BY-LAWS FOR DEPARTMENTAL GOVERNANCE
Department of Art & Design
University of West Florida
Revised April 2024

I. INTRODUCTION

I.A. PREAMBLE

This document establishes the governance structure of the Department of Art & Design as it applies to the regular positions of instructor, assistant professor, associate professor, and full professor. It also identifies the rights and responsibilities of all faculty members within the department.

I.B. MISSION STATEMENT

The Department of Art & Design provides a dynamic education in art, art history, and graphic design. We empower every individual with the knowledge and skills to contribute responsibly to a complex and diverse world through the production and critical analysis of creative works. Our curriculum nurtures individual growth, prepares a new generation of professional leaders that create from an interdisciplinary perspective, and encourages the development of vibrant cultural and artistic communities.

In addition to that broader mission, the Art & Design Department Faculty seek to:

- Provide high quality education in the technical and theoretical aspects of art, design, art history, criticism, and visual culture;
- Conduct teaching, research and creative activities that are recognized by peers and furthers contemporary critical discourses;
- Contribute to the needs of relevant professions; and
- Create and strengthen ties to local and global communities.

II. GOVERNANCE STRUCTURE

II. A. FACULTY MEETINGS

Faculty meetings will normally take place twice a semester. Special faculty meetings may be called by the Chair or by any faculty member in consultation with the
Chair. Meetings will normally have the following agenda structure:

1. report and announcements by the Chair,
2. ongoing agenda items, and
3. new agenda items.

Agenda items will be developed by the Chair, and/or any member of the Faculty in consultation with the Chair. The proposer of each agenda item will be expected to furnish verbal or written information before or during the meeting, in order to provide substance and direction for an item. It is expected that the Chair and the Faculty will deal with agenda items in an expeditious manner. Whenever possible, the completed agenda will be emailed to the Faculty at least three days prior to a meeting. The Art & Design Department's office manager shall record and retain the summary minutes of each meeting for reference and access by the Faculty as needed.

II. B. VOTING

Votes on all issues will require a simple majority of the Faculty who occupy regular lines: tenured faculty, tenure-earning faculty, and instructors in recurring positions. The Chair will have a vote only to break ties. Secret ballots will be upon demand. Proxy votes will be allowed with formal advanced notice to the office manager.

All proposed changes in academic policies and curricula must be approved by the majority vote of eligible faculty. Such proposed changes in policy must be included in the circulated agenda three days prior to the scheduled faculty meeting. As a general rule, the implementation of any significant policy changes shall occur in the following academic year.

II. C. ADJUNCT AND VISITING FACULTY

Adjuncts and visiting faculty are invited to participate in faculty meetings but are not obligated to do so. They will be non-voting, but their opinions and ideas will be part of the dialogue of the Faculty. On occasion, the Faculty may request volunteers from adjunct faculty and visiting instructors to serve on committees and similar department bodies, because of their particular experience or expertise. Adjuncts and visiting faculty are automatically invited to participate in the Annual Art & Design Faculty Exhibition, if they teach at least one course per regular semester. Faculty with emeritus status will be invited as well.

II. D. DEPARTMENTAL COMMITTEES & PROGRAM LEADERSHIP

II. D. 1. Standing and Ad Hoc Committees

Members of the Art & Design Department serve together as a "Committee of the Whole" on all major issues. However, the Chair can appoint or request volunteer assistance as necessary. The appointees will serve in an ad hoc capacity until the issue is dispatched. All committee findings are subject to discussion and vote by the full voting Faculty before any issue is considered dispatched.

II. D. 2. Tenure Mentoring Committees

The Chair will consult with the new tenure-earning faculty member to select a mentoring committee during the first two years of appointment to that rank. Generally, two tenured Art & Design Faculty members will be appointed to each committee, and ideally a third member from outside the Art & Design Department. At the request of the tenure-earning faculty member, the committee will be enlarged to include another tenured faculty member of his/her choice. The committee will designate one member who will be responsible for convening meetings. The committee will annually confer with the Chair, prior to annual evaluations, for the purpose of advising the Chair of the candidate's "progress toward tenure."

II. D. 3. Program Leadership

1. Based on the varied and diverse nature of the programs in the department, and based upon the comparatively small size of the department faculty in relation to the size of these programs, the Department of Art & Design shall name a leader for each program in the department: Studio Art BFA, Studio Art BA, Graphic Design, Art History, & Foundations. Program leaders shall: Aid the chair in the scheduling of courses for the program; update & design new courses in order to maintain the relevance of the program's curriculum; update the curriculum to maintain relevance in relation to contemporary norms; lead curriculum decisions; mentor new faculty in instruction and syllabus implementation; work with the gallery director to organize and oversee exhibitions for their respective programs such as foundations and graduation exhibitions; work to find & cultivate internship opportunities and other high impact experiences for their students; provide oversight for special co- curricular projects that are based in administration and campus activities (e.g research symposia, theater productions); act as a liaison to ITS for the digital art, graphic design, and other faculty and courses using lab software and hardware.;
2. With the aid of the Studio Coordinators, Program leaders oversee the smooth operation of one or more studios that contain specialized equipment designed for particular discipline within the visual arts. This obligation becomes increasingly challenging if several courses and different teachers (often adjuncts) share the same facilities and equipment. Each studio lab has its own level and type of demands, depending on the activity that occurs within it. For digital art and graphic design, maintenance of the computer and various print labs can be highly demanding, especially as computer equipment quickly becomes obsolete; in such cases, overseeing the studios should be taken into consideration as part of a faculty member's Service.
3. Program leaders advocate for their studio's needs, balance the budget allocated, and establish priorities that will maximize the safe and efficient operation of the facility. This responsibility involves dedicating hours weekly to: 1) selecting equipment materials from vendors and scheduling deliveries; 2) training and directing the activities of shop assistants and cleaning crews; and 3) maintaining the safety and functionality of the studio and its equipment for students, who may use the facility both day and night. Determine & oversee checkout procedures - In some studio labs, students must check out expensive equipment.
4. The Department of Art & Design recognizes the commitment, the responsibilities, and the duties of the program leaders and considers the acceptance of this responsibility among the most important Service initiatives. Program leadership should garner special consideration either in the teaching or the service section of the Annual Review dependent upon specific responsibilities.

