

Department of Visual Arts
*Expectations for Faculty Performance and
Guidelines for Tenure and Promotion*

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Department of Visual Arts
Expectations for Faculty Performance and Guidelines for Tenure and Promotion

I. INTRODUCTION

A. Brief History and Mission Statement:

The Visual Arts Department was born as part of a specific commitment by the University Administration to increase the representation of the arts in the university curriculum and to serve our community with artistic offerings. The BS in Art Education and the BFA in Art began as fledgling programs approved by the Board of Regents in 1985 and, as a result of rapid growth, the Department of Visual Arts was formed in 1987. In January 2001, the Board of Regents approved the new BFA in Art and the University's curriculum committees approved the new degree that was implemented in Fall Semester 2001. The Visual Arts Department was accredited by the National Association of Schools of Art and Design in 2002. A minor in Art History was approved by the Board of Regents in 2006. The Visual Arts Department has pursued the following Mission:

The mission of the Kennesaw State University Department of Visual Arts is to be a leader in the education of art students and to promote the visual arts as an essential expression of the human condition. The Department cultivates artistic growth through the development of creativity, innovation and technical proficiency. Its programs uphold national standards in studio art, art history, art criticism, aesthetics, and art education. The Department is committed to promoting awareness of global aesthetics and involving students in creating appreciation of the arts as a legitimate and integral part of community life.

B. General Expectations for Visual Arts Faculty:

The work of faculty in the visual arts has many distinctive qualities that can be evaluated, like other disciplines, in a framework of academic and professional performance. The following guidelines identify the expectations for faculty members in the Department of Visual Arts in these four basic performance areas:

1. Teaching, Supervising and Mentoring
2. Research and Creative Activity
3. Professional Service
4. Administration and Leadership

As stated in the University Guidelines faculty members are not expected to show achievement in all four areas, and "most teaching faculty will be evaluated based upon teaching, research and professional service." (*KSU Faculty Handbook* Section Five, II)

While there will be variation in strengths and areas of interest between individuals, visual arts faculty members will demonstrate productivity in at least three of the areas cited above. In keeping with guidelines developed by the University System of Georgia,

Kennesaw State University and the College of the Arts, all faculty members in the department are required to have a strong record in the area of teaching.

In the Department of Visual Arts, faculty members focus in four areas of concentration: Studio Art, Graphic Communication, Art History and Art Education. Expectations for faculty members in “Research and Creative Activity” will be listed separately, according to the four areas of concentration, because they vary considerably.

The department is committed to recognizing the broad diversity of faculty members’ activities and these guidelines contain sufficient flexibility so that different roles and responsibilities of the faculty members are accommodated in a fair and appropriate manner.

C. Annual Performance Review:

Central to the University, College, and Departmental guidelines is the principle of flexibility insofar as the institution acknowledges that individual faculty responsibilities, roles, and areas of emphases will vary widely. Expectations for each Visual Arts faculty member’s goals and priorities will depend upon and be articulated in an annual written agreement called a Faculty Performance Agreement (FPA) between the faculty member and the Visual Arts department chair. Each year the faculty member will complete an Annual Review Document (ARD) that details his/her accomplishments relative to professional development and the four areas listed above. Changes in the FPA and ARD must be made in collaboration with the Department Chair. Faculty members are expected to reference achievements specific to their area of concentration within the Visual Arts Department in the ARD.

Annual Submission of Professional Resumes: All faculty members are expected to attach an updated professional resume to their ARD. The department chair should evaluate activity based upon the faculty member's stated career goals and FPA from the previous year. In simple terms, the chairperson's evaluation should be based upon answering these questions: Did the scholarly activity accomplish its scholarship? Did the processes achieve the tangible outcomes?

D. Multi-Year Reviews:

According to the *KSU Faculty Handbook*, Section Five, IV.B.2:

The review of tenure and promotion documents begins with the departmental review committee. Documents are then reviewed in turn by the department chair and the college dean. Tenure and promotion of chairs begins at the level of the department review committee and then proceeds to the dean with the remainder of the process to follow as ordinary cases of tenure and promotion.

Further information on portfolio preparation and different levels of Multi-Year Reviews can be found in the *KSU Faculty Handbook*, Section Five, IV. B.

E. Visual Arts Faculty Workload:

All Visual Arts faculty carry the equivalent of a 4/4 course load over the time span of the fall and spring semesters. Significant service projects are computed into workload equivalency. Regardless of rank, all faculty members are required to participate in either Departmental, College and/or University service.

F. Quality and Significance in Visual Arts:

The *KSU Faculty Handbook* Section Five, IV.A-B.5 defines quality and significance as follows:

Quality and significance are the primary criteria for evaluating faculty performance. [...] A consistently high quality of scholarly work, and its promise for future exemplary scholarly work, is more important than the quantity of work.

G. Definitions of Scholarly Work and Scholarship in Visual Arts:

The criteria and guidelines developed by the visual arts faculty are grounded in national perspectives of visual arts professionals in higher education. Specifically, the department guidelines follow the recommendations suggested in *The Work of Arts Faculties in Higher Education* which was published by the National Office for Arts Accreditation in Higher Education (available on their website, <http://nasm.arts-accredit.org/index.jsp?page=Catalog&itemId=5018b0895a14bb86e15c44713df8ba1b>).

