NTT Salary Policy of Department/Unit: School of Art

☐ Changes to document (provide memo)  ☑ No changes to document

Document(s) approved by:
(list N/A if not applicable to the unit)

[Signature]
Department/Unit Salary Committee Chairperson  12/5/22

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Department/Unit Chairperson  12/5/22

N/A

[Signature]
College Salary Committee Chairperson

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College Dean  12.6.2022

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Chairperson University Salary and Benefits Committee  2/23/23

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Provost  05/31/2023
Ball State University
College of Fine Arts

SCHOOL OF ART
Salary Sub-Unit Policies and Procedures
for
Non-Tenure-Line Faculty
Annual Salary Increments
For 2023-2024

Approved by School of Art 04-12-2022

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Approved: School of Art, April 12, 2022

School of Art Director

Dean of the College of Fine Arts

University Salary Committee
I. STATEMENT OF PURPOSE
This document is presented to establish the School of Art policies and procedures for annual compensation increments, and to establish the concept of discretionary funding as drafted by the Non-Tenure-Line Salary Committee of the School of Art and approved by the non-tenure-line art faculty. The purpose of salary increment dollars is to provide incentive for faculty achievement through teaching, creative/scholarly productivity, and professional service. The School of Art endorses the following statement of purpose as it appears in the University Salary Document in the Ball State University Faculty and Professional Personnel Handbook (36.1.1):

The general purposes of the salary program at Ball State University are to attract, retain, and reward faculty and other professional personnel who enable the University to realize its mission. The salary program should contribute positively to the morale of the faculty and professional personnel and provide both incentive and reward for achievement. The salary program at Ball State University is designed to recognize the differences in performance and characteristics among faculty and professional personnel. The salary program rewards meritorious performance and exceptional achievement and also takes into account other factors, such as marketability, that affect the University's ability to pursue excellence.

II. DEFINITION OF MERIT
It is required that the faculty member be active in the School of Art and interact well with students and faculty. It is also understood that non-tenure-line faculty have obligations beyond teaching. These obligations include, for example, faculty meetings, reports, class preparation, letters of recommendation, attendance at official university functions, and other duties as assigned. In the case of positions that are shared between multiple academic units based on the needs of the College, evaluations will be determined yearly by the Unit Heads from the shared areas.

The definition of merit goes beyond these basic obligations. Merit is understood to belong to a person who excels beyond the norm through praiseworthy qualities and achievement. Merit should be the result of significant extra effort. Meritorious effort is expected to enrich teaching, creative/scholarly productivity, and professional service and other professional accomplishments.

Minimum Meritorious Performance to be considered for Merit (evaluated by category):

Teaching:

A. Signed peer evaluation(s) with a combined Mean Average score of 3 or higher (meaning the Mean Averages for each question on an evaluation form will then be averaged).

B. At least one entry in Category I (B-L) (see appendix A). The quality of these entries will be debated by the standing School of Art Non-Tenure-Line Salary Committee.

Creative/Scholarly Productivity: At least one entry in Category II (A-H) (see appendix A). The quality of these entries will be debated by the standing School of Art Non-Tenure-Line Salary Committee.

Service: At least one entry in Category III (A-G) (see appendix A). The quality of these entries will be debated by the standing School of Art Non-Tenure-Line Salary Committee. Any entry deemed inferior will not count towards Minimum Meritorious Performance but will continue to count towards Minimum Satisfactory Performance if acceptably documented.
Employment outside the university may or may not be recognized as merit. If the applicant wishes the committee to consider outside employment as grounds for meritorious performance, they must document and explain the justification for the request to the Non-Tenure-Line Salary Committee. Such justification should include evidence that the outside employment is related to, and enhances expectations associated with, teaching, creative/scholarly productivity, or professional service. No outside employment can be considered for merit unless it has received official approval as required by the Ball State University Faculty and Professional Personnel Handbook.

Minimum Satisfactory Performance

Teaching: The required student evaluation (at least one per semester taught, including summer session) with a combined Mean Average score of 3 or higher (meaning the Mean Averages for each question on an evaluation form will then be averaged).

Unsatisfactory Performance

If the annual evaluation of performance for a non-tenure-line faculty member does not meet the minimum criteria for satisfactory performance, the non-tenure-line faculty member’s performance is deemed unsatisfactory for the year and the individual will not receive a salary increase. If the non-tenure-line faculty member does not submit an annual report in the format established by the subunit, the individual’s performance will be considered unsatisfactory.

Any unsatisfactory assessment must be accompanied by a letter from the chair of the Non-Tenure-Line Salary Committee co-signed by the School of Art Director. The letter should include specific justifications for the unsatisfactory recommendation and specific suggestions for improvement. The letter must be placed in the non-tenure-line faculty member’s personnel file each year. All letters of meritorious, satisfactory and unsatisfactory performance will be placed in the personnel file each year. It is imperative that unsatisfactory letters be sent within 10 business days after submission to the School of Art Director.

III. DEFINITION OF TERMS

Teaching (see Appendix E), creative/scholarly productivity and professional service will be defined and evaluated using the same standards established in the School of Art Promotion and Tenure Document. Other professional accomplishments could include outside employment such as freelance work relating to an art field, additional formal education leading to a degree, and informal education Summary of Accomplishments and evidence of teaching performance of art faculty applying for School of Art salary increment dollars. During this review process the School of Art Non-Tenure-Line Salary Committee will determine a consensus rating range for each eligible faculty member applying for School of Art salary increment dollars in the separate areas of Teaching, Scholarly/Creative Productivity and Service. After this rating range has been established, each individual Salary Committee member will rate each eligible faculty member in the above areas within the established consensus rating range. No rating outside this consensus range may be given without further Non-Tenure-Line Salary Committee review. Such a review may produce a consensus that the rating range for an eligible faculty member should be changed. The committee will rate eligible art faculty members using the Salary Committee Rating Form (Appendix C). The committee will maintain a dialogue with the School of Art Director, the art faculty, and any other appropriate individuals or group of individuals necessary to carry out its responsibilities.

When committee members’ Summary of Accomplishments are being reviewed, they will absent themselves from the deliberations pertaining to their own application. Committee members will not rate themselves in the recommendations for School of Art merit funding. These rating recommendations will require approval by a simple majority vote of remaining voting committee members.