II. E. ELECTION OF THE CHAIR

At the behest of the faculty, at any point in the tenure of a Chair, a vote shall be held concerning the Faculty's recommendation to the Administration to renew, or to not renew, the appointment of the Chair. A person who has served as Chair may be elected for continuous terms without limit, but a Chair may resign from office at any time. Faculty members may nominate themselves or others. A vote will be held on all nominees who accept nominations. All nominees may vote. Two names (if two are available) will be sent as recommendations to the Dean, ranked according to their received vote totals. If no one steps forward to Chair the Department, the Faculty will request permission of the Dean to conduct a national search to fill the vacancy.

II. F. RECALL OF THE CHAIR

The Chair may also be recommended for "recall" during a three-year term by a majority faculty vote of "no confidence" sent to the Dean. Such a decision by the Faculty can only come after complete discussions with the Chair and if the Chair fails to resolve the conflict(s).

II. G. CHAIR'S ROLES AND RESPONSIBILITIES

II. G. 1. General Role

The Chair shall fulfill a "traditional" role, acting primarily as a facilitator and spokesperson on behalf of the Art & Design Faculty. The Chair is expected to provide leadership and vision in all matters pertaining to the departmental "good," such as excellence of programs, visibility and growth. The Chair will administer the routine functioning of the Department. All issues beyond the routine, such as changes in policy or curricula that might affect the Department, must be brought before the entire Faculty for discussion and vote. Any decisions by the Chair that would commit the Faculty's time or talents also must be brought forward. The Chair must consult with a faculty member before committing that individual to any new duty.

The Chair is required to give full consideration to the consensus of opinion from the Faculty in all matters. Decisions by the Chair, which run counter to the will of the Faculty, must be brought to the Faculty at the earliest opportunity, along with the Chair's reasons. In addition, the Chair must be willing to fully discuss the decisions with the entire Faculty. The use of this authority is intended for the protection of individuals in the department and for the preservation of the department's mission, goals, and development.

II. G. 2. Chair's Role in Evaluations

The annual evaluation process is an exception to full faculty review. Evaluations shall evolve through consultation between the Chair and the individual faculty member. The UWF "model" for the evaluation process shall be the norm. (See the document on Promotion, Tenure, Annual Evaluation, and Performance Evaluation, under Faculty Resources on the webpage of the Office of the Provost.)

II. G. 3. Management of Annual Budget

The Chairperson, with assistance from the office manager, is responsible for managing the department's annual budget allocation, and other accounts, including Foundation accounts. Funding priorities are generally determined by the Will of the Faculty, with preferential treatment granted to areas of critical need and/

or potential growth. It is also the role of the Chair to advocate effectively with the Administration for the support of the department's programs, both educational and outreach programs, based upon the priorities as determined by the Will of the Faculty. The annual budget should be made available for review by the faculty upon request.

II. G. 4. Construction of Class Schedules

The Chair will be responsible for presenting to the Faculty an annual (or more extensive projection) proposal for class teaching schedules. The projection should include summer schedules, whenever possible. Summer schedules will be built on consideration of three factors:

1. courses which fulfill the greatest programmatic need;
2. courses which are likely to produce high student credit hours; and
3. courses which guarantee the fair distribution of summer teaching lines according to the guidelines set forth in section II.G.4a.

The Chair will have the responsibility for presenting a schedule of summer offerings, taking into account the three variables.

II. G. 4a.Summer Teaching Assignment Prioritization Guidelines.

The Chair will request summer course teaching preferences from in-unit faculty, and courses shall be assigned based on the following guidelines:

1. Should the departmental in-unit faculty demand for supplemental summer teaching assignments exceed the departmental supply of available courses in a given summer, the chair will prioritize allocation of supplemental summer teaching assignments to the in-unit faculty who have taught the fewest number of summer courses over sequentially compared previous summers.
2. in-unit faculty members receive priority for supplemental summer teaching assignments.
3. Following the initial allocation of supplemental summer teaching assignments, no summer course or courses of an in-unit faculty member will be reallocated to another faculty member without the consent of the in-unit faculty member to whom the course or courses were initially assigned.
4. The salary amount a faculty member receives for teaching a summer course or courses shall not be a consideration in the prioritization or allocation of supplemental summer teaching assignments.

II. G. 5. Communications and Disclosure of Decisions

The Chairperson will be responsible for keeping the department informed concerning pertinent College and University issues. The Chairperson will also be responsible for regular and complete disclosures to the Art & Design Faculty of activities and decisions by the Chair. Faculty meetings will be the normal forum for such communications. But,the Chair is responsible for using any appropriate means to keep such information as timely as possible.

II. H. DEPARTMENTAL APPEALS PROCESS

In matters where a faculty member(s) perceives that he or she has suffered a grievous wrong, a departmental appeals process may be initiated. Whenever possible, these matters will be resolved within the department. It is intended that this grievance process will not interfere with any procedures established and recognized by the College or University.

The Department of Art & Design appeals process follows five successive stages:

1. The Chair will discuss the issue with the faculty member(s).
2. The Chair may then decide to hear other opinions.
3. After hearing other opinions, the Chair may carry the issue to the Dean, fully informing the faculty member(s).
4. If the Chair chooses not to take the matter to the Dean, a second round of discussions between the Chair and the faculty member(s) will ensue, in an attempt to resolve the matter jointly.
5. After the second round of discussions, the faculty member(s) can require the Chair to carry the issue to the Dean.