The authors of this document embrace the concept of scholarship that closely parallels the Boyer Model of Applied Scholarship upon which the University's model of faculty performance is based. *The Work of Arts Faculties in Higher Education* views research and creative activity in tandem. "This formulation, while not perfect, has utility, especially if it is understood to express interrelationships rather than polarities. Creative work is an element of research; research is an element of creative work." Thus the study of art and the creation of art are both deeply intellectual. Our use of the word "intellectual" covers both of these activities. The document continues:

In teaching, creative work, research, and service, art may be approached from single or multiple perspectives: process, product, educative force, communication, psychological phenomenon, physiological phenomenon, therapeutics, social expression, heritage, subject matter for other disciplines, and so forth. *

Some faculty members focus their efforts on an exclusive area of specialization; however, many address more than one area. Whatever the degree of specialization or the content involved, all faculty work, including preparations for teaching and service, should utilize the process of creation, discovery, analysis, integration, synthesis, application and evaluation that are common to all intellectually based activities. The *KSU Faculty Handbook*, Section Five A lists "Definitions of Scholarly Activity and Scholarship" as follows:

Scholarly is an umbrella term used to apply to faculty work in all performance areas. Scholarly is an adjective used to describe the processes that faculty should use within each area. In this context, scholarly refers to a cyclical process that is deliberate and intentional, systematic and planned, measured and evaluated, revised and rethought. On the other hand, scholarship is a noun used to describe tangible products “disseminated in appropriate professional venues related to the performance area. In the process of dissemination, the product becomes open to critique and evaluation” (Linda Noble, Tom Pusateri, and Valerie Whittlesey, *Defining Scholarly Activity & Scholarship at KSU*, page 2).

Tenure track faculty are expected to demonstrate scholarly accomplishments in all performance areas, and produce scholarship in at least one. Faculty are expected, when appropriate to expertise and areas of emphasis, to engage in scholarship, teaching and service activities that relate to the global learning goals as outlined in the University's 2007 Quality Enhancement Plan: Global Learning for Engaged Citizenship. See <http://www.kennesaw.edu/getglobal/goals.pdf> for more details. Consistent with university guidelines, faculty activity may frequently overlap categories, and as such, cannot always be solely categorized into each of the three or four areas:

All faculty members are encouraged to develop strong connections between performance areas and engage in activities that impact more than one area simultaneously. (*KSU Faculty Handbook* Section Five, II.)

II. TEACHING, SUPERVISING, & MENTORING

A. Introduction

According to the *KSU Faculty Handbook*, Section Three, III:

KSU believes that teaching can take many forms, including but not limited to lectures, interactive discussions, small group work, laboratory and creative work, supervision of research, original projects, internships and assistantships, private lessons or tutorials, distance education, asynchronous learning opportunities, mentoring, and advising. Within these multiple and flexible forms, KSU holds to a high standard of academic integrity. KSU expects its faculty to be current and well-qualified in their disciplines; to model and maintain the professional standards of their disciplines through scholarship and creative activity; to inspire excitement for learning; to help students make connections among individual courses, their major areas of study, the general-education program, and lifelong learning; and to evaluate regularly the effectiveness of their teaching.

The *KSU Faculty Handbook*, Section Three, III, defines the separate activities of Teaching, Supervising and Mentoring as follows:

Teaching

Teaching involves the development of knowledge, understanding, and application in an environment where the instructor must monitor, manage, and facilitate the learning process...learning outcomes and expectations should be identified in the syllabus and formally assessed.

Supervising

Supervising occurs in situations where a learner is engaged for a fixed period of time in a structured academic experience for credit or pay with specified learning outcomes. These experiences often take place outside of the classroom in a job setting...the supervisor observes, evaluates and provides feedback about the quality of the performance of tasks and appropriate professional behavior. Although a faculty member may be responsible for supervising a group of students, actual observation and conferences typically occur in a one-to-one relationship between learner and instructor.

Mentoring

Mentoring may take many forms, ranging from providing resources for learning and development to forming professional relationships with students and colleagues...A primary focus of all mentoring is the development of ideas and an understanding of a discipline. Mentoring activities challenge both the mentee and the mentor to consider new ideas and construction of knowledge and encourage both to engage in reflection and scholarly activities...Faculty can directly initiate contact and conversations; be available, open, and receptive; nurture potential by providing messages of encouragement and support of scholarly efforts; provide resource information and materials for professional development; and invite students and/or colleagues to engage in collaborative endeavors.

B. Scholarly Activity and Scholarship of Teaching, Supervising and Mentoring:

The *KSU Faculty Handbook* provides examples of Scholarly Accomplishments in Teaching, Supervising and Mentoring in Section Five, IV.A.1., as follows:

Scholarly teachers plan their class activities in such a way that they seek outcome data regarding student learning. Faculty members typically revise their courses from semester to semester; the scholarly faculty member makes these revisions deliberately and systematically assesses the effect of the revisions on students' learning. The following semester, the scholarly faculty member makes more revisions based on the previous semester's outcomes if such revisions are warranted. This process can result in scholarship when the faculty member makes these processes and outcomes public and subject to appropriate review.