The members of the Non-Tenure-Line Salary Committee annually shall review and refine salary policies and procedures. Changes in policies and procedures will require a simple majority vote of all non-tenure-line faculty members of the School of Art. Any changes in policies and procedures will require approval by the School of Art Director, College Salary Committee, the dean, provost, University Salary and Benefits Committee, and the president, and upon approval will go into effect the following evaluation period.
IV. PROCEDURES FOR SALARY INCREMENT DISTRIBUTION

A. The School of Art Director shall, upon receiving the ratings from the committee members, divide the aggregate total score for each eligible non-tenure-line art faculty member by the total number of committee members rating that non-tenure-line art faculty member (Non-Tenure-Line Salary Committee Rating Form, Appendix C) to arrive at the average total score for that faculty member. The School of Art Director then will add together all eligible non-tenure-line faculty members’ average total scores to arrive at the School of Art aggregate total for non-tenure-line faculty. A dollar value for each point in the average total score is assigned by dividing the aggregate total accumulated by the entire eligible non-tenure-line art faculty into the dollar amount designated for merit salary increment dollars. Dollars per point is calculated as follows:

<table>
<thead>
<tr>
<th>School Salary Increment Percentage</th>
<th>Base Salary* Increment Percentage</th>
<th>Percentage Designated For School of Art Merit Salary Increments</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-5.9%</td>
<td>30%</td>
<td>70%</td>
</tr>
<tr>
<td>6.0-8.9%</td>
<td>25%</td>
<td>75%</td>
</tr>
<tr>
<td>9.0%-above</td>
<td>0%</td>
<td>100%</td>
</tr>
</tbody>
</table>

*Faculty failing to submit a Summary of Accomplishments will not be eligible for any Base Salary increase.

Total merit pay for the eligible art faculty member will be the points accumulated multiplied by the number of dollars allotted per point.

B. The Director of the School of Art will be responsible for forwarding the School of Art Non-Tenure-Line Salary Committee recommendations for each non-tenure-line art faculty member to the Dean of the College of Fine Arts for approval. The School of Art Director also will notify eligible non-tenure-line art faculty members of School of Art Non-Tenure-Line Salary Committee actions via the Individual Merit Recommendation Form (Appendix D).

C. A list of all the merit total rating scores will be made available to eligible faculty. Upon request these can be reviewed in the School of Art Director’s Office.

V. RECONSIDERATION AND APPEALS

All eligible non-tenure-line art faculty have the right to request reconsideration of their merit rating recommendation by, and from, the School of Art Non-Tenure-Line Salary committee. All recommended salary adjustments based upon grievances or appeals must be approved by the head of the salary unit (The School of Art Director), appropriate University officer and the President. Any salary adjustment based on a grievance shall be made as soon as possible and no later than the beginning of the next academic year. See Faculty and Professional Personnel Handbook, Section II, section 36.4.9.

All eligible art faculty have the right to request reconsideration of their merit rating recommendation by, and from, the School of Art committee. All recommended salary adjustments based upon grievances or appeals must be approved by the head of the salary unit (The School of Art Director), appropriate University officer and the President. Any salary adjustment based on a grievance shall be made as soon as possible and no later than the beginning of the next academic year.

1. Appeals from Adverse or Unsatisfactory Decisions

2.1 Tenured and tenure-line full-time faculty may appeal Salary and Merit decisions which adversely affect such individuals in accordance with provisions set forth in this Part VIII. Appeal refers to the action taken by the appellant when the outcome of the department, college or Provost reconsideration is the same as the original recommendation. An appeal may be filed without following the reconsideration process. Appeals examine the process not the content.
3. Bases for Request for Appeal

3.1 If the appellant is not satisfied with the decision of the School Committee, then they may appeal to the College Salary and Merit Committee. The request must be made within ten (10) calendar days following the appellant’s receipt of the Department Committee’s decision, and must be filed in the office of the academic dean. Any request that is not filed within this time limit will be denied automatically unless the Provost and Vice President for Academic Affairs determines that good cause has existed for the delay.

3.2 There are three permissible reasons to request appeal:

3.2.1 Allegation of violation of approved departmental, collegiate, and/or University policies, including those set forth in the Faculty and Professional Personnel Handbook;

3.2.2 Allegation of unfair treatment on the part of the decision makers;

3.2.3 Allegation of discriminatory treatment on the part of the decision makers.

3.3 When an appellant alleges violation of the approved departmental, collegiate, and/or University policies, including those set forth in the Faculty and Professional Personnel Handbook, then they must cite the specific policies which a committee or administrator failed to follow. When filing a request for appeal, the appellant must also provide a summary of the way(s) in which the policies were violated and how such violation(s) adversely affected the appellant.

3.4 When an appellant alleges unfair treatment on the part of the decision makers, then they must cite the specific treatment engaged in by a committee or administrator. When filing a request for appeal, the appellant must also provide a summary of the reasons why the decision in question was clearly not merited by the evidence available to the decision makers and must also attach to the summary specific and detailed evidence in support of the reasons listed in the summary. Unfair treatment is defined as decisions which are arbitrary or capricious or which are clearly not supported by the evidence.

3.5 When an appellant alleges discriminatory treatment on the part of the decision makers, then they must cite the specific treatment engaged in by a committee or administrator. When filing a request for appeal the appellant must also provide a detailed summary of the evidence which supports the appellant’s allegation. Discriminatory treatment is defined as decisions based upon constitutionally or statutorily prohibited reasons, including unlawful discrimination.

3.6 When a request for appeal is filed which alleges discriminatory treatment on the part of the decision makers, the University’s Director of Equal Opportunity and Affirmative Action, or their designee, shall serve in an advisory capacity to the committee or hearing panel at each level of appeal. All appeals alleging discriminatory treatment in Salary and Merit decisions shall be pursued under the procedures set forth in this document rather than under the Ball State University “Equal Opportunity and Affirmative Action Complaint Investigation Procedure and Appeal Process.”

3.7 In all cases, the appellant has the burden of proving their allegations.

3.8 The academic dean is responsible for preparing an appeal file that will consist of (a) the formal request for hearing and any other materials submitted by the appellant; (b) the response and any other materials submitted by the School Committee or School Director. The appeal file will be forwarded to the chairperson of the hearing panel who will make certain that it is made available to all parties to the hearing.

3.8.1 The academic dean will assist the director of the hearing panel in arranging the hearing at the collegiate level.

3.9 A formal hearing will take place.

3.9.1 Timing. The College Committee must hold the hearing within thirty (30) calendar days of its receipt of the request for hearing. Days outside the regular academic year will not be counted in the thirty-day computation. The chairperson of the College Committee may, with good cause, extend the thirty-day deadline.

3.9.2 Membership of the hearing panel. The College Salary and Merit Committee may serve as the hearing panel, or it may establish a separate hearing panel. The hearing panel shall consist of not fewer than five (5) faculty members, at least two (2) of whom must also be members of the Salary and Merit Committee establishing the panel. The chairperson of the College Salary and Merit Committee, or his or her designee, will serve as chairperson of the hearing panel.

3.9.2.1 When an appeal is filed which alleges that a decision was the result of illegal discrimination, two (2)
of the members of the hearing panel shall be appointed from among the full-time faculty and professional personnel serving on the Complaint Appeals Board of the Ball State University "Equal Opportunity and Affirmative Action Appeal Procedures." The appellant shall choose one (1) of such panelists and the responding party shall choose the other such panelist. If either the appellant or the responding party fails to make a selection, the University's Director of Equal Opportunity and Affirmative Action shall make that party's selection. The University's Director of Equal Opportunity and Affirmative Action, or his or her designee, shall serve in an advisory capacity to the hearing panel.