III. STANDARDS FOR FACULTY EVALUATION

III. A. 1. GENERAL GUIDELINES

All tenure-line and tenured professors in the Department of Art & Design participate in the tenure/post-tenure review system that has clearly defined scholarship expectations based on University and Departmental tenure standards. A faculty member's annual scholarship/creative activity rating is based on the progress a tenure-line or tenured faculty member is making towards his or her tenure evaluation or subsequent post-tenure review. Full-time, non-tenure-eligible lecturers and instructors will not be evaluated on Scholarly or Creative Activity, and will be evaluated in accordance with the guidelines for Teaching and Service only.

III. A. 2. Evaluative Principles and Terminology

This document establishes the procedures and criteria for evaluating the performance of the Art & Design Faculty within the general guidelines established by the University in the areas of Teaching, Scholarly and Creative Achievement, and Professional Service. The Department of Art & Design acknowledges the University of West Florida's mission as a "regional comprehensive university" by emphasizing excellence in Teaching. Research is deemed essential to original Scholarly and Creative Achievement, which in turn fosters a vital, vibrant learning community. While Professional Service is also acknowledged as important, the service contributions of junior faculty should not eclipse their research efforts during their early careers.

Throughout this document, a distinction may be drawn between those faculty members who are primarily engaged in creative (or studio) activities and those whose focus is directed toward the traditional scholarly pursuits, such as art history, visual culture studies, and museology. While this division is convenient for the present purpose, **it is imperative for evaluators to acknowledge that the distinction drawn between the two branches of the Art & Design Faculty is an artificial one**, for creative activities will necessarily involve traditional research and scholarly pursuits will always require a novel (re)interpretation of the facts. This truth is further reflected by the different teaching methodologies and service commitments adopted by each member of the Art & Design Faculty. ~~For~~ Even amidst such variety, every member of the Art & Design Faculty is united by a common purpose: to further the communication and understanding of visual ideas.

These guidelines include the parameters for both the Qualitative evaluations of performance and the parameters for Quantitative Paths towards Teaching, Scholarly/Creative, and Service. The Department recognizes that these two evaluative methods are not mutually exclusive, and that the numerical path toward evaluation does not supersede the traditional qualitative narrative. Both are tools that can be used either dependently or independently in order for the faculty member to convey how their work "Exceeds Expectations, Meets Expectations, Does Not Meet Expectations, or is Unsatisfactory."

III. A. 3. Types of Evaluation

Three types of faculty evaluations will be completed within the Department of Art & Design: Third-Year Evaluations, Annual Evaluations, and Comprehensive Evaluations:

Third-Year Evaluations are conducted within the Department during a faculty member's second semester of the third full year. This review is more extensive than the annual "Progress Toward Tenure" report, although both types are generated by the faculty member's Mentoring Committee. While the "Progress Toward Tenure" report becomes part of the faculty member's permanent record in the Dean's Office, the Third-Year Evaluations are intended for the Chair only, as a more detailed report that is accompanied by supporting documents. In either case, the Chair must confer annually with the faculty member regarding his/her progress toward tenure.

Annual Evaluations of all full time faculty members are conducted after the conclusion of each academic year. Faculty members post their annual contributions and achievements online, along with an updated vita. Brief descriptive narratives may be included for each section, and choice examples of supporting materials may also be attached. Full-time, non-tenure-eligible instructors need not present evidence of Scholarly or Creative Activity, and will be evaluated in accord with the guidelines for Teaching and Service only. All tenure-line and tenured professors in the Department of Art & Design participate in the tenure/post-tenure review system that has clearly defined scholarship expectations based on University and Departmental tenure standards. A faculty member's annual scholarship/creative activity rating is based on the progress a tenure-line or tenured faculty member is making towards his or her tenure evaluation or subsequent post-tenure review.

Comprehensive Evaluations are concerned with promotion and tenure decisions, as well as the post-tenure review. These comprehensive evaluations are conducted in addition to the briefer annual evaluations, and are expected to fully document a multi-year period of performance.

In terms of the post-tenure review, the Department of Art & Design extends the annual evaluation criteria defined herein for a faculty member's Scholarly and Creative Activities, Teaching and/or Service to the evaluation of a faculty member's Scholarly and Creative Activities, Teaching and/or Service over the five-year post-tenure review period. A faculty member's comprehensive post-tenure review rating in Scholarly and Creative Activities, Teaching and/or Service shall reflect the annual evaluation ratings (inclusive of both the Dean and Chair ratings) received by the faculty member in each category of Scholarly and Creative Activities, Teaching and/or Service over the five-year post-tenure review window. Over the five-year period of post-tenure review, a faculty member's receiving of consistent "Meets Expectations" annual evaluation ratings in teaching and/or service and/or Scholarly and Creative Activities shall constitute the PTR rating standard of "Meets Expectations." Over the five-year period of post-tenure review, a faculty member's receiving of consistent "Exceeds Expectations" in annual evaluation ratings in each category: Scholarly and Creative Activities, Teaching, and Service shall constitute the PTR rating standard of "Exceeds Expectations" for the post-tenure review. The University of West Florida adheres to Florida Board of Governors' Regulation 10.003, as well as Article 11 of the Collective Bargaining Agreement, in all matters relating to post-tenure review.

III. A. 4. Professional Standards for Art & Design Faculty

The Department of Art & Design accepts the standards established in the revised CAA documents (2007 and 2010) as potentially applicable to all artists/art historians/educators. Art & Design Faculty members are therefore encouraged to quote these documents, if applicable, when presenting their dossier for evaluation.

- **Exceeds Expectations:** Exceeds Department standards for professional performance in quality or quantity or both.
- **Meets Expectations:** Meets Department standards for professional performance.
- **Does Not Meet Expectations:** Does not meet Department standards for professional performance.
- **Unsatisfactory:** Disregard or failure to address remediation efforts by the University to provide correction or assistance for performance that does not meet expectations, or performance involving incompetence or misconduct as defined in the collective bargaining agreement and applicable University regulations and policies.

II. A. 5. Criteria for Tenure and Promotion: Studio Arts

For achieving **TENURE**, a faculty member in the Department of Art & Design must have a record that **"Meets Expectations"** in Teaching, **Scholarly and Creative Activity**, and Service.

