

Tenure/Tenure-Track Salary Check Sheet	Check if yes	Indicate location in doc (pg #)	Comments
1. Document Approved by Dept/Chair/Director?	<input checked="" type="checkbox"/>	Signature page	
2. Document Approved by College/Dean?	<input checked="" type="checkbox"/>	Signature page	
3. Salary Document Review Check sheet completed and included	<input checked="" type="checkbox"/>	n/a	
4. Indication that all faculty submit an annual report as part of minimum acceptable performance levels	<input checked="" type="checkbox"/>	Page 7	It is a narrative in our document
5. Defined Minimum Acceptable Levels of Performance in: Teaching	<input checked="" type="checkbox"/>	Page 4	
Scholarship	<input checked="" type="checkbox"/>	Page 4	
Service	<input checked="" type="checkbox"/>	Page 4	
6. Merit allocation is 70% or greater?	<input checked="" type="checkbox"/>	Page 9	
7. Reasonable process for merit distribution (identifiable process as to what is expected)?	<input checked="" type="checkbox"/>	Page 8-9	
8. Clear Appeal Process identified	<input checked="" type="checkbox"/>	Page 5	Remediation process is spelled out
9. Unsatisfactory Performance Definition (Refer to Template for Salary Document Changes)	<input checked="" type="checkbox"/>	Page 5	
10. Chronic Unsatisfactory Performance Definition (Refer to Template for Salary Document Changes)	<input checked="" type="checkbox"/>	Page 5-6	
11. Evaluation Year set as January 1 through December 31	X	Page 7	
12. Chronic Unsatisfactory Performance Section Added ( <i>Refer to Template for Salary Document Changes</i> )	<input checked="" type="checkbox"/>	Page 5-6	
13. Description of how the committee that creates the remediation plan is selected and the composition of the committee (only eligible tenured faculty). Description includes the process for selecting members from outside the department when there are not three <b>eligible tenured faculty</b> members available in the department. ( <i>Refer to Template for Salary Document Changes</i> )	<input checked="" type="checkbox"/>	Page 5-6	
14. A statement that ALL LETTERS – meritorious, satisfactory, or unsatisfactory – are placed in the personnel file each year.	<input checked="" type="checkbox"/>	Page 5	It refers unsatisfactory performance
15. The remediation plan refers to the same appeals process used for all salary decisions.	<input checked="" type="checkbox"/>	Page 10-16	Refers to reconsideration and appeals process
16. Raise allocation process is determined by: Committee only			
Chair/Director only	<input checked="" type="checkbox"/>	Page 10	Director recommendation forwarded to the dean
Committee AND Chair/Director			
17. Indication that raises are given in: percentage increments			
dollar amounts	<input checked="" type="checkbox"/>	Page 10	
other (describe)			
18. Annual Salary and Merit Review of Faculty added to document.	<input checked="" type="checkbox"/>	Page 3	



Ball State University College of Fine Arts

**SCHOOL OF ART**

Salary Sub-Unit Policies and Procedures for Annual Salary Increments 2025-26

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**2025-2026 TT Salary Policy of Department/Unit: School of Art**

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

Document(s) approved by:



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## **Annual Salary and Merit Review of Faculty**

Effective July 1, 2024, and pursuant to the requirements of Indiana Code 21-39.5, the University implemented new criteria for annual fiscal year salary and merit review of faculty. Ball State University will align the review of the new criteria with our already-existing salary and merit process.

Procedurally, faculty members will be reviewed by the same committee or individual that conducts the salary and merit review process during spring term of the academic year. Each college will use their internally established review processes for salary and merit review.

The new criteria required by Indiana Code 21-39.5 and described in Section 36.4.6 of the Handbook are:

A faculty member will be evaluated as to whether the faculty member:

36.4.6.1 Helped Ball State University foster a culture of free inquiry, free expression, and intellectual diversity within the University.