3.9.2.2 No one may serve to hear an appeal who has a demonstrated conflict of interest such as previous involvement with the case, assignment to the same academic department or administrative area as any of the principals in the case, business involvement, or relationship to any of the principals. Decisions regarding such conflicts shall be made by the committee chairperson.

3.10 Parties. Parties participating in the hearing are (a) the appellant; and (b) the School Director and the School Salary and Merit Committee chairperson, who together shall serve as the responding party (unless the chairperson of the College Salary and Merit Committee appoints a different individual or individuals to serve as the responding party).

3.11 Notice of hearing. The parties shall be given at least ten (10) days notice of the date, time, and place of the hearing, unless they waive that notice in writing. The hearing may be postponed or continued by the chairperson of the hearing panel whenever they may deem appropriate, or upon the request of either party for good cause shown.

3.12 Materials used in hearing. The parties must furnish the chairperson of the hearing panel with the following materials at least five (5) working days prior to the date of the hearings:

3.12.1 Copies of all documents upon which they intend to rely but which are not already a part of the appeal file;

3.12.2 A list of any witnesses whom they plan to call. Copies of these materials must be distributed to all participants by the chairperson of the hearing panel at least three (3) working days prior to the date of the hearing. Additional materials and/or witnesses may not be utilized by either party at a hearing without the consent of the hearing panel.

3.13 Attendants at hearing. In addition to the hearing panel and the previously specified parties, the following persons may attend a hearing.

3.13.1 A full-time regular Ball State faculty or professional personnel member to serve as faculty colleague for the appellant.

3.13.2 Representative of the academic dean's office.

3.13.3 Other University-affiliated persons whose attendance is requested or approved by the chairperson of the hearing panel.

3.13.4 Any person designated by the chairperson of the hearing panel to record and to prepare a summary of the evidence presented at the hearing.

3.13.5 Witnesses called by either party. Such witnesses shall be present only while they are testifying.

3.13.6 A recording secretary designated by the appellant, if they desire. This person must be a full-time Ball State faculty, professional personnel, or staff member. Failure, without good cause, of the appellant or the responding party to appear and proceed at the hearing may force the hearing panel to hear and respond to the appeal in the absence of the appellant or the responding party.

3.14 Quorum and challenges. A majority of the members of a hearing panel shall constitute a quorum. Either party may challenge a panel member on the grounds of personal bias. The decision whether to disqualify a challenged member shall be made by a majority vote of the remaining members, conducted by written ballot. If this vote results in a tie, the decision shall be made by the chairperson of the hearing panel.

3.15 Conduct of hearings. Hearings shall be conducted with a view toward providing the hearing panel with a complete understanding of the circumstances surrounding the decision which is being appealed. The chairperson of the hearing panel shall preside at the hearing and shall make all procedural rulings. These rulings may be reversed by a majority vote of the panel members present, including the chairperson.
Witnesses. Each party is responsible for ensuring the presence of his or her witnesses at a hearing. Written statements in lieu of the personal testimony of a witness shall not be permitted unless a majority of the panel members determine that a witness is unavailable to testify. All witnesses who testify may be questioned concerning any matter relevant to the hearing by any member of the hearing panel.

Hearing records. The hearing panel must arrange for minutes of the hearing to be taken. These minutes shall include a general summary of the major points made by the parties and participants at the hearing, any motions made or votes taken by the panel. Copies of approved minutes shall be made available upon request to the appellant and/or respondent within twenty (20) calendar days of the conclusion of the hearing. Further use of these minutes by either party is restricted to appeals at higher levels of the procedures outlined here or in external legal proceedings. Recordings or tapes of a hearing shall not be permitted.

Decision by the hearing panel. After the conclusion of the hearing, the hearing panel shall meet to consider the evidence presented at the hearing, or evidence already presented in the hearing file. At this time, the hearing panel may request an interview with the academic dean, or the academic dean may request an interview with the hearing panel. The hearing panel must determine whether the appeal should be upheld or denied, and it must set forth in writing a brief summary of the reasons for its decision. Copies of that decision are to be addressed to the academic dean and must be provided to all participants in the appeal within twenty (20) calendar days of the conclusion of the hearing.

3.18.1 The decision of the hearing panel shall be deemed to be the decision of the College Salary and Merit Committee, without further action on the part of the committee.

3.18.1.1 When a hearing panel votes to uphold an appeal, then it must specify a remedy for the situation or specify a recommended course of action to the appropriate parties (for example, a rehearing of a case by a previous committee or administrator). If the responding party does not agree with this recommendation, that party may appeal to the University Salary and Merit Committee.

3.18.1.2 When a hearing panel votes to deny an appeal, then the appellant has the right to appeal this decision to the University Salary and Merit Committee.

If an appellant or respondent wishes to appeal the decision of a collegiate hearing panel, either may request a hearing before the University Salary and Merit Committee. The request must be made within ten (10) calendar days following receipt by the appealing party of the collegiate hearing panel's decision and must be filed in the Office of the Provost and Vice President for Academic Affairs. See “Bases for Request for Appeal” VIII, 2., for information on the bases of appeal and what should be included in the request for a hearing. Any request not filed within this time limit shall be denied automatically unless the Provost and Vice President for Academic Affairs determines that good cause has existed for the delay.

The Provost and Vice President for Academic Affairs is responsible for preparing an appeal file that shall consist of (a) the formal request for hearing and any other materials submitted by the appellant; (b) the responses and any other materials submitted by the Department Committee and/or Dean. The appeal file shall be forwarded to the chairperson of the hearing panel who shall make certain that it is made available to all parties to the hearing.

3.20.1 The Provost and Vice President for Academic Affairs designee shall assist the chairperson of the hearing panel in arranging the hearing at the University level.

A formal hearing will take place.

3.21.1 The University Salary and Merit Committee must hold the hearing within thirty (30) calendar days of its receipt of the request for hearing. Days outside the regular academic year shall not be counted in the thirty-day computation. The chairperson of the University Committee may, with good cause, extend the thirty-day deadline.

3.21.2 Membership of the hearing panel. The University Salary and Merit Committee may serve as the hearing panel, or it may establish a separate hearing panel. The hearing panel shall consist of not fewer than five (5) faculty members, at least two (2) of whom must also be members of the Salary and Merit Committee establishing the panel. The chairperson of the University Salary and Merit Committee, or their designee, shall serve as chairperson of the hearing panel.

3.21.2.1 When an appeal is filed which alleges that a decision was the result of illegal discrimination, two (2) of the members of the hearing panel shall be appointed from among the full-time faculty and professional personnel then serving on the Complaint Appeals Board of the Ball State University.
3.21.2.2 No one may serve to hear an appeal who has demonstrated conflict of interest such as previous involvement with the case, assignment to the same academic department or administrative area as any of the principals in the case, business involvement, or relationship to any of the principals. Decisions regarding such conflicts shall be made by the committee chairperson.