For achieving the rank of **ASSOCIATE PROFESSOR**, a faculty member's performance in all three categories must **"Meet Expectations"** over three consecutive years in advance of application.

For achieving promotion to **SENIOR LECTURER/INSTRUCTOR**, a faculty member's performance must **"Meet Expectations"** over three consecutive years in advance of application in the categories of Teaching and Service.

For achieving the rank of **FULL PROFESSOR**, a faculty member's performance in at least one category must **"Exceed Expectations"** over three years in advance of application. Additionally, a faculty member's performance must at least **"Meet Expectations"** in all areas over the three years in advance of application.

III. A. 6. Criteria for Tenure and Promotion: Art History

Tenure: In addition to a record that **"Meets Expectations"** in Teaching in accordance with departmental criteria and a record of University, Departmental, Professional, and Community Service that **"Meets Expectations"**, the candidate must demonstrate evidence of quality scholarship by achieving at least one of the following:

- A completed monograph either published, in production, or accompanied by a letter from a publisher with intent to publish; or
- One published article/chapter/catalogue essay and one in production with a third in draft form or beyond (in the works, with evidence); or
- A substantial exhibition that is regional or national/international accompanied by an exhibition catalogue with a lengthy introduction or chapter by the faculty member. The exhibition should have taken place or be scheduled to take place within the academic year of tenure evaluation. If it has not yet taken place, a letter from the museum director will suffice.

Promotion from Assistant to Associate Professor: To warrant promotion to associate professor, an assistant professor must demonstrate the same teaching, and service criteria required for tenure. In addition, the candidate must demonstrate evidence of quality scholarship by achieving at least one of the following:

- A completed monograph either published, in production, or accompanied by a letter from a publisher with intent to publish; or
- Three articles, chapters, or catalog essays in a peer-reviewed publication (2 of which must be in print and 1 in production with evidence in galley or proof form), or the equivalent. One published article/chapter/catalogue essay and one in production with one published, and one in production, with a third in draft form or beyond (in the works, with evidence); or
- A substantial exhibition that is regional or national/international accompanied by an exhibition catalogue with a lengthy introduction or chapter by the faculty member. The exhibition should have taken place or be scheduled to take place within the academic year of tenure evaluation. If it has not yet taken place, a letter from the museum director will suffice.

Promotion from Lecturer/Instructor to Senior Lecturer/Instructor: To warrant promotion to senior lecturer/instructor, a faculty member's performance must **"Meet Expectations"** over three consecutive years in advance of application in the categories of Teaching and Service.

Promotion from Associate to Full Professor: To warrant promotion to full professor, an associate professor must demonstrate a Distinguished performance record that "Exceeds Expectations" in either Research or Teaching for three years, and a record that at least "Meets Expectations" Excellent in the other two categories for three years. In addition, the candidate must demonstrate evidence of quality scholarship by achieving the following:

- Demonstration of national or international reputation; and either
- A completed monograph either published, in production, or accompanied by a letter from a publisher with intent to publish if not considered for promotion to Associate; or
- one published article/chapter/catalogue essay and one in production with a third in draft form or beyond (in the works, with evidence), or an edited volume and two articles, chapters, or catalog essays in a peer-reviewed publication.
- A substantial exhibition that is regional or national/international accompanied by an exhibition catalogue with a lengthy introduction or chapter by the faculty member. The exhibition should have taken place or be scheduled to take place within the academic year of tenure evaluation. If it has not yet taken place, a letter from the museum director will suffice.

IV. A. PERFORMANCE INDICATORS FOR TEACHING

The quality of teaching may be demonstrated by evidence bearing on some of the following considerations or performance indicators below:

1. Formal assessments by the Department Chair and peers
2. Teaching awards and other recognized accomplishments
3. Activity undertaken for professional growth and development that will enhance the instructor's effectiveness as a teacher including but not limited to: attendance at workshops, conference(s), or symposia related to instructors field of expertise in order to enhance currency of knowledge present in classroom as reflected in both technology and theory; attendance at workshops, conference(s), or symposia on teaching; participation in CTLT activities
4. unique, current and productive approaches to the subject areas
5. instilling student respect for shared spaces and peers' projects
6. active cultivation of an appreciation and understanding of diverse cultural expressions
7. demonstrated respect for students' rights
8. Course numbers: the number of different course preparations; the number of new or restructured courses and programs; Revisions, innovations, and development of established and new courses
9. Student numbers: full enrollment in sections taught; growing number of students and majors in specific teaching area
10. Student numbers: the number of students advised/mentored ; other contributions to academic advisement
11. Complexity of studio maintained: its size, variety of supplies, and specialized equipment
12. Complexity of the processes taught: the number of different technological or craft processes required in the course; the number of different computer applications or programs required to teach the course and the frequency with which these programs are updated by their manufacturer; other significant changes in studio/lab processes, equipment, or facilities
13. Availability outside of class time for general student assistance (office hours [virtual or face- to-face] and/or scheduled appointments)
14. proven pedagogical approaches including but not limited to effective classroom critiques; the implementation of High Impact Practices; SLO's embedded in instructional activities, & other application of CTLT recommendations in classroom and on syllabi
15. enforcement of a code of conduct, instilling a respect of shared space and equipment
16. demonstrated respect for students' rights and diversity of opinion
17. Student evaluations
18. Course-related mentoring, including student conferences, theses, supervision of interns and effective supervision of studio assistants ; student involvement in faculty research projects; supervision of studio assistants, slide library assistant, and research assistants;
19. demonstrated willingness to freely share expertise with audiences beyond the regular classroom assignments; special presentations to classes taught by colleagues; engaging and hosting visiting artists, scholars, or critics or by sponsoring student workshops and field trips; teaching Studies Abroad or leading other international student groups; organizing student forums; offering unique creative or scholarly experience
20. Intellectual demands made upon students, including quality of tests and other assignments.
21. Student success including: student progress in mastering course content; outstanding student research, writing, creative work, or projects; evidence of student success in subsequent courses; evidence of student success in internships, capstone courses, student art exhibitions, and/or the BFA Exit Show; evidence of student success in entering the job market or graduate school

22. Instructor's estimate of success in fulfilling course objectives.
23. Design and implementation of assessment procedures, protocols, and instruments that measure student learning outcomes and program effectiveness.