36.4.6.2 Where relevant and appropriate to the faculty member's discipline, introduced students to scholarly works from a variety of political or ideological frameworks that may exist within the curricula established by the Board of Trustees of Ball State University under IC 21-41-2-1(b) or the faculty of Ball State University acting under authority delegated by the Board of Trustees of Ball State University.

36.4.6.3 While performing teaching duties, refrained from subjecting students to views and opinions concerning matters not related to the faculty member's academic discipline or assigned course of instruction.

36.4.6.4 Continues to show a pattern of achievement in performing academic duties and obligations.

If a faculty member receives a satisfactory review of the required criteria outlined above at the department/unit level, the satisfactory determination will be noted as part of the overall salary and merit evaluation process. The appeals process for an unsatisfactory determination will be the same as the individual unit's current appeals process for salary and merit decisions.

Consistent with Section 36.4.6.5 of the Handbook, the following actions by a faculty member may not be considered when determining whether a faculty member has met the criteria above:

36.4.6.5.1 Expressing dissent or engaging in research or public commentary on subjects.

36.4.6.5.2 Criticizing the leadership of Ball State University.

36.4.6.5.3 Engaging in any political activity conducted outside the faculty member's teaching duties at Ball State University.

**SCHOOL OF ART**  
**Salary Sub-Unit Policies and Procedures**  
for  
**Annual Salary Increments**

**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 Salary Committee of the School of Art and approved by the regular (tenured or tenure-track) 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.

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 staff 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... 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 art faculty have obligations beyond teaching, creative/scholarly productivity, and professional service. These obligations include, for example, faculty meetings, reports, class preparation, letters of recommendation, attendance at official university functions, and other duties as assigned.

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

**Teaching:**

- A. The required student evaluation (all classes taught; including summer session) and signed peer evaluation(s) (from the merit year under review) 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). (see section V, B. 2.) Peer Evaluations only pertain to Merit considerations not minimum satisfactory performance. Faculty will submit a term grade for all students enrolled in courses at Ball State utilizing Ball State University's student success platform. Faculty who fail to submit midterm grades for all undergraduate courses may not be eligible for merit.
- B. At least two entries in Category I (B-L) (see appendix A). The quality of these entries will be debated by the standing School of Art 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.

**Creative/Scholarly Productivity:** At least two entries in Category II (A-H) (see appendix A). The quality of these entries will be debated by the standing School of Art 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.

**Service:** At least two entries in Category III (A-G) (see appendix A). The quality of these entries will be debated by the standing School of Art 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, he/she must document and explain the justification for the request to the 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.

### **Hardship Waiver**

Circumstances that prevent faculty from being satisfactory in any of the 3 areas requires the approval (in writing) of the Director of The School of Art in order not to be deemed deficient. It is the faculty's responsibility to inform the Director and receive approval prior to submitting their Summary of Accomplishments.

### **Unsatisfactory Performance**

If the annual evaluation of performance for a tenured faculty member does not meet the minimum criteria for satisfactory performance, the tenured faculty member's performance is deemed unsatisfactory for the year and the individual will not receive a merit salary increase. Pre-tenured faculty are exempt from this consequence. If the tenured or pre-tenured faculty member does not submit an annual report in the format established by the subunit, the individual's performance will be considered unsatisfactory.

### **Chronic Unsatisfactory Performance**

Two consecutive unsatisfactory evaluation years or three unsatisfactory evaluations in five years for a tenured faculty member triggers a remediation process. Unsatisfactory completion of the remediation process is the definition of chronic unsatisfactory performance.