3.22 Parties. The parties participating in the hearing are (a) the appellant; and (b) the administrator and the chairperson of the Salary and Merit Committee at the level of the initial adverse recommendation; and (c) if applicable, the dean and the chairperson of the College Salary and Merit Committee.

3.23 Notice of hearing. The parties shall be given at least ten (10) calendar days notice of the date, time, and place of the hearing, unless they waive that notice in writing. The hearing may be postponed or continued by the chairperson of the hearing panel whenever they deem appropriate, or upon the request of either party for good cause shown.

3.24 Materials used in hearing. The parties must furnish the chairperson of the hearing panel with the following materials at least five (5) working days prior to the date of the hearings:

3.24.1 Copies of all documents, including records of the college hearing, upon which they intend to rely but which are not already a part of the appeal file;

3.24.2 A list of any witnesses whom they plan to call. Copies of these materials must be distributed to all participants by the chairperson of the hearing panel at least three (3) working days prior to the date of the hearing. Additional materials and/or witnesses may not be utilized by either party at a hearing without the consent of the hearing panel.

3.25 Attendants at hearing. In addition to the hearing panel and the previously specified parties, the following persons may attend a hearing.

3.25.1 A full-time regular Ball State faculty or professional personnel member to serve as faculty colleague for the appellant.

3.25.2 Representative of the Provost and Vice President for Academic Affairs' Office.

3.25.3 Other University-affiliated persons whose attendance is requested or approved by the chairperson of the hearing panel.

3.25.4 Any person designated by the chairperson of the hearing panel to record and to prepare a summary of the evidence presented at the hearing.

3.25.5 Witnesses called by either party. Such witnesses shall be present only while they are testifying.

3.25.6 A recording secretary can be designated by the appellant, if they desire. This person must be a full-time Ball State faculty, professional personnel, or staff member. Failure, without good cause, of the appellant or the responding party to appear and proceed at the hearing may force the hearing panel to hear and respond to the appeal in the absence of the appellant or the responding party.

3.26 Quorum and challenges. A majority of the members of a hearing panel shall constitute a quorum. Either party may challenge a panel member on the grounds of personal bias. The decision whether to disqualify a challenged member shall be made by a majority vote of the remaining members, conducted by written ballot. If this vote results in a tie, the decision shall be made by the chairperson of the hearing panel.

3.27 Conduct of hearings. Hearings shall be conducted with a view towards providing the hearing panel with a complete understanding of the circumstances surrounding the decision which is being appealed. The chairperson of the hearing panel shall preside at the hearing and shall make all procedural rulings. These rulings may be reversed by a majority vote of the panel members present, including the chairperson.

3.28 Witnesses. Each party is responsible for ensuring the presence of his or her witnesses at a hearing. Written statements in lieu
of the personal testimony of a witness shall not be permitted unless a majority of the panel members determine that a witness is unavailable to testify. All witnesses who testify may be questioned concerning any matter relevant to the hearing by any member of the hearing panel.

3.29 Hearing records. The hearing panel must arrange for minutes of the hearing to be taken. These minutes shall include a general summary of the major points made by the parties and participants at the hearing, any motions made or votes taken by the hearing panel. Copies of approved minutes shall be made available upon request to the appellant and/or respondent within twenty (20) calendar days of the conclusion of the hearing. Further use of these minutes by either party is restricted to appeals at higher levels of the procedures outlined here or in external legal proceedings. Recordings or tapes of a hearing shall not be permitted.

3.30 Decision by the hearing panel. After the conclusion of the hearing, the hearing panel shall meet to consider the evidence presented at the hearing, or evidence already presented in the hearing file. The hearing panel must determine whether the appeal should be upheld or denied, and it must set forth in writing a brief summary of the reasons for its decision. Copies of that decision are to be addressed to the Provost and Vice President for Academic Affairs, and must be provided to all participants in the appeal within twenty (20) calendar days of the conclusion of the hearing.

3.30.1 The decision of the hearing panel shall be deemed to be the decision of the University Salary and Merit Committee, without further action on the part of the committee.

3.30.1.1 When a hearing panel votes to uphold an appeal, then it must specify a remedy for the situation or specify a recommended course of action to the appropriate. If the responding party does not agree with this recommendation, that party may appeal to the Provost and Vice President for Academic Affairs.

3.30.1.2 When a hearing panel votes to deny an appeal, then the appellant has the right to appeal this decision to the Provost and Vice President for Academic Affairs.

3.31 If either the appellant or the respondent is not satisfied with the response of the University hearing panel, then either may request a conference with the Provost and Vice President for Academic Affairs. This request must be made within ten (10) calendar days following the requesting party’s receipt of the University hearing panel’s decision. Any appeal not filed within this time limit will be denied automatically unless the Provost and Vice President for Academic Affairs determines that good cause has existed for the delay. The Provost and Vice President for Academic Affairs must confer with the parties and then reply in writing to any bases for appeal set forth by the party requesting the conference, and must furnish a copy of this statement to the appellant and the responding parties within thirty (30) calendar days of receipt of the request for the conference. The Provost and Vice President for Academic Affairs may, with good cause, extend the thirty (30) day deadline.

32. The decision of the Provost and Vice President for Academic Affairs is final.
## APPENDIX A

### 2022 NON-TENURE-LINE FACULTY SUMMARY OF ACCOMPLISHMENTS FORM (please read “Definition of Merit” page 1)

Name ___________________________ School of Art ___________________________

(Salary Period: January 1, 2022 to December 31, 2022)

Estimated Percentage of Effort by Area (use whole numbers):

<table>
<thead>
<tr>
<th>% Teaching</th>
<th>% Creative/Scholarly Productivity</th>
<th>% Professional Service</th>
</tr>
</thead>
<tbody>
<tr>
<td>(50% TO 100%)</td>
<td>(0% TO 50%)</td>
<td>(0% TO 50%)</td>
</tr>
</tbody>
</table>

NOTE: Summary of Accomplishment must not exceed 2 pages. If your accomplishments go beyond 2 pages, edit based on significance of items and/or percentage of effort to meet 2 page requirement.

### I. TEACHING/ADMINISTRATION:

A. Courses Taught: (Include Course Prefix, Course Number, Course Name, Semester Taught, Credit Hours, and Enrollment. Indicate whether signed Peer/Director/Equivalent Teaching Evaluation is on-file in the School of Art Office for the Course Listed; Indicate as well whether a Course Rating (Student Evaluation) was Submitted for the Course Listed.)