IV. B. Quantitative Path Towards an Annual Evaluation in Teaching that "Exceeds Expectations"

The Department of Art & Design recognizes that the quantitative path to establish a "~~Distinguished~~" ranking that "Exceeds Expectations" is only one pathway toward meeting the "~~Distinguished~~" standards established above for "Exceeding Expectations." Art & Design Faculty may always choose instead to discuss activity in terms of the performance indications in the above section rather than to choose the mathematical pathway below:

The quantitative-only standard for Teaching that **"Exceeds Expectations"** in the Department of Art & Design is 80% "**Excellent**" or "**Very Good**" SAI rating for overall quality of instructor for all academic courses a faculty member teaches during the academic year. Because of statistically significant deviations from the mean, lower-division/General Education and online-only courses receive additional adjustments as outlined below:

- General Education, in-person courses receive a +5% adjustment to course percentage of "**Excellent**" or "**Very Good**" ratings inclusive of all categories for the individual course.
- Online-only courses receive a +10% adjustment to course percentage of "**Excellent**" or "**Very Good**" ratings inclusive of all categories for the individual course.
- New Courses taught for the first time by the faculty member receive at +10% adjustment to course percentage of "**Excellent**" or "**Very Good**" ratings inclusive of all categories for the individual course. New Courses taught for the first time ever receive a +15% adjustment.
- Courses which are both General Education and online-only receive a +15% adjustment to course percentage of "**Excellent**" or "**Very Good**" ratings inclusive of all categories for the individual course.
- All courses receive a +10% general adjustment when a faculty member is teaching a course overload, with the exception of courses added at the last minute for emergency situations in which case the specific courses added during emergency situations will receive a +15% adjustment to course percentage of "**Excellent**" or "**Very Good**" ratings inclusive of all categories for the individual course.
- Any single course taught for the very first time in the program will receive a +15% adjustment. Any course taught for the first time by the instructor will receive a +10% adjustment.
- Any course stacked with other courses, thereby increasing prep time, or with "Personal Directions" or "Independent Studies" stacked, will receive a +10% adjustment.

To calculate the overall adjusted percentage of "**Excellent**" or "**Very Good**" ratings for the academic year, the faculty member averages the adjusted percentages for all courses taught. The example calculation below is based on the assumption that a faculty member taught a varied course load of four courses per semester and received a raw score average of 80% "**Excellent**" or "**Very Good**" ratings on each course:

- Fall Course One. Upper Division: 80% (Avg. “Ex” or “VG”) + 0% adjustment = 80%
- Fall Course Two. Upper Division: 80% (Avg. “Ex” or “VG”) + 0% adjustment = 80%
- Fall Course Three. Lower Division/General Education, Not Online: 80% (Avg. “Ex” or “VG”) + 5% adjustment = 85%
- Fall Course Four. Lower Division/General Education, Online: 80% (Avg. “Ex” or “VG”) + 15% adjustment = 95%
- Spring Course One. Upper Division: 80% (Avg. “Ex” or “VG”) + 0% adjustment = 80%
- Spring Course Two. Upper Division: 80% (Avg. “Ex” or “VG”) + 0% adjustment = 80%
- Spring Course Three. Upper Division, Online: 80% (Avg. “Ex” or “VG”) + 10% adjustment = 90%
- Spring Course Four. Lower Division/General Education, Online: 80% (Avg. “Ex” or “VG”) + 15% adjustment = 95%

The total percentage would be calculated by dividing 685 (80+80+85+95+80+80+90+95) by 8, which equals 85.6. The instructor in the above scenario would earn a teaching evaluation of “**Exceeds Expectations**” for the year by surpassing the overall academic year department quantitative-only standard of 80%.

Alternately, an annual evaluation in Teaching of “**Exceeds Expectations**” is warranted when a faculty member has achieved **ONE** of the following:

- 75% + of SAI adjusted quantitative results (as calculated in the “Quantitative-Only “**Exceeds Expectations**” Teaching Criteria”) in the “**Excellent**” and “**Very Good**” categories for the academic year PLUS a preponderance of supportive anonymous student comments or documented extenuating circumstances that affected teaching.
- Documentation (through provided additional materials) of teaching practices representative of “Exceeding Expectations” in Teaching
- Substantial pedagogical or programmatic implementation/revision.
- A university-wide teaching award in the past three years.

V. SCHOLARLY AND CREATIVE ACTIVITIES

Many of the qualities that define solid research can be applied equally to Creative or Scholarly Activities. The practitioner of either must be conversant with past contributions on a chosen theme or topic, and consciously reference those earlier statements, whether in visual or written form. Their respective research may consume both time and personal funds, with little to show for it initially. Decisions must be taken as to the appropriate medium and/or form to best complete the experiment or to communicate the intent. Furthermore, a venue must be located to disseminate the final product.

These similarities allow for a comparable approach in assessing all the varied production of the Art & Design Faculty.