1. Any unsatisfactory assessment must be accompanied by a letter from the *chair of the Salary Committee co-signed by 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 tenured 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 as soon as possible.*
2. Two consecutive unsatisfactory years or three unsatisfactory evaluations in five years will trigger a remediation process.
  - 2.1 *The standing Salary Committee in consultation with the School of Art Director will create a remediation plan. The committee shall consist of at least three tenured faculty members. If there are not three eligible tenured faculty members on the Salary Committee or in the School of Art, members may be selected from other departments in the college. External members must be from the College of Fine Arts, tenured and in good standing (not under any remediation plan of their own).*
  - 2.11 Committee Responsibilities
    - 2.11.1 Develop a remediation plan for tenured faculty with two consecutive unsatisfactory evaluation years or three unsatisfactory evaluations in five years. The remediation plan committee will have access to the tenured faculty member's performance evaluations and/or pertinent letters for the previous five years.
    - 2.11.2 Review outcomes of remediation plan created the previous year.

2.2 A faculty member may request that a college committee be formed in place of the departmental committee to develop the remediation plan. If requested, the Dean will establish a committee of tenured faculty members with the following qualifications:

- Member of the college
- Appointed based on ability to be objective and demonstrated academic strength, and
- Participants hold the same or higher rank than the faculty member being reviewed.

The committee will consider the department salary document, especially the minimum standards required for satisfactory performance, during the development of the plan.

2.3 If the tenured faculty member being reviewed has cause to believe a committee member is biased against him/her, the tenured faculty member may request to the committee chair, in writing, to have that committee member replaced. This request must be submitted within 10 business days prior to the first remediation committee meeting. The request at the department level is automatically granted.

2.4 The School Director and College Dean must approve the remediation plan. The remediation plan must be sent via registered mail to the tenured faculty member's home address by June 30<sup>th</sup> or 30 days after an appeals process is completed, whichever is later. The said plan will be placed in the tenured faculty member's personnel file. *The remediation plan must be established as soon as possible.*

2.5 *Any art faculty facing remediation have the right to request reconsideration of their Summary of Accomplishments by the School of Art Salary Committee. All recommended 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 adjustment based on a grievance shall be made as soon as possible and no later than the beginning of the next academic year. See Appeals from Adverse or Unsatisfactory Decisions, Section IX, pages 7-13 of this document.*

2.41 As a part of the performance evaluation the following year, no sooner than 12 months after the remediation plan was initially mailed to the tenured faculty member, the outcomes of the remediation plan will be reviewed by *the Salary Committee in council with School of Art Director*, which created the plan to determine if the expected performance levels as set by the remediation plan have been met.

2.41.1 If the terms of the remediation plan have been met, the tenured faculty member's evaluation is deemed satisfactory for the calendar year in which the faculty is under remediation. This evaluation replaces the annual evaluation of performance specified in the subunit salary document for that year. *Faculty who have successfully completed their remediation plan are immediately eligible for any pending/current merit allocations.*

2.41.2 If the terms of the remediation plan have not been met, the tenured faculty member's performance will meet the definition of chronic unsatisfactory performance.

3. Any tenured faculty member who meets the definition of chronic unsatisfactory performance will be referred to the "Procedures in Cases where Termination of a Tenured Faculty or Tenured Professional Personnel Member's Appointment is Proposed" in the Faculty and Professional Personnel Handbook.

4. Any tenured faculty member currently evaluated as unsatisfactory in the Salary and Merit process cannot serve on a Salary and Merit or Remediation Committee.

### 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 such as workshops or study with an artist. (see appendix E)

#### IV. ELIGIBILITY AND SUB-UNIT MEMBERSHIP

- A. These guidelines apply to all regular faculty with primary appointment in the School of Art.
- B. The School of Art Director is a member of the Dean's Salary Sub-Unit and will not be evaluated by the School of Art Salary Committee, nor receive funds from School allocations.

#### V. PROCEDURES FOR APPLYING FOR SCHOOL MERIT

##### A. Calendar Dates & Assessment Methods

The period of performance for salary evaluation will be from January 1 until December 31, inclusive. Accomplishments and supporting documentation must be submitted in the format prescribed by the College of Fine Arts by the first university business day of February. Any materials submitted after this deadline will require approval from the Director and Dean before the committee can evaluate said faculty member for a merit raise.

