

DEPARTMENT OF ART  
School of Architecture & Allied Arts  
University of Oregon

**Guidelines and Criteria for Promotion and Tenure**

This policy applies to all represented faculty and is intended to comply with all provisions of Article 20 of the CBA. In the event of any discrepancies or inconsistencies, the CBA language applies for represented faculty. This policy also applies to all unrepresented faculty, unless a university-wide policy exists that contradicts the terms of this policy.

This policy is focused primarily on the criteria by which faculty are evaluated. Detailed descriptions of the processes by which reviews are conducted are presented in Article 20 of the Collective Bargaining Agreement and in relevant UO policies for unrepresented faculty. Procedures specific to the Department of Art are presented below. This document will be made available in the department or unit (as well as on the Academic Affairs website).

The Department of Art offers undergraduate and graduate programs in ceramics, fibers, jewelry and metalsmithing, digital arts, painting, photography, printmaking, and sculpture. The Department has an enrollment of approximately 30 M.F.A., 45 B.F.A., and 400 B.S. / B.A. majors. In addition to this, 50% of the undergraduate enrollment is comprised of non-majors electing studio courses as part of their liberal arts education. Studio, workshop, and seminar instruction is provided at both the graduate and undergraduate levels. The faculty teaching in Art are expected to have a terminal degree in their field. In the studio arts the M.F.A. is equivalent to the Ph.D. Professional accomplishments and practice in the creative arts are highly valued and can be regarded as equivalent to the M.F.A. degree.

Standards for accomplishment in the visual arts can be as varied as the disciplines practiced by each artist. Excellence is achieved through long-term commitment to the field and is recognized through accumulated acknowledgments of those activities. The work of candidates for promotion and tenure will vary in emphasis between teaching and professional activity as will the measures and evidence of their accomplishments. Faculty in the Department of Art are evaluated by University standards and measures of academic performance. A research university is distinguished from other institutions of higher learning by its advancement of a discipline or profession through the contribution of new knowledge. The teaching load and research resources are justified by the steady, regular expenditure of time and effort in research and creative work. Accomplishments in the discipline, teaching and service to the department and the university are the basis for evaluation and promotion and tenure. The Department conforms to national standards for the profession as outlined in the College Art Association Standards for Retention and Tenure for Visual Arts Faculty.

**Annual Reviews**

Each tenure-track faculty member who has not received tenure and is not in the process of a tenure review will have an annual review conducted by the department head, usually in mid-April. These annual reviews are written with input from the senior colleagues of the candidate's division, and are forwarded to the College. The review is based on the candidate's annual report, which should include the following:

(1) a CV, lists of publications and grants, and lists (by year and term) of their courses and committees to date; (2) a narrative description of the candidate's progress during the past year in research, teaching, and service (a brief paragraph for each area will suffice); and (3) a brief description of goals and plans for next year and beyond.

### **Contract Renewal / Third-Year Review**

The candidate's report, containing the items described in Article 20 of the Collective Bargaining Agreement and in relevant UO policies for unrepresented faculty, will be reviewed by Personnel Committee, which will provide a report to the department head. A department vote is held on whether or not to recommend renewal of the contract. Afterwards, a report is written by the department head and provided to the candidate. The file, including any responsive material provided by the candidate within ten days of receipt of the report, is then forwarded for review by the dean and then the provost or designee. A fully satisfactory review indicating that the faculty member is on track towards promotion and tenure will lead to a contract extension up through the tenure and promotion year. If the contract renewal process determines that the faculty member's record is not satisfactory and that promotion and tenure are not likely, the faculty member will be given a one-year, terminal contract. A faculty member may also be given a renewable contract that does not extend to the promotion and tenure year if there are questions as to whether the faculty member will have a record meriting promotion at the end of the tenure and promotion period. In such cases, the faculty member will be required to go through another contract renewal process prior to the promotion and tenure review in order to determine if the faculty member has been able to remedy the shortcomings in the record identified in the contract renewal process.

### **Review for Promotion and Tenure**

These guidelines outline the criteria for promotion and tenure in the Department of Art. They provide a specific departmental context within the general university framework for promotion and tenure of faculty. The following criteria are based on faculty performance in research/creative work, teaching, and service, which are allotted proportional weights of 40 : 40 : 20, respectively.

#### **CRITERIA AREAS:**

##### **A. RESEARCH/CREATIVE WORK (40%)**

Professional growth consists of an ongoing record of work that gives tangible evidence of artistic development and maturity of vision. The output and documentation of research must be considered individually in relation to each candidate's specific area of expertise. The products of research are highly varied, therefore it is not possible to set specific quantitative standards relating to research in the visual arts. Some products of research may be multiple, allowing for wider distribution to galleries, simultaneous exhibitions, publications, etc. In other instances, projects may evolve over long periods of time and may be exhibited only once. Modes of research/creative practice may be individual, collaborative, performance based, specific to particular sites (both real and virtual), or web-based. Certain

activities and resulting products have different prospects for exposure due to different opportunities posed for specific works. These include, but are not limited to: various impediments (size, weight, fragility) for shipping certain artworks (and conversely the potential of increased exposure because of the nature of products within a specific studio practice), limited exposure due to the controversial nature of certain work, and/or because work might be site specific, time based, or temporal in nature. The recognition of ongoing productivity and verifiable quality is the primary standard.