The fundamental expectations for Visual Arts Faculty in Teaching, Supervising and Mentoring are the same across the four areas of Studio, Graphic Communications, Art

History and Art Education, and for the ranks of Assistant Professor, Associate Professor and Professor. The department evaluates effectiveness in Teaching, Supervising and Mentoring in a number of ways. Demonstration of effective Teaching, Supervising and Mentoring includes awards, citations and recognition for distinguished teaching. Examples of significant scholarly work include but are not limited to:

- maintaining teaching load that supports the department to meet instructional commitments.
- the articulation of his or her teaching philosophy, goals, strategies and assessment in written narratives
- comprehensive and well-designed course syllabi which meet current program and institutional requirements.
- incorporation of contemporary concepts, techniques and innovations in one's field into classroom material
- successful supervision of directed studies, field experiences, student research projects, student presentations/exhibitions at professional meetings, publication of students' work, or SALT projects
- strong student evaluations of teaching
- strong administrative evaluations of/feedback on teaching
- evidence of significant student learning in courses taught or supervised
- awards won by students under the faculty member's supervision
- substantial and effective counseling and advisement of students
- negotiation of cooperative education, internship, or field experience opportunities for students
- creation of jobs or post-graduate education opportunities for graduates
- guest lecturing for student organizations, conducting student workshops
- conducting or participating in workshops, institutes, etc. that promote improved teaching practices (e.g. effective use of technology in art studios)
- involving students in interaction with businesses, clients when possible
- serving as faculty advisor to student advisory boards and other student associations
- involving students in department/college sponsored events
- encouraging and supervising student participation in annual community art activities
- creating and maintaining the latest technologies for instruction in the arts

The department recognizes the following forms of scholarship in the areas of Teaching, Supervising and Mentoring. Examples include but are not limited to:

- production of curricular materials and teaching aides that are reviewed by peers, and dissemination of original course information through publication, electronic media, video and other tangible products
- presentations of research based on teaching, supervising and mentoring at conferences and other academic and professional venues

- contributions to academic journals (including editing) and publications that provide evidence of individual research and expertise in the areas of teaching, supervising and mentoring
- web-based presentations, publications, archives of pedagogical material

III. RESEARCH AND CREATIVE ACTIVITY

A. Introduction

The University Guidelines define “scholarly activity” as "a cyclical process that is deliberate and intentional, systematic and planned, measured, and evaluated, revised and rethought."

The *KSU Faculty Handbook*, Section Five, IV.A.2 provides examples of scholarly accomplishments in Research and Creative Activity:

Scholarly researchers and artists approach their research and creative activity in a systematic and intentional manner. They have a clear agenda and plan for their work in this area. Faculty who do scholarly work in this arena engage in programmatic research and creativity as opposed to random, haphazard forays into research and creative activity that have less chance of building a substantial body of work. Researchers and creative artists transform their work into scholarship, through the usual process of peer review and publication, showcasing, or presentation.

Research and Creative Activity is the one performance area that varies widely between the different areas of concentration within the Visual Arts Department, and between different academic ranks; therefore review criteria are specified below for Studio, Graphic Communication, Art History and Art Education.

B. RESEARCH/CREATIVE ACTIVITY MODEL FOR STUDIO FACULTY

1. Introduction:

Studio faculty members are practicing professionals in such disciplines as drawing, painting, printmaking, photography, sculpture and ceramics. They are expected to be producers and researchers of art. In conjunction with the creative process of art making, studio faculty are expected to maintain a research/exhibition record and strong professional-relationships in the field. While the primary focus of studio faculty members should be art production, other related endeavors such as writing about the art process, the critical act, and pedagogical issues of teaching, are also appropriate activities for studio faculty. Documented evidence of works of art with timelines and annual progress reports and accomplishment are expected to be demonstrated through juried presentations, booked shows, and other recognized venues. Faculty are expected to be involved in the display of art works at local, regional, national and international venues. Faculty members are also encouraged to curate exhibitions. Critical reviews and invitations to exhibit reflect positively on the faculty member’s career. Studio Faculty

are strongly encouraged to create and maintain a professional website. They are also expected to participate in workshops/seminars relevant to their area of expertise. In the evaluation of a faculty member's performance in this area due consideration should be given to the nature of the work being created, acknowledging that the degree of precision and technical involvement in a work of art will affect the quantity of art produced. Quantity will not be encouraged at the expense of quality.

Faculty/artists who choose the T&P model based upon Research & Creative Activity are expected to be fully engaged in their professional careers. They are expected to annually exhibit their artworks in a diverse range of important venues. Repeated exhibitions may demonstrate the possible posterity of works of art. The expectation, however, is that the artist will also engage in continual production of new work. As his/her career reputation ascends from *Emerging Artist* (Assistant Professor) to *Mid-Career Artist* (Associate Professor) to *Prominent Artist* (Full Professor), his/her curriculum vita or professional resume is expected to evidence the progression.

2. Scholarly Activity and Scholarship in Research and Creative Activity for Studio Art:

For visual artists, the cyclical process of scholarly activity that produces scholarship involves (1.) the conceptualization of the subject/product, (2.) research and development of the subject/product, (3.) creation of the subject/product, (4.) exhibition of the subject/product, and (5.) response to critical review of the subject/product. There are internet resources to determine the legitimacy of entries on artists' resumes. All of the recommendations listed below reflect the art world's and the department's generally accepted expectations for career mobility for exhibiting artists.