B. Senior Projects, Independent Studies, Internships, Honors Theses or Projects, Undergraduate Research Projects

C. Master’s Theses, Doctoral Committees (Indicate Level of Participation.)

D. Curriculum Development and Innovation

E. Hosting of Visiting Artists, Speakers, and Field Trips

F. Student Competitions and/or Exhibitions

G. Student Grants
   1. Completed and approved via the BSU grant proposal clearance process (Include Title and Source.)
   2. Funded (Include Title, Source, and Amount.)

H. Grants for Teaching/Administration
   1. Completed and approved via the BSU grant proposal clearance process (Include Title and Source.)
   2. Funded (Include Title, Source, and Amount.)

I. Area Facilities Management and Improvement

J. Other

K. Special Honors, or Awards for Teaching/Administration (Include Title and Source.)

L. Special Administrative Duties as Assigned (Indicate Release Time and/or Stipend if Received.)

### II. CREATIVE/SCHOLARLY PRODUCTIVITY: (No Pending or Rejected Work.) Define “co” when “co-authoring”, “co-hosting”, “co-___________”, etc.; who one is working with; level of responsibilities; etc.

A. Exhibitions/Performances/Design: (Indicate whether International, National, Regional, or Local, and Details such as Solo Appearance, One-Person Show, Nationally Adjudicated, Invited, Date, Location; Indicate if Reviews are on-file and Instances where Creative Productivity was Supported with Release Time and/or Stipend. Include Name and Title of Judge(s), Awards, Titles, and Media.)

B. Consultations

C. Publications: (Details such as full Citation, Refereed, Invited and Date; Indicate if Reviews are on-file and if Scholarly Productivity was Supported with Load Time. Publication Design and Art Editions Produced by Fine Art Publishing Firms should be Listed in II. A. above.)
   1. Authored
   2. Inclusion in Published Work/Review

D. Presentations/Workshops Given: (Indicate whether International, National, Regional, or Local, and Details such as Location, Sponsoring Organization, Juried, Invited.)

E. Professional Growth:
   1. Attendance at Professional Meetings/Workshops Relevant to Art, Design, or Education
   2. Study

F. Grants for Creative/Scholarly Productivity
   1. Completed and approved via the BSU grant proposal clearance process (Include Title and Source.)
   2. Funded (Include Title, Source, and Amount.)

G. Special Honors, or Awards for Creative/Scholarly Productivity (Include Title and Source)

H. Other

I. Work in Progress that can be documented upon request

### III. PROFESSIONAL SERVICE: (Include Dates of Service, level of involvement, and Indicate if Service was Supported by Release Time and/or Stipend.)

A. Institutional Service:
   1. University Committees
   2. College Committees
   3. School Committees

B. Active Memberships and Service on Art Boards or Professional Organizations Outside the University. (specify activity)

C. Jurying of Shows, Service Workshops, Speaking Engagements Conducted on Art, Design, or Education.

D. Grants for Professional Service
   1. Completed and approved via the BSU grant proposal clearance process (Include Title and Source.)
   2. Funded (Include Title, Source, and Amount.)

E. Advising

F. Special Honors, or Awards for Service (Include Title and Source)

G. Other
ATTACHMENTS:

A. Each faculty member is required to submit a minimum of one signed Peer/Director/Equivalent Teaching evaluation from the applicable calendar year.

B. Each faculty member is required to submit at least one authorized Course Rating (Student Evaluation) for each semester taught (including summer session) from the applicable calendar year. Student comments, if written, must be included.

C. The Salary Committee reserves the right to request other evidence of faculty accomplishment.

NOTE: Summary of Accomplishment must not exceed 2 pages. Any accomplishments beyond the second page will not be evaluated for merit.
APPENDIX B
Page 1 of 2
SCHOOL OF ART
PEER EVALUATION FORM
(Classroom Performance Observation)

Instructor: Please fill in all pertinent information on the top of this page and give the form to the observer prior to the scheduled observation. Related materials may also be provided to the observer prior to scheduled observation.

Instructor Observed ________________________ Semester & Year ____________________

Course Prefix and Number __________ Course Title ________________________________

Meeting Time of Class ______ Location of Class ___________________________________

Intended Format of the Class Session ____________________________________________

Topic of this Session:

Objective for this Session (or course)

____________________________________________________________________________

Observer: Review and/or record pertinent information on pages one and two of this form. Discuss your observations with the instructor following the visitation. Then prepare a clean copy of your report on this form, sign the form, review the report with the instructor, and obtain his/her signature. When the peer evaluation is completed and signed, it should be submitted to the Director of the School of Art for insertion into the instructor’s file. A copy will then be provided to the observed instructor.

Observer ______________________ Date of Observation _______________________

Length of Observation ________________________________________________________

Instructional Format Observed (lecture, discussions, critique, studio) _______________

Related Course Materials Provided by the Instructor (syllabus, handouts, etc.):

Observation ______ Announced ______ Unannounced

Instructor’s Signature_______________________________________________________ Date ___________

Observer’s Signature_______________________________________________________ Date ___________

4-12-2022
SCHOOL OF ART
PEER EVALUATION FORM
(Classroom Performance Observation)—continued…

Instructor Observed __________________________ Semester & Year _______________________
Course Prefix and Number ___________________ Course Title ____________________________

---

<table>
<thead>
<tr>
<th>Perceptions and Comments</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The Instructor is very knowledgeable and displays a clear understanding of the course and its objectives</td>
<td>1 2 3 4 5  N/A</td>
</tr>
<tr>
<td>2. The Instructor is well-prepared and provides appropriate explanations, examples, syllabi, etc. for the class activities</td>
<td>1 2 3 4 5  N/A</td>
</tr>
<tr>
<td>3. The Instructor assigns tasks/activities that are relevant and appropriate for the level of sophistication of this course and the hours of credit</td>
<td>1 2 3 4 5  N/A</td>
</tr>
<tr>
<td>4. The Instructor is an effective communicator</td>
<td>1 2 3 4 5  N/A</td>
</tr>
<tr>
<td>5. The Instructor gives useful and constructive criticism</td>
<td>1 2 3 4 5  N/A</td>
</tr>
<tr>
<td>6. The Instructor encourages student input and participation</td>
<td>1 2 3 4 5  N/A</td>
</tr>
<tr>
<td>7. The course appears to develop the creative ability of the students</td>
<td>1 2 3 4 5  N/A</td>
</tr>
<tr>
<td>8. The class response is positive, and the students appear to understand what is expected of them</td>
<td>1 2 3 4 5  N/A</td>
</tr>
<tr>
<td>9. During the time period observed, the Instructor’s teaching effectiveness was</td>
<td>1 2 3 4 5  N/A</td>
</tr>
</tbody>
</table>

What are the strengths as observed during this time period?