The candidate must upload a narrative of up to 500 words that highlights activities in each of the three areas: Teaching/Administration, Creative/Scholarly/Research, and Service. The narrative should be organized so that there is one paragraph for each of the three categories listed above.

The assessment methods for teaching must include from at least one course per semester taught (this includes summer sessions):

- a) a signed peer evaluation (classroom performance observation Appendix B) or School Director evaluation or equivalent School of Art approved teaching evaluation method such as a review of a course syllabus, and
- b) a School of Art course evaluation (by students) with all the written comments typed from the student course evaluations.

The peer/Director/equivalent evaluation, and the student course evaluation can be from different courses. While one School of Art student course evaluation per semester taught (including summer session) is required by the Salary Committee, an additional School of Art student course evaluation may be required for a course taught by a faculty member for which the Director of the School of Art received a written and signed student complaint. Any student course evaluation must include both numeric data and written comments. Numeric data must include the median, the mean and the standard deviation. Student course evaluations must be for individual courses, not for an entire semester or year.

- B. The School of Art faculty candidate is responsible for providing to the committee appropriate required evidence of his/her/their teaching performance and for keeping on-file all supporting documentation. The School of Art salary committee will evaluate evidence of teaching performance through consideration of all aspects as a whole and of equal weight.
  - 1. Applicants claim accomplishments and service for one year only (Salary Period: January 1, 20\_\_ to December 31, 20\_\_). Any pending works or works in progress as well as rejected works for exhibitions are not eligible for merit consideration. However, grant proposals that are completed and approved through the university grant proposal clearance process will be considered for merit. It is understood that consideration will be given for work that is adjudicated, exhibited, or published and/or otherwise certified or approved by the salary committee and the School of Art Director. Any pending works, works in progress, rejected works for exhibitions, as well as exhibitions and presentations to which the individual was invited, but did not participate in, are not eligible for merit consideration. The Salary Committee will have access to past Salary and Merit reports if needed for its deliberations.
  - 2. In addition to required student evaluations, the individual faculty member is required to include a **signed** peer evaluation and/or a Director evaluation. Peer and student ratings of 3 or above are considered acceptable and satisfactory. A peer/Director, or equivalent School of Art approved teaching evaluation method, a student evaluation and/or written comments in an evaluation shall not be considered of greater

significance than other indicators of teaching performance. Applicants who do not submit a signed peer evaluation or equivalent School of Art approved teaching evaluation method will have the rating range score for teaching assigned by the committee reduced by 1 point, and/or applicants who do not submit at least one School of Art approved course rating (student evaluation) per semester taught (this includes Summer Sessions) will have the rating range score for teaching assigned by the committee reduced by 2 points. The School of Art Student Rating Form contains the following questions:

1. My instructor explains the course objectives clearly.
2. My instructor explains the course content clearly.
3. My instructor uses effective examples and illustrations.
4. My instructor is respectful when I have a question or comment.
5. My instructor provides feedback that helps me improve my performance in class.
6. My instructor is available for consultation (e.g., after class, email, office hours or by appointment).
7. This course has clear objectives.
8. This course is effective in meeting its objective.
9. This course has assignments related to the objectives of the course.
10. This course has a clear grading system.
11. This course broadens my perspective and/or knowledge.

3. In addition to peer and student course evaluations, course content, course syllabi, or course outlines (included with signed peer evaluation) are aspects of teaching performance that may be addressed. The extent or methods used to demonstrate performance in the remaining aspects of teaching should be documented. In submitting accomplishments for review, comprehensive information is of importance. The salary committee reserves the right to examine any and all documentation related to an individual faculty member's request for merit consideration for teaching, creative/scholarly productivity, and/or service.

C. Each faculty member's total score is dependent upon percentages of effort in teaching, creative/scholarly productivity, and service. In the area of teaching a fixed amount of 40% will be used. In the areas of creative/scholarly productivity and service the individual faculty member must determine a variable amount of 20%-40% based on perceived effort. Whole numbers must be used for percentage amounts totaling 100%.