Assistant Professor in Studio:

- produce a significant solo, significant group exhibition or a significant commissioned piece every 36 months
- exhibit in at least one Invitational, Group and/or Juried Competition Exhibition every 18 months.
- focus his/her art career at least on local and regional exhibitions
- contribute new artworks to the annual faculty exhibitions

Associate Professor in Studio:

- produce a significant solo, significant group exhibition or a significant commissioned piece every 24 months
- exhibit in at least one Invitational, Group and/or Juried Competition Exhibition every 18 months
- focus his/her art career on regional and national exhibitions
- contribute new artworks to the annual faculty exhibitions

Full Professor in Studio:

- produce a significant solo, significant group exhibition or a significant commissioned piece every 24 months

- exhibit in at least two Invitational, Group and/or Juried Competition Exhibitions every 18 months
- focus his/her art career on national and/or international exhibitions
- contribute new artworks to the annual faculty exhibitions

C. RESEARCH/CREATIVE ACTIVITY MODEL FOR GRAPHIC COMMUNICATION FACULTY

1. Introduction:

The graphic communication faculty are practicing professionals in the areas of graphic design, illustration, advertising, multimedia and web-based design. Consequently, they are expected to be involved in some aspect of the creation of products in this field through freelance work and consulting. The level of involvement will vary among faculty members based on their service and teaching commitments. Faculty are expected to maintain strong professional relationships in the field. While the primary focus of a faculty member in this area is expected to be continuous professional growth in the field, other related endeavors such as writing about issues in the industry and applied research activities are also appropriate activities for the faculty. Given the rapid and continuous changes in technology in the field, faculty in this area are required to maintain a constant state of currency in the field which necessitates participation in workshops and training sessions in conjunction with research and creative activities. Whenever feasible, this training should be related to the creative activity and service initiatives of the faculty member.

2. Scholarship in Research and Creative Activity for Graphic Communications:

Graphic design functions in many ways similar to other concentrations in studio but professional design commissions are the primary way in which a graphic designer produces scholarship. A strong record of design for public, institutional or corporate distribution or implementation is significant. Pro-bono design work is highly regarded scholarship. The content, meaning, significance and depth of that work are highly important aspects in evaluation. Pro-bono is defined as free, client-based projects that result in printed, electronic and web-based projects. Since collaboration is normal in many design projects, in order to be assessed, it is imperative that the designer's involvement is documented clearly. If the designer is sole contributor, that should be noted as well.

The competitive and selection process by which the commission is secured needs to be taken into account along with the stature of the client for whom it was produced. The scope of the work and prestige of the venues are indicators of importance.

An overriding consideration for all aspects is the progress from local commissions and professional involvement to state, national and international levels. This progress is also supported by expanding and maintaining strong and updated electronic skills.

Significant professional service, including service as an officer, advisor or contributing

program initiatives to national and international design organizations may be considered as an equivalent for exhibition or publication activity in graphic communications.

Documentation of scholarship in Research and Creative Activity includes design awards and reviews in professional design publications. Client-based work includes grants, fellowships, exhibition awards and invitations to jury the works of others. The significance of the organization extending the invitation is to be considered.

Graphic designers may be engaged with research and writing about their field resulting in published articles, reviews of others' work, books and journals that are recognized as being important in the field of design.

For the graphic designer, the cyclical process of scholarly activity that produces scholarship involves (1.) the conceptualization of the subject/client need or problem, (2.) research and development of the solution, (3.) a resulting design solution that meets the solution for the client's problem, and (4.) the response to the design solution. The faculty member who chooses to produce scholarship in the area of research and creative activity is expected to produce outcomes in the following categories, in either exhibitions or publications:

Assistant Professor in Graphic Design:

- produce one client-based, extensive/long-term project, including but not limited to website design and implementation, corporate branding, advertising and/or marketing campaigns
- participate in a minimum of one professional conference: i.e. American Institute of Graphic Arts (AIGA), University and College Design Association (UCDA), or International Graphic Arts Education Association (IGAEA) per year
- exhibit in one solo or group show annually at the local and/or regional level, or publish at least one article in a noted design journal/publication per year
- contribute new artwork to each annual faculty art exhibit

Associate Professor in Graphic Design:

- demonstrate a record of consistency and growth that clearly documents an emerging stature at the regional and national level in his/her specific area of specialization
- produce two client-based extensive/long-term projects, including but not limited to website design and implementation, corporate branding, advertising and/or marketing campaigns, within an 18-month period
- review/edit/write in recognized professional publications, peer-reviewed journals, books, book chapters, producing at least one significant piece per year, or participate in at least two group exhibitions annually at the local or national level
- present papers/panels/posters in at last two national conferences within a three-year period
- contribute new artwork to the annual faculty art exhibit

Professor in Graphic Design:

- demonstrate a record of consistency and prominence at the regional, national and international level in his/her specific area of specialization, and maintain this stature
- produce at least three client-based extensive/long-term projects, including but not limited to website design and implementation, corporate branding, advertising and/or marketing campaigns, within a two-year period
- review/edit/write in recognized professional publications, peer-reviewed journals, books, book chapters, producing at least two significant pieces per year, or participate in at least two significant group exhibitions annually at the national or international level
- present papers/panels/posters in at last two national conferences within a three-year period. • publish works in national/international publications at least two times every 18 months.
- hold a leadership position in at least one professional organization • contribute new artwork to the annual faculty art exhibit

D. RESEARCH/CREATIVE ACTIVITY MODEL FOR ART HISTORY**1. Introduction:**

The professional model for art history faculty is more in line with contemporary models of research in related disciplines such as history, anthropology and other humanities and social sciences. Art history faculty are expected to do applied or scholarly research in the field of art history and/or related areas of criticism, aesthetics, and preservation. Collaborative work with museums and galleries in curating exhibitions, cataloging collections and the work of individual artists are viable areas of study for the art historian. Other projects including articles, book or exhibition reviews, art criticism, chairing sessions and presenting papers at professional conferences, and the award of research fellowships or grants serve as indicators of immersion in sustained research and creative activity.