V. A. Evidence of Creative and Scholarly Activity

For the Art & Design Faculty, evidence of creative and scholarly research may include, but is not limited to:

- works of art & design in both traditional studio media and non-traditional media
- tangible evidence of research and/or production directed towards a long-term goal
- exhibitions of works of art, in traditional and non-traditional settings
- artist residencies
- curatorial endeavors
- reviews of exhibited works and curatorial endeavors
- reproductions featured in publications
- books, co-edited volumes
- authored reviews, catalogs, articles
- series editor
- series co-editor, publishing house duties
- invited presentations, papers, or workshops
- competitive presentations or papers
- organization of panels at conferences
- directing, coordination and planning of multifaceted conferences and programs
    - -recruitment of artists in the exhibition or multiple exhibitions in the program
    - -development of residency opportunities for the programs
    - -coordination of the partner departments and community organizations
    - -fundraising from departments
    - -coordination of the travel preparations for international artists
    - -coordination of promotions and designs for the program
    - -development of the program philosophy, mission, program statements and themes
- inclusion in museum and gallery catalogs
- organization and presentation of workshops and/or other various visiting artist activities
- visiting lectures
- grants and fellowships

V. B. Quantitative Path Towards an "Distinguished" Annual Evaluation in CREATIVE AND SCHOLARLY Practice: Creative (Studio Arts) that "Exceeds Expectations"

The quantitative standard for Scholarly & Creative Practice that "**Exceeds Expectations**" for faculty in the Department of Art & Design is the achievement of a 5 point sum based on the accumulation of points from the activities listed below. While the below list encompasses a range of approaches, it is not exhaustive. Faculty may need to delineate alternative activities and their value equivalents in the narrative portion of their annual evaluation to account for the evolving forms and practices of art and design.

The Department of Art & Design recognizes that the quantitative path to establish a ranking that "**Exceeds Expectations**" is only one pathway toward meeting the "**Exceeds Expectations**" standards established above. Art & Design Faculty may always choose instead to discuss activity in terms of the performance indications in the above section rather than to choose the mathematical pathway below:

Points to be assigned as noted below:
Exhibitions
Invitational, juried, or spontaneous exhibitions of works of art, in traditional and non-traditional settings and curatorial projects including:

- **Solo exhibition**
    - National, international, or regional museums, art spaces, and galleries (5 pts)
    - Local Art Center (4 pts)
    - Local Galleries (3 pts)
- **Biennials, Triennials, or Large Group Exhibitions of Similar Caliber**
    - National or International (4 pts)
    - Regional (3 pts)
- **Group Exhibitions**
    - International or National (3) pt
    - Regional (2 pts)
    - Local (1.5 pt)

Inclusion in a Museum Permanent Collection or Commissioned Works

Perhaps the greatest example of longevity is inclusion in a museum permanent collection. Private collections of extreme repute will equal the points below as well.

- National, International or Regional museums or collections of renown (5 pts)
- Regional private collections(4 pts)
- Local museums or local private collections (3 pts)

Residencies

Points are based on the caliber of the awarded residency. As not all residencies include exhibitions, exhibitions associated with the residency will be entered additionally in the above "Exhibitions" section. Production included in it will be entered below "Evidence of Creative Production".

- National or International Competitive Residency of Renown(3 pts)
- National or International (2pts)
- Regional (1 pt)

Evidence of Creative Production

Tangible evidence of research and/or production directed towards a long-term goal. Evidence of work may include a portfolio of work or appropriate equivalent.

(1 point for 40 hours of quantified/recorded/provable production with a maximum of 3 points possible each year).Some examples may include but are not exclusive of:

- Portfolios
- Recordings
- Essays, book chapters, conference presentations

Other production related labor intensive aspects of an exhibition may include:

- Planning (1pt. pts)
- Crating/transportation/delivery (.5 pts)
- Installation/reception (.5 pts)
- Deinstallation (.5 pts)

V.B.2 Generalized Explanation of Evaluative Criteria for Art History

Exceeds Expectations

- Researching an article or chapter/lengthy introduction to an edited volume or exhibition essay
- Writing up an article or chapter/lengthy introduction to an edited volume/art or exhibition essay
- Research and curatorial work leading to a regional or national/international (not local) exhibition that will be accompanied by a substantial edited catalogue (co-curation is admissible), inclusive of a chapter by the faculty member (can be counted in every year over a five-year period).
- Oversight of a single edited volume as a general editor or book editor with individually authored chapters is considered exceeding expectations in the year the work is accomplished, even though the publication date may be later.
- Research for a primary source volume
- Editing/compiling of these primary sources for a primary source volume along with introductory essays and footnotes
- Receipt of external grant in support of scholarship

Meets Expectations

- A published article/chapter/catalogue essay/edited book introduction/completed volume as an editor, co-editor, or single author (While chapters, etc. are counted in both the research and writing stage as exceeding expectations, the same publication should be considered Meeting Expectations when published as this is a visible achievement and, in this year, would have required additional work in gathering of images and permissions and, most likely, involvement in indexing. This additional phase should not be underestimated as this process can be time consuming with multiple permissions requests made, for example.)
- A published book review
- Review of manuscripts for a series in which one is a series/content editor or co-editor (This type of editorial work could also be considered under service, but not in both places.)
- Panel Organizer at a Conference (regional or beyond)
- *Two of the above would be considered exceeding expectations. For example, if one organizes a panel and has an article published that would be considered exceeding expectations.

Does Not Meet Expectations

- A single encyclopedia entry or other brief publication
- Submission of a grant, fellowship, or exhibition proposal
- A conference paper
- Serving on the board of an external organization in one's field (can also be considered under service, but not in both places)
- *Two of the above should be considered Meeting Expectations. For example, delivering a conference paper and serving on a board would be considered Meeting Expectations.

Unsatisfactory

- Local talks
- No research agenda for the year

V. B. 2a. Quantitative Path Towards an Annual Evaluation in CREATIVE AND SCHOLARLY ACTIVITIES: Scholarly that "Exceeds Expectations" and has no bearing on "Meets Expectations, Does Not Meet Expectations, or Unsatisfactory"

The two sections below, "Curatorial Projects" and "Conferences/ Symposia/ Lectures/ Workshops" may be used either here in the Service section of the evaluation or/and in the Scholarly and Creative Activity section depending upon the nature of the participation. The points shall be particular to the section housing the participation:

Curatorial Projects

- **Biennials, Triennials, or Large Group Exhibitions of Similar Caliber: Administrative or Organizational**
    - National or International (3 pts)
    - Regional (2 pts)

- **Biennials, Triennials, or Large Group Exhibitions of Similar Caliber: Curatorial**

    - National or international galleries or museums (5 pts)
    - Regional Museums and Galleries (4 pts)
    - Local Galleries (3 pts)

Long Term Curation/Curatorial Projects:

- **Research related to and curation of an exhibition (including co-curation)**

    - National/International Museums and Galleries (3 pts)
    - Regional galleries or museums (2 pts)

Publications

For all criteria: In the instance of a co-authored work, or other cooperative research project, the faculty member should clarify their role to ensure that they receive full credit for their contribution. It should be recognized that cooperative projects do not by their nature presuppose a lower level of time commitment or quality (in fact, quite the opposite is more often the case), and should therefore be qualitatively assessed.

