

## PROCEDURES AND CRITERIA FOR CONSIDERATION OF PROMOTION AND TENURE IN THE DEPARTMENT OF ART

The Department of Art offers undergraduate and graduate programs in ceramics, fibers, jewelry and metalsmithing, multimedia design, painting, photography, printmaking, sculpture. The Department has an enrollment of approximately 50 M.F.A., 60 B.F.A., (400)? B.S./ B.A. majors. In addition to this, 25% 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 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 over the course of each year are a primary 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.

### I. CRITERIA AREAS:

#### A. RESEARCH/CREATIVE WORK

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 collaborative, performance based, specific to particular sites (both real and virtual), or web-based. 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 or museums.
- acceptance in juried art and design competitions.
- invited presentations at colleges and universities.
- curating exhibitions.
- publication of scholarly books and articles.
- 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

Among other significant supporting data for such activities, the Department will consider articles or reviews by critics or professionals in support of work in progress or of exhibitions of finished work, awards and prizes, and clear documentation of an experiment or investigation.

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

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 18 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.
- Opinions of alumni.
- Specific contribution to the growth and improvement of the curriculum of the Department.

In judging the effectiveness of a candidate's teaching, the department uses the criteria set forth in the

U of O faculty handbook for "*The Quality of Teaching.*"

## C. SERVICE

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 member's 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.
- 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.

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

Candidates for promotion to Professor are expected to have demonstrated leadership and achieved national or international recognition in their area of research. Leadership roles in regional and national arts organization 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.

Revised 4/22/03  
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