There are a variety of opportunities for disseminating research/creative work to the art community and public at the local, regional, national, and international levels that confirm development. Such activities would include, but not be limited to:

- one person or group exhibitions in recognized galleries, museums and notable online venues
- acceptance in juried art and design competitions
- invited presentations at colleges and universities
- curating exhibitions
- publication of scholarly books, articles and or/ online projects
- documentation of artist's work in books or periodicals
- works in progress that can be evaluated by others in the field
- participation in regional and national conferences
- commissioned work (public or private)
- research grants
- invitation to artist colonies, residency programs
- professional consultation
- participation in festivals

Significant achievement in a faculty member's area or areas of professional competence is more important than the number of indicators engaged.

Development of research/creative work facilities is an important aspect of faculty involvement. Artists require highly specialized space and equipment to pursue research/creative work for exhibition and publication. Because research/creative work facilities for faculty are not available for all faculty on campus, Art faculty members personally construct and equip appropriate research/creative work space. The investment of time and resources involved in such a project may be considered an important factor in evaluation of faculty research activities.

## **B. TEACHING (40%)**

Most faculty teach both introductory and advanced courses. An awareness of personal artistic vision is essential to the individual faculty member and to the students he or she teaches, as well as knowledge of the state of the arts which encompasses technical, conceptual, and historical overviews.

Studio courses taught in the Department of Art are distinctive in character. Class size ranges from 15 to 25 students and meet between 6 and 8 hours per week. Each student receives intense personal instruction allowing for close interaction to formulate and define insight into visual and material form. Faculty must respond to and offer criticism related to the work of each student. Teaching evaluations by faculty and colleagues, as well as evaluative letters from present and former students, are especially respected because of this direct observation and close interaction. Accomplishments of former students are also evidence of effective teaching.

Studio faculty in Art are responsible for the studios in each area. This responsibility includes maintaining equipment, health and safety issues, teaching proper use of equipment, inventory, and supervising Graduate Teaching Fellows and work study students. In some areas this is a major task which is part of the faculty's contribution as a necessary element of both teaching and service.

A significant documentation of teaching effectiveness could include, but not be limited to the following:

- opinions of other faculty in the department
- opinions of students
- specific contributions to the growth and improvement of the curriculum of the Department

### **C. SERVICE (20%)**

Service to the University is generally rendered by membership on committees and participation in governance at departmental, school, and University level. However, University level service is not an expectation of untenured faculty.

The faculty role in governance of the department is strong and curriculum matters are decided by the "committee of the whole." Consequently, individual faculty members' depth of participation is an important consideration in their service to the department and school.

In the field of art, service in the immediate and larger community is often closely related to professional growth, scholarship, and teaching. Service may include the following but not be limited to:

- participation in curricular area and departmental committees and meetings
- participation in leadership of administrative roles within the department
- organizing conferences, workshops, exhibitions, visiting artists
- serving on committees or boards of local, regional, or national organizations and publications
- judging shows, membership in municipal, state, and federal art commissions
- leadership in professional organizations
- developing internship programs

In evaluating service involvement, the Department will consider such points as the extent of the activity, the complexity of the matter handled, and the candidate's participation in the formulation of policies and procedure with the activity.

## **II. APPLICATION OF CRITERIA:**

### **A. FOR CONSIDERATION OF TENURE AND PROMOTION FROM ASSISTANT TO ASSOCIATE PROFESSOR**

There should be evidence of professional achievement and the initiation of promise on a national level. Widespread recognition in the field of fine arts usually takes more time to achieve than is available prior to consideration for tenure and initial promotion. Evidence of continuous intellectual inquiry and development is particularly important in considering this level of promotion. Evidence of effective teaching, oriented towards each student's personal development of understanding and intellectual independence, should be a primary consideration at this stage. Competence in working with graduate

students in the studio arts is essential as the University of Oregon has the only comprehensive graduate program in the studio arts in the state. Tenure should be based on clear evidence of the potential for sustained contribution and leadership in the program over a candidate's whole teaching career.

While the department recognizes that advanced practice in the field of contemporary art may well involve the establishment of one's own arena of engagement, the following areas of achievement could serve as indicators of success appropriate for promotion to rank of Associate Professor.