2. Scholarly Activity and Scholarship in Research and Creative Activity for Art History:

Faculty who choose the T&P model based upon Research & Creativity as their area of emphasis are expected to be fully engaged in their professional careers. They are expected to actively pursue original research and publish their work in peer reviewed/refereed publications in the various forms listed above. The faculty member's curriculum vita is expected to reflect a deepening involvement in research pursuits. Faculty members in art history are expected to progress from producing outcomes of scholarship that are recognized at the local and regional level as an Assistant Professor, to the national level as an Associate Professor and finally at the international level as a Full Professor.

For the Art Historian, the cyclical process of scholarly activity that produces scholarship involves (1.) the conceptualization of the subject/topic, (2.) research and development of the subject/topic, (3.) publication of an article or book, chairing a panel or presenting a paper about the subject/topic (4.) response to critical review of the subject/thesis.

Assistant Professor in Art History:

Assistant Professors are expected to meet three of the following five expectations:

- produce original work (at least three articles, essays or reviews in three years) recognized as high quality, published in regionally recognized and respected refereed periodicals or exhibition catalogues that demonstrate commitment to activity in the field and evidence of the development of a scholarly agenda that will lead to a national reputation and presence
- regularly submit work for presentation at professional conferences, present at least three papers and/or serve on at least three panels at a professional conference in three years
- conduct research and produce scholarly work at museums, cultural organizations and educational institutions outside of KSU
- engage in writing and receiving grants for art historical research
- present scholarly lectures at institutions outside of KSU.

Associate Professor in Art History:

Associate Professors are expected to meet five of the following six expectations:

- conduct independent research and produce a body of work recognized as important both regionally and nationally
- produce a minimum of five articles, essays and reviews over three years that demonstrate commitment to activity in the field and indicate that the candidate has begun to establish a national reputation as an emerging scholar
- present work at regional and national conferences of professional organizations
- produce scholarly work and present it in the form of lectures or panels, or in publications associated with museums, cultural organizations or educational institutions outside of KSU
- obtain grants and outside sources of funding for research and creative work.
- serve as referee or editor for professional publications

Professor in Art History:

Professors are expected to engage in at least three of the following activities:

- produce a considerable body of work including a minimum of five articles, essays or reviews every three years recognized as important by colleagues at the national and/or international level
- demonstrate strong commitment to scholarly activity within the field through the production of significant scholarly work (at least one book or exhibition catalogue every three years)
- organize and chair conference sessions and present papers at national and/or international professional conferences
- secure grants and outside sources of funding to assist with his/her research and creative work.

E. RESEARCH/CREATIVE ACTIVITY MODEL FOR ART EDUCATION

1. Introduction:

An art educator is a practicing professional involved in scholarly research and/or creative activities who is expected to be current in the field and capable of articulating and presenting issues related to teaching of art in a public form. If the art educator decides to make creative activity through the production and exhibition of artwork his/her primary focus, he/she must follow the studio model of research and creative activity. The art educator who chooses research as his/her primary focus must be actively writing, giving papers, doing research and publishing in refereed journals, online publications, books, and other recognized scholarly publications dealing with theoretical constructs, curriculum models, methods, strategies, and practices in the art of teaching and learning, arts administration, and/or the use of therapeutic art. Other activities that will be credited include writing to create software for the application of original research, as well as editorships and editorial board positions. Pedagogy issues related to art history are also an appropriate area of inquiry.

Research and creative accomplishments can be achieved through a variety of activities that may include qualitative, quantitative, or mixed methods, and/or original theoretical perspectives dealing with research of others or secondary sources. Faculty will develop strong collaborative relationships with art teachers, art administrators, and others in the schools. These collaborative relationships set the stage for applied research initiatives and for strong field-based experiences for art education students. Faculty are expected to demonstrate the extent to which they achieve their expressed goals and the extent to which their scholarly accomplishments have had local, regional, national, and international significant professional impact. Such significance would be confirmed by various credible sources (e.g., academic peers, presentations, community participants, or other experts), as well as by published documents such as reviews, citations, acknowledgements, awards and/or nominations for awards, professional correspondence regarding one's work, and earning recognition and awards for distinguished teaching and mentoring.

2. Scholarly Activity and Scholarship in Research and Creative Activity for Art Education:

For the art educator, the cyclical process of scholarly activity that produces scholarship involves 1) the conceptualization of the subject/topic, 2) research and development of the subject/topic, 3) publishing an article or book, or presenting a paper about the subject/topic, 4) response to critical review of the subject/topic.

Assistant Professor of Art Education:

An Assistant Professor of Art Education must demonstrate strong potential for development in the areas of teaching and research/creative activity. The focus of an Assistant Professor's activities in these areas should be at the local and/or regional level. The level of achievement for an Assistant Professor emerges from recognition of research and creative activity as outlined from five of the examples listed below:

- present research papers at professional meetings, conferences, or organizations at the university, local or regional level
- conduct workshops on teaching methodology and/or content in art
- publish reviews on new literature in the field
- present at and/or organize conferences at the regional level
- produce scholarship of teaching and learning from research or creative activities and contribute scholarship that promotes and improves student learning and achievement in the schools and in the university
- give guest lectures, participate in guest artist residencies, conduct master classes, workshop presentations, and/or adjudicate at local or regional conferences and/or other off-campus venues
- demonstrate effective use of global/international resources and programs or develop new ones for faculty and student advancement (e.g., “Year of ...” modules, study abroad programs, faculty learning community, etc.)