What are the weaknesses as observed during this time period?
# APPENDIX C
## SCHOOL OF ART
### NON-TENURE-LINE SALARY COMMITTEE
#### RATING FORM

**APPLICANT’S NAME**

<table>
<thead>
<tr>
<th>Category</th>
<th>*Rating by Committee Member</th>
<th><strong>Percentage of Effort</strong></th>
<th>Category Rating Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. TEACHING*</td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>2. CREATIVE/SCHOLARLY PRODUCTIVITY</td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>3. PROFESSIONAL SERVICE</td>
<td></td>
<td>X</td>
<td></td>
</tr>
</tbody>
</table>

**Comments:**

**Teaching Score + Creative/Scholarly Productivity Score + Professional Service Score =** ______________________

(TOTAL SCORE)

*Rate 10 to 0; 10 = High

**Percentage of Effort is determined by the applicant in categories 1, 2, and 3. The sum total of the indicated Percentage of Effort of all three categories must equal 100%. Percentages, as defined below, will vary.*
according to the non-tenure-line faculty member’s responsibilities:

a. Percentage for Teaching/Administration
   i. Since non-tenure-line are hired primarily to teach this will be no less than 50%.
   ii. For non-tenure-line hired for administrative duties the percentage of teaching would be determined by course load per semester. For example, if a non-tenure-line faculty has 1 course release per semester for administrative work, 3/4 of 50% teaching = 37.5% teaching (based upon a 4 course/semester load).

b. Percentage for Creative/Scholarly Productivity
   i. It is understood that limited travel resources, heavy teaching loads and limited service opportunities may limit a contract faculty member’s productivity in this area.

c. Percentage for Professional Service
   i. The expectation of service to one’s institution, department, and profession is a long-standing tradition in academia. Faculty may be active professionally as scholars, artists, and creators, along with service to the profession through professional outlets and conferences.
   ii. It is understood that limited travel resources, heavy teaching loads and limited service opportunities may limit a non-tenure-line faculty member’s productivity in this area.
TO: Faculty Name

FROM: Director, School of Art

DATE:

RE: Recommended Merit Rating Information for Next Academic Year

Subject to approval by the Dean of the College of Fine Arts, your salary for next year will be determined in part by the recommended rating information below. This rating recommendation is based upon your submitted materials reviewed by the School of Art Non-Tenure-Line Salary Committee.

Merit:

Individual Total Points: ________

Range of Total Points: ________

Median of Total Points: ________
APPENDIX E

AREA SPECIFIC DESCRIPTIONS OF SCHOLARSHIP

The School of Art faculty reflects the great diversity inherent in the visual arts. It then becomes requisite that the membership of the School of Art Promotion and Tenure Committee recognize fully the scope of endeavors presented for assessment by faculty candidates in pursuit of promotion and tenure. This appendix further defines, clarifies, and documents the criteria, specific to each area in the School of Art, which is generally considered scholarly achievement. The determination of quality is also addressed. Overall performance in the area of productivity is to be evaluated on a demonstrated, cumulative record of the individual’s sustained pursuit of creative and scholarly excellence.

As stated in Section 3 of the main document, the responsibility for thorough documentation of performance as evidence of quality falls upon the faculty candidate. Acceptable evidence upon which the committee may conduct qualitative reviews of the candidate’s performance is also noted.

All types of productivity are judged to be of value. The evaluation of these endeavors should be interpreted with sufficient flexibility to allow for outstanding achievements in diverse areas. It is not expected that candidates produce in all stated areas of productivity, however, it is recommended that candidates seek exposure in a variety of locales and venues in order to provide evidence of peer adjudication.

The six primary areas of the School of Art are presented and defined: The Animation Artist, The Art Historian, Designer, Educator, Print/Graphic Tactician, and Studio Artist. It is assumed individual faculty candidates be allowed some latitude for crossover or interdisciplinary pursuits. In all cases, the quality of the endeavor is most important.

The Art Historian

Modern art history, since its inception, has been an interdisciplinary field. Even though much of its earlier twentieth-century activity has been concerned with defining the field as an independent and separate discipline within the humanities, it remains true and is increasingly a matter of practice in American and international art history that the study of art as cultural artifact can and must involve a wide range of interrelated fields and methodologies. The area therefore recognizes that a broad rather than narrow definition of art history productivity best serves the needs of the university and its faculty.

Areas of Scholarship

Participation in scholarly conferences or other academic forums as organizer, presenter, panelist, chair or panel coordinator, or respondent.

Publication of a book which demonstrates the scholarly abilities of the candidate. The primary audience may be either the art historical community, an audience of specialists in the candidate’s area(s) of expertise, or a wider audience.

Publication in scholarly periodicals and edited books, either in print or online, which demonstrate the professional abilities of the candidate as stated above. This is expressly seen as including articles and chapters on art history pedagogical problems and methods, as well as periodicals and edited books in area studies, religious studies, gender studies, art criticism, museum studies, curatorial studies, history of architecture and landscape architecture, specific historical periods, history of collecting and exhibitions, philosophy and aesthetics, sociology, anthropology, and visual studies, as well as those journals and edited books more traditionally associated with art history per se. Publications that are peer-reviewed, invited, or adjudicated by one or more scholarly editors are appropriate submissions in this category.

Editing for a scholarly periodical, book, exhibition catalogue, or publisher.

Serving as a guest curator or consultant for a museum or university gallery exhibition when this
entails the scholarly study, interpretation, and presentation of a body of artwork.

Authoring a published exhibition catalogue or an essay within a catalogue or other museum or gallery publication.

Contributing to reputable internet-based publications when this involves scholarly research and interpretation relevant to the field. Such sources would likely be sponsored by universities, museums, publishers, or scholarly organizations. Self-published internet-based resources would require strong evidence of intellectual rigor or impact.

Other standard vehicles for professional art historical activity include articles in specialized reference books, textbook writing (especially for upper level courses which exhibit a distinctive interpretive character), translation of texts significant in the field, (especially if annotated or accompanied by an essay), publication of manuscript documents of interest to the field when annotated or accompanied by an essay, responses in adjudicated periodicals, critical reviews of exhibitions, book reviews, and the preparation of or contributions to a video recording or other electronic media such as podcasts, and radio or television programs, if it reflects scholarship or a distinctive interpretive insight. While the classic definition and expectations of art history productivity are in the realm of traditional scholarship and writing, experience and success in art making does enhance the professional knowledge and perception of the art historian and thus such activity should also be credited toward promotion and tenure.

Criteria for determining quality

The committees are asked to consider...

The scope of the undertaking itself, with reference not only to the size of the resulting work but also the obstacles to scholarly study (i.e., limited accessibility to resources, external translations of documents, copyright restraints, etc.) which had to be overcome to achieve the result.

Whether the audience is local, regional, or national, and whether it is specifically art historical or academic, sophisticated though not necessarily academic, or the public.

If applicable, the soundness and thoroughness of the methodology of study.

Uniqueness and creativity in the formulation and execution of the project, and/or the extent to which the work fills a significant gap in the field.

Whether or not the candidate was one of several collaborators or the sole author.

