews of new literature in the field, participation on panels on issues or research in the field, contribution to anthologies on educational topics and activity in research, community outreach, and curriculum development in museum education and/or involvement with The Tweed Museum of Art should be 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 research and curriculum development. Faculty members in art education/art museum education shall remain active as producers of art and exhibition activities will be evaluated by the same standards noted under the "Studio Arts" section. Personal artistic production may complement 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, design education as well as fields for which design activity has been conducted; competitive, invitational, or juried selection process is evident; an emphasis on 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, 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. Consultancy requests and invitational activities (including professional lectures and industry recruitment) based on professional expertise.
10. Variables in the production time for and mobility of various types of work are recognized.
11. Multiple publication/exhibition/awards may demonstrate the significance of work.

B. SERVICE

Service contributions must be viewed within the context of general University definition and existing policies of the UMD School of Fine Arts.

The Tenure Regulations approved by the Board of Regents on July 1, 1985 state: “The basis for awarding indefinite tenure is the determination that the achievements of an individual have demonstrated the individual’s potential to contribute significantly to the mission of the University and to its programs of teaching, research, and service over the course of the faculty member’s academic career. The primary criteria for demonstrating this potential are effectiveness in teaching and professional distinction in research. The individual’s participation in the governance of the institution and other services to the University and service to the academic unit may be taken into consideration, but are not in themselves bases for awarding tenure.”

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 should participate in department, school, and campus committees and events. Community service and involvement is necessary professional obligation to the perpetuation of the arts.

Apart from regular participation in the routines of institutional governance, the following are examples which 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 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

Promotion to both the Associate Professor and Professor levels requires demonstrated excellence in teaching and appropriate service contributions. Effectiveness in teaching should be documented as indicated in section III.A. Criteria for Tenure, Teaching. Evidence of service should be indicated as outlined in section III.B. Criteria for Tenure, Service.

A. TO ASSOCIATE PROFESSOR

1. Studio Faculty – Research/Creative Activity

For tenure and/or promotion to Associate Professor, evidence of professional recognition on both the local 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 above. 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 tenure or advancement in rank. In very unusual circumstances, exceptions may be made for individuals who show outstanding recognition among a significantly diverse sampling for 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. Evaluations by professionals affiliated with major and recognized institutions should be a part of the candidate's tenure and/or promotion file.

2. Art Historians - Research

For tenure and/or promotion to the rank for Associate Professor, a faculty member's research program should evidence a firm direction which 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 journals, both print and electronic, and the production of books, or exhibition catalogs. The length of time since completion of the doctorate is considered; and individual with a relatively long history of teaching and post-doctoral experience will be expected to have a more substantial publication record 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 outside 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 work and its contribution to the field.

For tenure and/or promotion purposes in art education, the publication and exhibition expectations summarized under Art History and Studio are equivalent. The doctorate or M.F.A. is the expected terminal degree for consideration for tenure and rank advancement.

4. Designers/Graphic Designers

For tenure and/or promotion to Associate Professor, evidence of positive professional recognition is required. This recognition should come through a strong record in professional activities from among the areas listed in Section III B. Peer and critical evaluation in areas of research is expected.

A range of graduate degrees including MFA, MDes, PhD or an MA with strong record of professional design activities.

B. TO PROFESSOR

1. Studio Faculty

For promotion to Professor, a faculty member must attain increased and consistent recognition by the larger contemporary art world. This should

come primarily through exhibitions. Commissions, purchases for major collections, artist fellowships and/ or grants are further indicators for advancement in rank. Other indications of such recognition are summarized earlier in this section.

2. Art Historians

For promotion to Professor, a sustained strong record of publication in peer-reviewed journals, both print and electronic, is expected, as well as continued work on book-length projects. Positive 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/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 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 apply.

4. Designers/Graphic Designers

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