- **Chapter for a monograph or journal article/chapter in an edited volume/catalog essay for a peer-reviewed publication (5 pts)**
    - Note: Counts towards a single year only (either in the year of composition or publication)
    - Note: Given the nature of the genre and its dependence upon the publication of periodicals over books at the point on canonization, a journal article/chapter in an edited volume/catalog essay for a peer-reviewed publication shall be equal to that of a monograph
- **Ongoing oversight/editorial work (including co-editorial title) on a single edited volume (4)**
    - +1 point for Leaf Editor
- **Publication of working papers that are not subject to a referee and editing process, but are still scholarly in nature (1 pts)**
- **Brief publications, such as: essays, classroom materials, bibliographies, professional newsletter articles, encyclopedia entries, and contributions to non-academic works (1 pts)**
- **Ongoing series editor (2-3)**
    - Note: Any score of 3 and above a 3 requires written justification based on workload demand in a given year.
- **Book review or other similar length publication (2 pts)**
- **Manuscript referee (2 pts)**
- **Submission of external project grant, fellowship, and/or exhibition proposal (1 pts)**
    - Note: Depending on size and complexity of the grant. Written justification should be included.
- **Receipt of external project grant, fellowship, and/or exhibition proposal or awarded large scale internal grant:**
    - $100,000+ (5 pts)
    - $50,000+ (4 pts)
    - $25,000+ (3 pts)
    - $1,000+ (2 pts)
    - Less than $1K (1 pt)

Conferences/ Symposia/ Lectures/ Workshops

Participation is defined as presenting a scholarly paper, participating in a roundtable, chairing a panel/ session. The directing, coordination and planning multifaceted conferences, programs, or symposia as well as the invitation-to and participation-in such activities as outlined below:

- **Participation in conferences, symposia, lectures**

    - National or International talks or presentations (3 pts)
    - Regional talks or presentations (2 pts)
    - Local talks or presentations (1 pts)
    - +1 point for invitational/keynote/panel organizer

- **Organization of Conference**

    - National or International of Renown (5 pts)
    - National or International (4 pts)
    - Regional or Local (3 pts)

VI. SERVICE

In accord with the public service mission of the University, consistent performance of service is expected of all members of the Department of Art & Design. Such service includes contribution to the discipline, to the University, to the Department, and to the community. In the context of departmental positions such as program coordinator of one of the department programs, quality of service is demonstrated by program and curriculum creation, revision, design and implementation of goals and outcomes. The listed examples of program coordinator service below are not intended to be interpreted as exhaustive or prescriptive. Many program coordinators engage in the following tasks that inform and constitute teaching, service, and scholastic activity: program creation and design; program assessment and evaluation; grant award projects; custom curricular design and textbook production; teacher-training and professional development; institutional research and cross-disciplinary collaboration; theory demonstrated through pedagogical/assessment praxis. When constructing materials for the annual evaluation, it shall be the discretion of the faculty member where to include potentially cross-categorical activities, but potential point values are listed in each.

As the Department of Art and Design has a small faculty with great demands on their time, (studio faculty generally teach three labs per term and oversee a program; the department does not have many junior faculty or graduate assistants) service to the department such as coordinating a departmental program, chairing departmental committees in order to improve and promote the department's programs, and participating in critiques for the programs outside of one's required course load shall be held as necessary and in the highest regard.

As the recent edition of the Pensacola Museum of Art to the university's downtown campus represents a sea change for the department in terms of both educational and recruitment opportunities, the Department of Art & Design shall consider any service that promotes the mission of the museum, collaboration with the museum that increases educational opportunities for our students, participation in museum exhibitions through exhibition or curation as of paramount importance and in the highest regard.

Service to the Profession. In general, the evaluation of this category may include— but is not limited to—any of the following:

- election or appointment to a position, due to one's area of expertise;
- serving on committees or boards of recognized professional organizations;
- reviewer of manuscripts and grant proposals;
- other tangible contributions to professional institutions or organizations;
- public/community presentations, if the presentations require the expertise of one's discipline; and
- service as judge for exhibitions held locally, regionally, nationally, and internationally.

Service to the University. Members of the Art & Design Faculty are also evaluated on the traditional activities expected as a member of the University community. Some of these include:

- participation in governance councils;
- service on committees;
- recruitment activities, such as participation in Open House and Career Fair;
- attendance at graduation ceremonies, other official functions; and
- similar activities.

Service to the Department and the Community. In addition, there are several other expectations that are unique to the Fine Art & Design Faculty, in order to effectively serve the Art & Design Department's mission. Examples of such specialized service may include, but are not limited to:

- organization of student shows, held on campus and downtown;
- faculty sponsor of Art Club activities;
- special assignments, such as acting as the Program Coordinator;
- attendance at events sponsored by the Art & Design Department;
- attendance at student and community Art exhibitions; and
- representation of the Department through membership and regular participation in art organizations within the region's artistic community.