- Exhibitions of individual and/or collaborative creative work in galleries, museums, and alternative sites\* appropriate to the work. The assessment of the significance of these exhibitions is affected by various factors, including but not limited to the stature of the venue and the jurors or curators, as applicable.
- Award of major grants, fellowships, residencies, or honors.
- Commissioned work for public projects, or inclusion in prominent public collections.
- Publication of written or visual works in peer reviewed journals, or similar publications, whether online or in conventional print.
- Curatorial practice resulting in track record of respected venues or clear advancement of dialogue within the field.
- Evidence of expertise at national or international levels through invitations to lecture, participate on panels, or perform as a visiting artist at reputable institutions.
- Participation on editorial boards or on national advisory boards of arts organizations.
- Service as a peer reviewer for promotion cases from other universities.
- Service as a peer reviewer for scholarly journals, national conference paper proposals, etc.
- Organization of scholarly conferences or artists' symposia.
- Election to national office in professional organizations.

Significant achievement in a faculty member's area or areas of professional competence is more important than the number of indicators engaged.

## **B. FOR CONSIDERATION OF PROMOTION FROM ASSOCIATE PROFESSOR TO PROFESSOR**

Candidates for promotion to Professor are expected to have demonstrated leadership and to have achieved national or international level of recognition in their area of research. Leadership roles in regional and national arts organizations are another measure of performance and achievement. For promotion to the rank of Professor there is an expectation of continued effective teaching and, in addition, clear evidence of significant impact on the development of programs in the department in areas such as curriculum, administration, and external relations.

While the department recognizes that advanced practice in the field of contemporary art may well involve the establishment of one's own arena of engagement, the following areas of achievement could serve as indicators of success appropriate for promotion to rank of Professor.

- Exhibitions of individual and/or collaborative creative work in galleries, museums, and alternative sites\* appropriate to the work. The assessment of the significance of these exhibitions is affected by various factors, including but not limited to the stature of the venue and the jurors or curators,

as applicable.

- Award of major grants, fellowships, residencies, or honors.
- Commissioned work for public projects, or inclusion in prominent public collections.
- Publication of written or visual works in peer reviewed journals, or similar publications, whether online or in conventional print.
- Curatorial practice resulting in track record of respected venues or clear advancement of dialogue within the field.
- Evidence of expertise at national or international levels through invitations to lecture, participate on panels, or perform as a visiting artist at reputable institutions.
- Participation on editorial boards or on national advisory boards of arts organizations.
- Service as a peer reviewer for promotion cases from other universities.
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Significant achievement in a faculty member's area or areas of professional competence is more important than the number of indicators engaged.

## **C. Post-Tenure Review**

### **A. Third-Year Post-Tenure Review**

Primary responsibility for the third-year PTR process lies with the department head. The third-year PTR should be commenced by the department head no later than during the Winter term, in order to allow it to be concluded before the end of the candidate's third-year post-tenure. The department head will contact the faculty member and request a CV and personal statement, including a discussion of contributions to institutional equity and inclusion. The department head will add to the evaluative file copies of the faculty member's teaching evaluations received during the period under review, including quantitative summary sheets and signed written evaluations, as well as any peer evaluations of teaching conducted during the review period. Consistent with department policy and practice, the file will be reviewed first by a committee, which will provide a written report to the department head that may be used as received or placed in additional written context by the department head. For associate professors, the report will specifically present an honest appraisal of progress toward a successful review for promotion to full professor. If the faculty member has undergone an earlier sixth-year PTR that resulted in creation of a development plan due to unsatisfactory performance (see discussion of sixth-year PTR, below), the faculty member's success in addressing concerns will be discussed. The report will be signed and dated by the department head and shared with the faculty member, who will also sign and date the report to signify its receipt. The faculty member may provide a written response if they desire within 10 days of receipt of the PTR report; an extension may be granted by mutual agreement between the faculty member and the department head. The report and, if provided, response from the faculty member, will be placed in the faculty member's personnel file as maintained at the unit level.

### **B. Sixth-Year Post-Tenure Review**

The process of the review is described in the Collective Bargaining Agreement, Article 20, or in parallel University policy for unrepresented faculty members. Since the sixth-year PTR is expected to be a deeper review of the faculty member's scholarship, teaching, and service, the Department of Art expects the

candidate to provide a portfolio of publications (or documentation of other scholarship activities) and information regarding service contributions, in addition to the materials called for by CBA/UC policy.

A development plan is required for faculty who are not achieving a satisfactory level of performance. The plan will be developed with appropriate consultation and discussion among the faculty member, the department head, and the dean. Ideally, there will be consensus regarding the development plan, but if consensus is not possible, a plan receiving the dean's approval will be forwarded to the Provost or designee for review and approval.

If a sixth-year PTR results in creation of a professional development plan, future PTR for the faculty member will include consideration of the extent to which the terms of the development plan have been met. However, progress toward meeting the goals of such a development plan need not and should not be evaluated solely within the context of the PTR process.

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\* Alternative sites may include, but are not limited to, various forms of publication, actions and interventions and is specified as such to allow for the various methods of inquiry possible in contemporary practice.

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Faculty Advisory Committee (Farsi, Ryan, Silva), Department Head (Bengtson)

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