## VI. GENERAL SALARY INCREMENTS

- A. Distribution of funds for annual compensation dollars in individual salaries can include general increases, School of Art merit and dean's discretionary funding as well as promotion monies. Salary increments are applied to each eligible art faculty member's base salary. No individual is required to apply or be considered for a School of Art salary increment dollars award. No faculty member will receive any School of Art salary increment unless his/her performance is deemed to be satisfactory by the School of Art Director, Dean of the College of Fine Arts, and the Provost and Vice President for Academic Affairs.

School of Art merit funds cannot be distributed on an across-the-board or even-dispersion basis. The quality of the previous calendar year's efforts for merit pay is determined during the current calendar year.

1. Each year, salary increment funds are allocated to the Dean of the College of Fine Arts and all eligible promotions are deducted from the amount.
2. Salary increment funds for all eligible faculty are then allocated to the School of Art by the Dean.
3. Annual salary increases will be applied to the Base Salary of each eligible individual as follows:

### Calculation Formula:

1.	2.	3.	4.	5.
Base Salary	+ Base Salary x General Increase Percentage**	+ School of Art Merit Salary Increment	+ Dean's Discretionary Fund and/or Promotion Allocations*	= Base Salary for Next Academic Year

\*Any awards from these funds are administered by the office of the Dean of the College of Fine Arts and are not covered by this document.  
 \*\* Faculty failing to submit their accomplishments and supporting documentation will not be eligible for any Base Salary increase.

- B. The Salary Increment Scale for individual salary increments is structured to emphasize increased flexibility with increasing annual salary increment percentages.

**Salary Increment Scale** (Based on funds allocated to the School of Art after discretionary and promotion allocations have been deducted):

School Salary Increment Percentage	Base Salary* Increment Percentage	Percentage Designated For School of Art Merit Salary Increments
0-5.9%	30%	70%
6.0-8.9%	25%	75%
9.0%-above	0%	100%

**\*Faculty failing to submit their accomplishments and supporting documentation will not be eligible for any Base Salary increase.**

## VII. SCHOOL OF ART SALARY COMMITTEE

- A. Membership (6-7 members):

The Salary Committee will be composed of two (full) professors, two associate professors, and two assistant professors elected for a one-year term. Salary Committee must include at least three tenured faculty members. The elections will be held annually at the first art faculty meeting of the academic year. The representatives will be elected by a simple majority of the members within the academic rank they represent. If any academic rank is incapable of providing its representatives to the committee, the next lower rank will make up the deficiency. All persons elected must be tenured or on tenure-track appointments. No faculty under a post tenure remediation plan may serve on the Salary Committee.

1. A Salary Committee Chair will be elected in the spring semester of academic years that begin with even-numbered calendar years by a simple majority of the members of the committee, and will serve a two-year term of office, and will represent the School of Art on the College Salary Committee. The School of Art Salary Committee Chair automatically will be on the School of Art Committee for two years, thus, every other year one person from a given academic rank will carry over as a member and Chair of the Salary Committee. (A recording secretary will be elected by a simple majority of the committee at the first committee meeting.)
2. The Director of the School of Art will act in an ex-officio capacity with no voting rights.

- B. Responsibilities:

The members of the School of Art Salary Committee will act as a coordinating body with the School of Art Director. The coordinating body will represent faculty interests such as fairness, balance, and excellence relating to faculty performance. A committee quorum is a simple majority of the committee membership. The School of Art Salary Committee annually will review the accomplishments and supporting documentation of faculty applying for School of Art salary increment dollars. During this review process the School of Art 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 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 salary committee members' accomplishments and supporting documentation 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 Salary Committee annually shall review and refine salary policies and procedures. Changes in policies and procedures will require a simple majority vote of all regular 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.