The following indicators may apply to any of the categories listed above, Profession, University, Department, and/or Community:

- the number of organizations served within the evaluation period
- the office held, or duties performed, within the organization, committee, or board
- the number and size of art shows judged, manuscripts reviewed, proposals evaluated, etc.
- the number of panels/conferences/workshops organized
- the complexity and duration of task(s)
- the extent of effort required to fulfill vision or expectation
- organization served is recognized internationally, nationally, regionally or locally
- the service is performed at the invitation of organization or group
- specialized knowledge is deemed an essential part of the contribution
- the contribution is acknowledged to be appropriate, timely, and accurate
- service awards and other forms of public recognition
- contribution widely praised by peers
- contribution more than fulfills vision or expectation of group
- number of individuals/organizations affected by the contribution(s) made
- support of an organization's long term goals
- address an ongoing need
- empower subsequent artists, designers, researchers, and leaders
- continue to inform and/or inspire others

The quantitative-only standard for Service that "**Exceeds Expectation**s" in the Department of Art & Design is based on the accumulation of 5 points, with the highest points assigned to services that the department considers paramount to its operation & promotion.

Unlike the other sections, entries in the list below will require some verbal explanation to distinguish between a semester with greater or fewer demands for the categories listed. Faculty will need to accomplish two or three of the categories listed below depending on the time commitment.

The Department of Art & Design recognizes that the quantitative path to establish a ranking that "Exceeds Expectations" is only one pathway toward meeting the standards established above for "Exceeding Expectations". Art & Design Faculty may always choose instead to discuss activity in terms of the performance indications in the above section rather than to choose the mathematical pathway below:

- Program Coordinator within Department of Art & Design: BFA Graphic Design; BFA Studio Art; BA Art History; BA Fine Art; Foundations; or Gen Ed Assessment Coordinator
    - In a year with departmental review or curriculum revision - (3 pts)
    - Otherwise - (2 pts)
- Chair of Department Standing Committee: Governance Committee; Assessment Committee; Curriculum Committee; By Laws Committee
    - In a year with wholesale revisions - (2 pts)
    - Otherwise - (1 pts)
    - General membership/participation on these committees would then be: 1 pt in a year of wholesale revision and otherwise - (.5 pts)
- Faculty Participation in Student Critique
    - Full Day / Department Wide - (.75 pts)
    - Single Class - (.5 pts)
- Faculty Participation in Department Workshop - (1pt)
- Faculty Participation in Assessment Process (.5 pts./class)
- Coordinating Visiting Artist Talk - (.5 pts per visit/artist)
- Letter of Recommendation - (.5 pts)
- Peer Evaluation - (2pts)
- Membership in one college or university committee such as but not limited to Faculty Senate, UPC, CPC, Personnel, University Hiring Committee - (1pts)
- Membership Role in a Professional Society
    - Leadership with administrative duties - (3 pts)
    - Membership without administrative duties - (1 pts)
    - Service on PMA Board of Directors - (2 pts)

- Leadership Role in University shared governance organizations or university committee - (2 pts)
- Editorial Work for Discipline-Based Publisher
    - Series Editor - (3 pts)
    - Manuscript Review for Major Press - (2 pts)

- Establishment and maintenance of Inter-departmental relationships and/or programs - (2pts)
- Internal Grant Proposals
    - Large Grant Proposal such as ITEP or STEP - (3 pts)
    - Smaller Grant Proposal such as HIPs - (2 pts)

- External Grant Proposals -the importance of external funding is critical to higher education, as such, external funding is recognized as a crucial mission. A&D also recognizes that the award of external funding demands external evaluation of the merit in scholarship or creative work. Thus external grants earn higher points in preparation, proposal, and funded activities
    - Submission to external grant program with proper documentation - (1p)t
    - Awarded external grant 3pts
        - Awards over $50, 000 - multiply by 1.5
        - Awards over $100, 000 - multiply by 2.0

- Multiple year grants will provide half credit on subsequent years until the conclusion of the funding.

The sections below, "Curatorial Projects" and "Conferences/ Symposia/ Lectures/ Workshops" may be used either here in the Service section of the evaluation or/and in the Creative section depending upon the nature of the participation. The points shall be particular to the section housing the participation. Activities may garner more points in Service as the criteria differ from those in Scholarly and Creative:

<u>Curatorial Projects</u>

- **Biennials, Triennials, or Large Group Exhibitions of Similar Caliber: Administrative or Organizational**
    - National or International (3 pts)
    - Regional (2 pts)

- **Exhibitions: Administrative or Organizational**
    - National or international galleries or museums (4 pts)
    - Regional Museums and Galleries (3 pts)
    - Local Galleries (2 pts)

Curatorial Projects at the Pensacola Museum of Art

- **Biennials, Triennials, or Large Group Exhibitions of Similar Caliber: Administrative or Organizational**
    - Involving National or International Artists (3 pts)
    - Regional Artists (2 pts)
    - Local Artists (1 pt)

Conferences/ Symposia/ Lectures/ Workshops

The directing, coordination and planning multifaceted conferences, programs, or symposia as well as the invitation to and participation in such activities as outlined below:

- **Organization, direction, and planning of conferences, symposia, multi-faceted events, etc.**
    - National or international (3 pts)
    - Regional (2 pts)
    - Local (1 pts
- **Participation in conferences, symposia, lectures, workshops**
    - National or international (3 pts)
    - Regional (2 pts)
    - Local (1 pt)

Conferences/ Symposia/ Lectures/ Workshops at the Pensacola Museum of Art

The directing, coordination and planning multifaceted conferences, programs, or symposia as well as the invitation to and participation in such activities as outlined below:

- **Organization, direction, and planning of conferences, symposia, multi-faceted events, etc. at the Pensacola Museum of Art**
    - Involving National or International Participation by Artists and/or Historians (3 pts)
    - Involving Regional Participation (2 pts)
    - Involving Local Participation (1 pts)

Participation in Exhibitions at the Pensacola Museum of Art as an Exhibition Artist

- Solo Exhibition (4 pts)
- Invitational Group Exhibition (3 pts)
- Member Exhibition (2 pts)

Participation in Faculty Exhibitions at TAG, the Art Gallery at the Department of Art & Design

- Solo Exhibition (3 pts)
- Biennial Faculty Exhibition (1 pt)