Evidence presented to the committee for review

The work itself

Abstracts and/or conference programs

Periodical index citations

Qualitative evaluations in the form of letters of invitation, letters of response, awards and other institutional recognition, published reviews, etc.

The Designer

Design refers to those activities that primarily involve creative and visual production of ideas and services for a client, corporation, institution, or agency. Design may also include the production of images or products for creative expression and whose outlet would be in the realm of fine art or design exhibitions. Design productivity
can include those endeavors associated with academic scholarship such as publishing articles, essays, or books related to the discipline.

**Areas of Scholarship**

Scholarship includes the production of articles, essays, or books using a refereed or editorial review process.

Design includes commissioned or contractual work in the areas or graphic, photography/video, or environmental design for clients.

Studio Art includes the artistic presentation of visual concepts for exhibition or competitions (i.e., illustration, artist's books, architectural illustration, or the presentation of conceptual ideas.) For those engaged solely in studio endeavors, one person, two-person, group, competitive, invitational or theme exhibitions in museums or galleries are considered appropriate venues.

Lectures and professional presentations of essays or scholarship pertaining to history, theory, criticism, professional experience, or fine art bodies of work.

Publication of visual work selected based on artistic merit.

**Criteria for determining quality**

The committees are asked to consider...

The scope of the endeavor. This refers to the extent of the endeavor relative to the size, responsibility assumed, and time expended in the execution of the work (i.e., a single page brochure would carry less weight than a 100-page book). The full coordination of a project from concept to installation or printing is an important consideration.

The audience. This criterion addresses the extent of visibility and audience of the endeavor. Work commanding an international exposure would be considered more significant than a project reaching a local audience.

Inventiveness and substance of design. The quality and effectiveness of a completed work may be gauged via a written evaluation of the work by the client or his/her peers within the artistic or professional community at large via awards or other forms of recognition.

Exhibition. All exhibition opportunities are of value; however, traditionally national and international venues carry more weight than regional exhibitions, and regional more than local. Both juried and invitational shows are acceptable forms of adjudication and serve to indicate quality as would the degree of focus on the candidate's work (i.e., one-person, two-person, or small group exhibitions).

Holistic review. However diverse a candidate's body of work may be, it must be considered as a whole. Much contractual/commissioned work is dependent upon the public and economic health, and competition within the discipline for available contracts. Competitions and exhibitions in the design profession tend to be fewer than those offered in other areas of creative production. Written and spoken works are equally viable as creative outlets for the design educator.

**Evidence presented to the committee for review**

Published or printed work

Abstracts and/or conference programs

Visual representations of work

Qualitative evaluations in the form of letters from clients, and other forms of review

Evaluation by peers (competition recognition, awards, etc.)

Copies of contractual agreements or commission statements

Online journals and blogs with evidence of scholarly review and rigor
Evaluation by peers (competition recognition, awards, etc.)
Copies of contractual agreements or commission statements

The Art Educator

Art education is a field in which both content, knowledge, and pedagogy are important. While art educators often conduct traditional types of qualitative and quantitative scholarship in many subject areas, the art education area recognizes that both traditional and nontraditional forms of scholarship (i.e., Discovery, Integration, Application, Teaching) meet the needs of the field. Modern art educators are expected to be knowledgeable about studio art, aesthetics, art criticism, and art history along with methods of presenting these concepts and ideas to all types and ages of students. The art education area recognizes a broad definition of scholarship.

Areas of Scholarship

Participation in scholarly conferences or other academic forums as presenter, panelist, or respondent.

Publication of books that demonstrate the content or pedagogical knowledge of the candidate. The intended audience may be either the art education community or a wider audience.

Publication in adjudicated and/or invited periodicals or publications, including electronic journals, which demonstrate the professional abilities of the candidate in any area of art education. These can include articles on art, education, pedagogy, curriculum, assessment, methods, computer applications in art education, gender studies, aesthetics, art criticism, studio techniques, art history, philosophy, sociology, the history of art education, or other related area as well as traditional art education journal topics.

Initiating and directing research grants or applied teaching projects that are recognized as excellent through peer review.

Exhibition. All exhibition opportunities are of value; however, traditionally national and international venues carry more weight than regional exhibitions, and regional more than local. Both juried and invitational shows are acceptable forms of adjudication and serve to indicate quality as would the degree of focus on the candidate’s work (i.e., one-person, two-person, or small group exhibitions). Other forms of productivity such as articles in specialized reference books, textbook writing, critical reviews of exhibitions, software, books or articles that contribute to curricular concepts or other areas in the field of art education.

Serving as a guest curator for a museum or university gallery exhibition, especially when this entails some research and interpretation of the artwork.

Criteria for determining quality

The committees are asked to consider...

The significance and scope of the scholarly activity and the type of review to which it has been subjected.

The degree to which other scholars or authors refer to scholarly works through citations.

Whether the activity or document has been invited. If not invited, then whether the activity or document has been subjected to peer review.

Holistic review. The candidate’s body of work must be considered as a whole. Art education is primarily concerned with informing a wide range of people, preschool to post-doctoral degree students and the public, about art. There are many ways to promote the goal of understanding and appreciation of the aesthetic domain. The candidate’s productivity should be considered with this goal in mind.

Evidence presented to the committee for review
The work itself

Abstracts and/or conference programs, exhibition announcements

Citations from other author's works

Evaluation by peers (recognition, awards, etc.)

Visual representations of work

Qualitative evaluations in the form of letters of invitation, letters of response, awards and other institutional recognition, published reviews, etc.

**The Print/Graphic Tactician**

The Print/Graphic Tactician refers to the production of both print and electronic forms of graphic content. This process includes the application of theories, procedures, methods, and techniques applied to multiple reproduction processes. Study in this area may include technical research, the applications associated with teaching graphics, the control and monitor of reproduction processes, the creation of designs and elements for commercial applications, and the creation of original works. Sole authorship is of significant importance.

**Area of Scholarship**

Publication in scholarly periodicals or writing a textbook support the area of scholarship. These items would include articles, essays, publications, or books that use a refereed or editorial review process. Examples of topics include content on research, technology, pedagogical methods, graphic communications education, and history of graphic communications, marketing, and management. This includes internet-based publications where content supports the areas above. Self-published internet-based resources requires strong evidence of intellectual rigor or impact.

Editor or publisher of scholarly publications or periodicals.

Lectures and professional presentations of scholarship pertaining to research, technology, pedagogical methods, graphic communications education, history of graphic communications, marketing and management.

Participation in scholarly conferences or other academic forums as presenter, panelist, chair or panel coordinator, or respondent.

Commissioned or contractual work in the areas of graphics, photography, or video, for commercial applications or clients.

Other standard vehicles for professional activity include the preparation of photographic, video or electronic media, and activities defined as entrepreneurial, immersive, or experimental learning. Items of particular importance enhance the professional knowledge and perception of the Print/Graphic Tactician.