Associate Professor of Art Education:

The Associate Professor of Art Education must have achieved significant recognition in his/her field of interest. The focus of an Associate Professor’s activities in these areas should be at the local, regional, and/or national level. The level of achievement for Associate Professor emerges from recognition of research and creative activity as outlined from six of the examples listed below

- present research papers at professional meetings, conferences, or organizations at the university, regional, or national level
- conduct research in order to publish instructional materials through recognized publishers
- conduct workshops on teaching methodology and/or content in art
- write and earn grants in research and/or artistic production
- organize and/or participate as session chair/member at conferences on the regional, national level
- contribute articles to anthologies on educational topics
- give guest lectures, participate in guest artist residencies, conduct master classes, workshop presentations, and/or adjudicate at a conference at the regional or national level
- demonstrate effective use of global/international resources and programs or develop new ones for faculty and student advancement (e.g., “Year of ...” modules, study abroad programs, faculty learning community, etc.)

Professor of Art Education:

The Full Professor of Art Education must have achieved significant recognition in his/her field of interest. The focus of a Full Professor’s activities in these areas should be at the local, regional, national level, and/or international level. The level of achievement for Full Professor emerges from continuing recognition of research and creative activity from seven of the examples listed below:

- present research papers at professional meetings, conferences, or organizations at the university or regional, national, and international level
- conduct research in order to publish instructional materials through recognized publishers
- conduct workshops on teaching methodology and/or content in art
- write and earn grants in research and/or artistic production
- organize conferences or participate as session chair/member at the regional, national, and/or international level
- contribute articles to anthologies on educational topics
- give guest lectures, participate in guest artist residencies, conduct master classes, workshop presentations, and/or adjudicate at a conference at the national and international level
- demonstrate effective use of global/international resources and programs or develop new ones for faculty and student advancement (e.g., “Year of ...” modules, study abroad programs, faculty learning community etc.)

IV. PROFESSIONAL SERVICE

A. Introduction:

Professional service generally involves the application of a faculty member's academic and professional skills and knowledge to the completion of tasks which benefit or support individuals and/or groups in the institution, the University System, professional associations, or external communities at the local, state, regional, national, or international levels.

Professional service in the Visual Arts Department is **required** of all faculty members in all areas of concentration and at all ranks. Each member of the faculty must serve on department, college and/or university committees. Our Department honors significant professional service assignments that are beneficial to the operation of the Department. These obligatory areas of professional service will be assessed in the evaluation of faculty performance. Assistant Professors are expected to serve on committees at the department, college and/or university level, and to contribute their professional expertise to organizations at the local and regional level. Associate Professors are expected to serve on committees at the department, college and/or university level, to assume leadership roles in these committees, to participate actively as committee members in professional organizations at the regional, national and/or international level, and to contribute their expertise to organizations at the regional, national and/or international level. Professors are expected to serve on committees at the department, college and/or university level, to assume leadership roles in these committees, to participate actively as leaders in professional organizations at the regional, national and/or international level, and to contribute their expertise to organizations at the regional, national and/or international level.

B. Scholarly Activity and Scholarship of Service

The *KSU Faculty Handbook*, Section Five, III. C explains university expectations regarding quality and significance in the area of Professional Service:

Professional service involves the application of a faculty member's academic and professional skills and knowledge to the completion of tasks which benefit the University, the community, or the profession... Governance and professionally related service create an environment that supports scholarly excellence and the achievement of the University's mission. Some scholarly service activities rely on a faculty members' academic or professional expertise to serve communities and organizations outside the University... Likewise some scholarly service activities might rely on a faculty member's academic or professional expertise to serve their discipline or an interdisciplinary field. In all types of professional service, documentation and evaluation of scholarly service shall focus on quality and significance rather than on a plain recitation of tasks and projects. Documentation of the products or outcomes of professional service is expected to be provided by the faculty member and considered as evidence for the evaluation of his or her accomplishments...

The *KSU Faculty Handbook* Section Five, IV. A. 3 offers examples of Scholarly Accomplishment in the area of Professional Service as follows:

Faculty members who perform scholarly professional service use their knowledge and expertise in a service opportunity to the University, the community, or their profession. Good documentation of scholarly service describes the role of the faculty member in each service activity, how he or she used their expertise in the role, and clearly demonstrates the outcome or impact of the service activity. Reports of service lack a scholarly dimension when they merely list committee assignments, provide no evidence of the nature of activities or results, provide evidence of outcomes but no evidence of the individual's role, have no review by others, or provide no evidence of how the service work is consistent with professional development or goals. Although all professional service may not be scholarly, faculty is expected to document the quality and significance of all service activities. Scholarly service can move toward scholarship as it meets some or all of the following criteria:

- (a) the service is documented as intellectual work;
- (b) there is evidence of significance and impact from multiple sources;
- (c) there is evidence of individual contributions;
- (d) there is evidence of leadership;
- (e) there is dissemination through peer-reviewed publications or presentations;
- (f) there is dissemination to peers, clients, publics, patients, etc.; and
- (g) there is peer review of the professional service.