## **VIII. 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 art faculty member by the total number of committee members rating that art faculty member (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 faculty members' average total scores to arrive at the School of Art aggregate total. A dollar value for each point in the average total score is assigned by dividing the aggregate total accumulated by the entire eligible art faculty into the dollar amount designated for merit salary increment dollars. Dollars per point is calculated as follows:

$$\text{Salary Increment Dollars} \div \text{Aggregate Total} = \text{Dollars Per Point}$$

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 Salary Committee recommendations for each art faculty member to the Dean of the College of Fine Arts for approval. The School of Art Director also will notify eligible art faculty members of School of Art 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.

## **IX. RECONSIDERATION AND APPEALS**

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 summary of the constitutionally or statutorily prohibited reasons upon which they believe the decision was based, and 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.
- 3.16 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.
- 3.17 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.
- 3.18 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.

- 3.19 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.
- 3.20 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.
- 3.21 A formal hearing will take place.
- 3.21.1 Timing. 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 "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.
- 3.21.2.2 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.
- 3.22 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 may 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.
- 3.32 The decision of the Provost and Vice President for Academic Affairs is final.



## APPENDIX A

### LIST OF POTENTIAL ACCOMPLISHMENTS

#### I. TEACHING/ADMINISTRATION:

- A. Courses Taught: (Include Course Prefix, Course Number, Course Name, Semester Taught, Credit Hours, and Enrollment. Indicate whether a 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 Student Course 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.

## 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)

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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 \_\_\_\_\_

# APPENDIX B

Page 2 of 2

## SCHOOL OF ART PEER EVALUATION FORM (Classroom Performance Observation)—continued...

Instructor Observed \_\_\_\_\_ Semester & Year \_\_\_\_\_

Course *Prefix and Number* \_\_\_\_\_ Course Title \_\_\_\_\_

### OBSERVER'S REPORT

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

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**  
**SALARY COMMITTEE RATING FORM**

APPLICANT'S NAME \_\_\_\_\_

	Category	*Rating by Committee Member		**Percentage Of Effort		Category Rating Total
1.	TEACHING	_____	X	_____ 40% _____	=	_____

Comments:

2.	CREATIVE/SCHOLARLY PRODUCTIVITY	_____	X	_____ %	=	_____
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Comments:

3.	PROFESSIONAL SERVICE	_____	X	_____ %	=	_____
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Comments:

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Teaching Score + Creative/Scholarly Productivity Score + Professional Service Score = \_\_\_\_\_  
**(TOTAL SCORE)**

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\*Rate 10 to 0; 10 = High

\*\*Percentage of Effort is determined by the applicant in categories 2 and 3. The sum total of the indicated Percentage of Effort of all three categories must equal 100%. Use whole numbers, no fractions, or decimals.

**APPENDIX D**  
**SCHOOL OF ART**  
**INDIVIDUAL MERIT RATING RECOMMENDATION FORM**

TO: Faculty Name

FROM: Director, School of Art

DATE:

RE: Recommended Merit Rating Information for Next Academic Year

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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 Salary Committee.

	Points	Percentage
Teaching/Administration:	_____	40%
Creative/Scholarly Points:	_____	_____
Service Points:	_____	_____
Individual Total Points:	_____	
School of Art Range of Total Points:	_____	

Statement regarding commencement attendance and on-time grade submission:  
"Thank you for turning in grades on time and attending one commencement."

OR, if either or both of these things did not happen:

"The director has reduced your score in teaching by 1 point because you did not turn grades in on time during \_\_\_\_\_ semester and did not provide notice of extenuating circumstances that affected your ability to meet that required deadline."

"The director has reduced your score in service by 1/2 point because you did not attend at least one commencement ceremony and did not provide notice of extenuating circumstances that affected your ability to do so."