Art or illustrations that includes the artistic presentation of visual concepts for exhibition or competitions (i.e., illustration, artist's books, architectural illustration, or the presentation of conceptual ideas), and publications of visual work selected based on artistic merit.

The initiating and directing of grant opportunities. This includes the application process with added weight given to the procurement of grants. Grant opportunities should support areas of research, technology, pedagogical methods, graphic communications education, and history of graphic communications, marketing and management. Acquisitions and donations of hardware and software will also be considered noteworthy if the value and effect of the donation advances the program of the Print/Graphic Tactician.

**Criteria for determining quality**

The committees are asked to consider...
The scope of the record, with reference to the endeavor's relative size, assumed responsibility, and time in execution. This includes obstacles to scholarly study (i.e., limited accessibility to resources, external translations of documents, copyright restraints, etc.) which had to be overcome to achieve the result. The full coordination of a project from concept to completion is an important consideration.

Whether the audience is local, regional, or national. This criterion addresses the extent of visibility and audience of the endeavor. Work commanding national and international exposure will be considered more significant than projects reaching a local audience.

Whether the activity or document has been invited. If not invited, then whether the activity or document has been subjected to peer review. Sole authorship is of significant importance.

The candidate's body of work must be considered as a whole. Much contractual/commissioned work is dependent upon the public and economic health, and competition within the discipline for available contracts. Competitions and exhibitions in the graphic communications tend to be fewer than those offered in other areas of creative production. Written and spoken works are equally viable as creative outlets for the design educator.

Evidence presented to the committee for review

Published or printed work

The work itself

The impact the work has on the recipients as well as the field of graphic communications.

Periodical index citations

Copies of contractual agreements or commission statements

Visual representations of work

Online journals and blogs with evidence of scholarly review and rigor

Evaluation by peers (competition recognition, awards, etc.)

Qualitative evaluations in the form of letters of invitation, letters of response, awards and other institutional recognition, published reviews, etc.

The Studio Artist

The studio artist should primarily endeavor to exhibit his/her creative work. A studio artist's productivity could involve creative and visual production in any area of the visual arts, i.e., animation, ceramics, conceptual art forms, design, drawing, film, glass, Installation, intermedia arts, metals/jewelry, painting, printmaking, photography and sculpture. Productivity may also include those endeavors associated with academic scholarship such as giving workshops and lectures and/or the publishing of discipline related essays, articles, and books.

Areas of Scholarship

The artistic presentation of visual concepts for exhibitions or competitions. One-person, two-person, group, competitive and/or theme exhibition venues. Workshops, lectures, and professional presentations of essays pertaining to history, theory, criticism, or fine art bodies of work.

Publication of a work selected based on its artistic merit.

The production of articles, essays, or books using a refereed or editorial review process.

Criteria for determining quality

The committees are asked to consider...
The scope of the endeavor. This refers to the extent of the endeavor relative to the size, responsibility assumed, and time expended in the execution of the work. The amount of work and the type of exhibition must also be taken into consideration (i.e., an exhibition of a body of work may carry more weight than exhibiting a single piece).

Exhibition. All exhibition opportunities are of value; however, traditionally national and international venues carry more weight than regional exhibitions, and regional more than local. Both juried and invitational shows are acceptable forms of adjudication and serve to indicate quality, as would the degree of focus on the candidate's work (i.e., one-person, two-person, or small group exhibitions). Online exhibitions are also acceptable.

Evidence presented to the committee for review

Published or printed work
Abstracts and/or conference programs
Visual representations of work
Qualitative evaluations in the form of letters from clients, and other forms of review
Evaluation by peers (competition recognition, awards, etc.)
Copies of contractual agreements or commission statements
Online journals and blogs with evidence of scholarly review and rigor
Evaluation by peers (competition recognition, awards, etc.)
Copies of contractual agreements or commission statements

The Applied Artist (Animation)

Animation projects involve the recording of individually created phases of imagined action in such a way as to achieve the illusion of motion when shown at a constant, predetermined rate, exceeding that of human persistence of vision, and sometimes include interactive properties. The interactive experiences can include, but not limited to, immersive virtual reality (VR) environments, augmented reality (AR) applications, computer-based interactive applications and mobile applications.

They are large-scale artistic expressions that require the collaboration of multiple individuals, each contributing a section, scene, aspect, element, asset, effect, computer code, story, or idea. Their creation resembles the collaboration of theatre artisans more than studio artists. These projects can be personal films, contracted work for pay, commissioned pieces. While most work is demanding and time-consuming, the most complex and demanding contribution is that of the writer/director/creator.

A professor in Animation can contribute a single element - animate a single character; storyboard or plan a scene; write or doctor a script; design, build, or paint a background; design, build, or paint a character; design, build, or paint props; or any number of contributions to a larger work – and share in the success of the larger work. This is how theatre artisans work: collaboratively, on sections that are eventually assembled to create a larger work than any individual could create on their own.

Areas of Productivity

Animation scholarship resembles the scholarship of most other arts: writing papers, essays, books, conducting workshops, presenting lectures publicly, interviews, articles, analyses, consulting.

Includes commissioned, contractual and collaborative work in the creation of creative and visual production of images and animated sequences as well as interactive experiences for clients and partners.
Creative productivity includes art for exhibition or competitions (such as, but not limited to, film festivals, industry events, programming, digital series, educational presentations).

Lectures, workshops and professional presentations of essays or research pertaining to history, theory, criticism, technology, professional experience, or bodies of work.

Publication/exhibition of work selected based on artistic merit and professional peer recognition

**Criteria for determining quality**

The committees are asked to consider...

The scope of the endeavor. This refers to the extent of the endeavor relative to the size, responsibility assumed, and time expended in the execution of the work. Since Animation tends to be a collaborative process, the credit should be evenly distributed to the collaborators since the whole tends to be greater than the sum of its parts. This is reflective of the similarities that Animation shares with theatre, where the director oversees many different artisans, each building an asset which contributes to the final vision: actors, lighting, sets, props, electricals, etc.

The audience. This criterion addresses the extent of visibility and audience of the endeavor. Work commanding an international exposure would be considered more significant than a project reaching a local audience. Quality of the creative work. The quality and effectiveness of a completed work may be gauged via a written evaluation of the work by the client or his/her peers within the artistic or professional peers via awards, festival acceptance or other forms of recognition.

Exhibition. All exhibition opportunities are of value; however, traditionally international and national venues carry more weight than regional exhibitions, and regional more than local. Both juried and invitational exhibitions/festivals are acceptable forms of adjudication. And quality can be indicated by awards, professional peer recognition and acceptance rates.

**Evidence presented to the committee for review (if requested)**

Published, printed or online work

Abstracts and/or conference programs

Visual representations of work

Qualitative evaluations in the form of letters from clients, peers, and other forms of review

Evaluation by peers (competition recognition, awards, acceptance rate etc.)

Copies of contractual agreements or commission statement