Specific examples that should be documented in annual and multi-year reviews include but are not limited to:

- contributing actively as a member or leader of committees and task forces
- engaging in service learning activities
- participating in or leading departmental and/or institutional self-study programs or strategic planning teams
- conducting professional development and continuing education programs
- serving on accreditation teams
- assisting in student recruitment and retention activities
- marketing and promoting programs, departments, and the institution
- development to enhance effectiveness in professional service
- establishing and maintaining informational publications: e.g. Web pages, catalogs, etc.
- providing expertise that assists the work of other institutional units (e.g. libraries, academic and administrative departments, development offices and support agencies)
- professional service-oriented grant writing and/or fundraising
- organizing, coordinating, or administering exhibitions, performances, projects, organizations, or events (e.g. conferences, symposia, public art events)
- participating in arts presentations as a director, coach, curator, performer, juror, reviewer, lecturer or consultant (e.g. conferences, symposia, public art events)
- serving on committees, task forces, review and advisory boards, arts councils, or professional organizations (local, state, national and international)
- leading professional service-oriented workshops, master classes or presenting guest lectures.
- editing books, anthologies, journals, newsletters, etc. in one's field (note that this sometimes might fall into the area of research and creative activity)
- professional service-oriented pro bono consulting in one's field
- interface with the community and contribute artworks to charity auctions
- supporting the operation of classes or the department through the modification, fabrication or maintenance of the equipment or facility
- actively participating in national and/or international professional organizations.
- serving on committees and in leadership roles in national and/or international professional organizations

V. ADMINISTRATION AND LEADERSHIP

A. Introduction:

The category of administration and leadership covers those scholarly and non-scholarly activities that some faculty and most administrators carry out. Such activities include faculty development, fundraising, fiscal management, personnel management, public relations, and other activities that are not traditionally captured in one of the other three performance areas. This area applies primarily to administrative faculty, but it is available

to teaching faculty who spend a significant part of their time on administrative tasks (e.g., program directors or grant oversight). (*KSU Faculty Handbook V.III.D*) *The Work of Arts Executives in Higher Education* offers further clarification relevant to administration and leadership in the College of the Arts (3):

Arts executives (including faculty who have been assigned primary faculty responsibility for sub-units in their respective departments) share with their colleagues in other disciplines responsibility for the excellence of their units, including the many aspects of being an Academic Administrator. However, the very nature of the arts disciplines requires that the executive function in a number of roles not generally associated with academic administration. Among these, the following are most prominent: Facilities Manager and Community Liaison.

Administrative positions in the Department of Visual Arts include but are not limited to:

- Department Chair
- General Education Coordinator (1107 Arts in Society Course)
- Departmental Recruitment and Advisement Coordinator
- Program Coordinator
- Study Abroad Director

Faculty in administrative and leadership positions are often not directly engaged in teaching, research and creative activity, and professional service in the same way as other faculty. As such, these faculty members are expected to demonstrate the quality and significance of their leadership and administration, especially how effectively they foster the requisite fiscal, physical, interpersonal, and intellectual environment for achievement in these areas. For example:

- Leadership of teaching could include how the administrator assisted unit colleagues to achieve more scholarly and effective teaching.
- In research, an administrator might document leadership by showing how the administrator aided unit colleagues in their efforts to improve the quality and significance of their research.
- In service, leadership could be demonstrated by showing how the administrator encouraged and assisted unit colleagues to engage in more scholarly and effective service. (*KSU Faculty Handbook V.III.D*)

B. Scholarly Activities in Administration and Leadership:

- yearly budgeting and ongoing fiscal management
- managing all issues resulting from student and faculty interaction, ranging from student complaints to faculty complaints of cheating and criminal behavior among their students
- administering academic/human resources/legal policies
- supervising staff assigned to the department
- recruiting and orienting faculty and staff

- management of recruitment and orientation of students
- identifying/determining roles, priorities and assignments
- developing/mentoring/coaching faculty and staff
- providing feedback and performance evaluations to faculty
- fostering teaching and managing and developing updates to the curriculum
- fostering scholarly activities
- fostering professional service and outreach/collaboration
- fostering technological updates and implementation
- creating a supportive, productive and collegial environment
- providing oversight to initiatives that strengthen and enhance the mission of their unit by creating a strategic plan for a shared vision, setting of goals, and developing of objectives and/or institutional or departmental plans
- coordinating relationships with internal and external constituencies (i.e., serving on or participating in College and/or University governance committees or performing leadership tasks in professional networks)
- advocating and working with the media
- building innovative programs, policies, and procedures that can require scholarly investigations.
- designing and implementing a study abroad program.

The same scholarly cycle for administration and leadership follows as in other areas of emphasis:

- research of best practices, implementation of processes, creation of a mechanism for input and approval of the work;
- reflection on the effectiveness of the plan as it is implemented;
- modification for improvement.

C. Scholarship in Administration and Leadership:

If the faculty member chooses Administration and Leadership as his/her area of scholarship, he/she is expected to discuss with his/her evaluator and/or the dean or department chair what might develop from any of the areas of responsibility listed above as listed in the Faculty Performance Agreement.

Assistant Professor in Administration and Leadership:

- provide evidence of tangible and measurable outcomes in the aforementioned areas at the departmental, university and/or regional level or at professional meetings, conferences, and/or publications (written or electronic) relative to administration and leadership every 36 months, or participation in a study abroad program as program director

Associate Professor in Administration and Leadership:

- provide evidence of tangible and measurable outcomes in the aforementioned areas at the departmental, university, regional, and/or national level at professional meetings, conferences, and/or publications (written or electronic) relative to administration and

leadership every 24 months, or design, implement and direct a successful study abroad program for a minimum of one year

Professor in Administration and Leadership:

- provide evidence of tangible and measurable outcomes in the aforementioned areas at the departmental, university, regional, national and/or international level at professional meetings, conferences, and/or publications (written or electronic) relative to administration and leadership every 24 months, or design, implement and direct a successful study abroad program for a minimum of three years

Appendix A:

Studio-Specific Definitions:

TYPES OF RELATIONSHIPS BETWEEN ARTISTS AND VENUES:

- **Exclusive Representative Agreement:** a contractual agreement concerned with the terms of establishing a long-term exclusive relationship between an artist and gallery. Typically, the gallery promises to keep a substantial stock of the artist's work in the gallery, to produce a reasonable amount of sales, and to pay for promotion of the artist's career. In return, the artist promises to deal only with the gallery and not to have exhibitions with other dealers without the approval of the gallery.
- **Long-term Representative Agreement:** a contractual agreement concerned with the terms of a long-term relationship between an artist and gallery. A long-term relationship signifies significant investment into the artist's career due to the promise of sales and notability.
- **Consignment Agreement:** an agreement concerned with the terms of consigning artworks to a gallery for a period of time, usually one year.
- **Exhibition Agreement:** an agreement concerned with the terms for a one-time exhibition. Typically, art exhibitions have a one-month run.

TYPES OF EXHIBITIONS:

(The quality of an art exhibition is also based upon the number of artists participating and the status of the exhibition curators. Qualitatively, a non-curated exhibition is the same as a non-peer reviewed publication.)

- **Solo or Significant Group Exhibition,** the most important type of exhibition. It signifies that the artist is being singled out for their excellence, that they are worth the wall space and the time investment of at least one month of the gallery's calendar year.
- **Invitational Exhibition,** the second most important type of exhibition. It signifies that the artist is being *invited* to exhibit based upon their career stature or promise of a quality product.
- **Group Exhibition,** an exhibition wherein the contributing artists have something in common: their theme, geographic location, age, medium, gender, educational background, race, sexuality, political affiliation, etc. (Qualitatively, a Group Exhibition is the same as a Juried Competition.)
- **Juried Competition Exhibition,** an exhibition judged by a single person or a group. Awards are given for Best in Show, First Place, Second Place, Third Place, Honorable Mention, etc. The most prestigious competitions are Annuals, Biennials, and Triennials. (Qualitatively, a Juried Competition is the same as a Group Exhibition.)
- **Faculty Exhibition,** an exhibition exclusive to faculty members from an educational institution. Most faculty exhibitions are non-curated.
- **Charity Benefit Exhibition,** an auction/exhibition wherein artists contribute artworks to a charity. Artists usually contribute 100% of the sales proceeds, although some auctions now allow artists to keep 20 - 40% of the proceeds. Most charity auctions are curated, although in recent years some charities have shown

that they are willing to accept any donated artworks.

- **Pin-up Exhibition**, an exhibition wherein anyone can walk in and pin up anything for exhibition. All pin-up exhibitions are non-curated.

TYPES OF VENUES:

(Venues and cultural arenas are not to be confused. The geographic reach of a cultural arena is easy to determine - all exhibitions can be placed within these four categories: Local, Regional, National, and International. Below is a list of the various types of art exhibition venues.)

- **Private or Public Museum**, the most important type of "non-profit" exhibition venue. Museums are highly respected cultural institutions, symbols of power, stature, and sophistication. A museum exhibition means that the artist is being singled out for their excellence, that their artworks are of public interest and/or cultural value.
- **Commercial Gallery**, the most important type of "for profit" exhibition venue. A commercial gallery exhibition means that the artist is being singled out for their excellence, that their artworks are of critical importance and/or commercial value. Typically, the artist and the gallery enter into a contractual relationship with consignment/representation agreements limited within a geographic region.
- **Art Fairs**, not to be confused with arts festivals, an art fair is a venue wherein the artist and/or gallery pay a fee to the exhibition organizers to exhibit artworks in a convention-like setting. In return, the art fair organizers promise that large numbers of collectors will attend the event. Art fairs are only concerned with commerce. Art Fairs are juried by a committee.
- **University Gallery**, an art gallery within an academic institution. Having an art exhibition, especially a solo show, in a university gallery is prestigious because it is assumed that the artworks possess cultural or educational value.
- **Cooperative Gallery**, a gallery jointly owned and/or operated by the artists who use its facilities. Typically, the owners/artists agree to "gallery sit" or pay an additional monthly fee as their contribution to the cooperative.
- **Non-profit Gallery**, a gallery that does not sell artwork nor take a percentage of any sales that transpire.
- **Alternative Gallery**, an art gallery outside the mainstream cultural arena. Alternative galleries are usually in warehouses, artists' lofts, coffee houses, restaurants, etc.
- **Art Festivals**, an art festival is usually a celebration of a particular geographic location or season. Art festivals are a primary venue for artisans and craftspersons. Some art festivals host an additional fine arts exhibition.
- **Vanity Gallery**, an art gallery that rents or charges fees from artists in order to show their work. The exhibitions are not legitimately curated and usually include as many artists as possible.

TYPES OF COMMISSIONS:

- Public and/or private Art Commissions
- Corporate Art Commissions
- University Art Commissions