**APPENDIX E**  
**DEFINITION OF TEACHING PERFORMANCE**

- A. It is the responsibility of the art faculty candidate for annual salary increments to provide appropriate documentation as required evidence of his/her teaching performance. The following aspects of teaching performance may be addressed:
1. Peer/Director input and evaluation.
  2. Student input and course evaluations.
  3. Course content, syllabi, or outline (include with peer evaluation).

The School salary committee will evaluate evidence of teaching performance through consideration of all aspects as a whole and of equal weight.

- B. A signed peer teaching evaluation (classroom performance observation) or Director or equivalent School of Art approved teaching evaluation method from a minimum of one course from the previous calendar year is required to be submitted to the committee. Ratings of 3 or above are considered acceptable and satisfactory. Peer/Director rating/evaluation and/or written comments in the evaluation shall not be considered of greater significance than other indicators of teaching performance.
- C. A School of Art student course evaluation of the faculty member's teaching performance from a minimum of at least one course per semester taught (this includes summer sessions) from the previous calendar year is required to be submitted to the committee. The School of Art student course evaluation form must be used. Scores averaging 3 or above are considered acceptable and satisfactory. The evaluation/rating and/or written comments by students performing the evaluation shall not be considered of greater significance than other indicators of teaching performance. Any student course evaluation included with your Summary of Accomplishments must include both numeric data and written comments. Numeric data must include the median, the mean and the standard deviation. Student course evaluations must be for individual courses; not for an entire semester or year. The School of Art Student Course Evaluation Form contains the following questions:
1. My instructor explains the course objectives clearly.
  2. My instructor explains the course content clearly.
  3. My instructor uses effective examples and illustrations.
  4. My instructor is respectful when I have a question or comment.
  5. My instructor provides feedback that helps me improve my performance in class.
  6. My instructor is available for consultation (e.g., after class, email, office hours or by appointment).
  7. This course has clear objectives.
  8. This course is effective in meeting its objective.
  9. This course has assignments related to the objectives of the course.
  10. This course has a clear grading system.
  11. This course broadens my perspective and/or knowledge.
- D. The extent or methods used to demonstrate performance in the remaining aspects of teaching should be delineated using the Summary of Accomplishments Form (Appendix A). In submitting the Summary of Accomplishments for review, comprehensive information is of importance.

## **APPENDIX F**

### **AREA SPECIFIC DESCRIPTIONS OF PRODUCTIVITY**

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 Salary Committee recognize fully the scope of endeavors presented for assessment by faculty candidates in pursuit of merit awards. This appendix further defines, clarifies, and documents the criteria, specific to each area in the School of Art, which is generally considered scholarly achievement worthy of merit. The determination of quality is also addressed. It is the responsibility of the candidate to provide documentation in the event accomplishment(s) is (are) called into question.

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

#### **The Animation Artist**

Animation refers to those activities that primarily involve creative and visual production of personal or team-based films, projects, and services for a client, corporation, institution, or agency. Animation may also include the production and exhibition of images or projects for creative expression. Animation productivity can include academic scholarship such as publishing articles, essays, books, or websites related to the discipline.

#### **Areas of Scholarship**

Participation in the production of films or interactive experiences.

Commissioned or contractual work for clients.

Artistic presentation of visual concepts for exhibition or competitions (i.e., illustration, artist's books, architectural illustration, or the presentation of conceptual ideas.)

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

Publication of visual work selected on the basis of artistic merit.

Publication of books, articles, or websites which demonstrate the content or pedagogical knowledge of the candidate. The intended audience may be either the education community, animation professionals or a wider audience. Such sources would likely be sponsored by universities, museums, publishers, or scholarly organizations. Self-published websites would require evidence of intellectual rigor or impact.

#### **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 its size, level of participation; a greater value would be given to someone who is the primary creative of a project versus someone who has an active role in a project, and time expended in the execution of the work.

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.

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. A project's success can be evaluated through the number of exhibitions/festivals accepted and further through the exhibition's/festival's percentage of acceptance, and finalists or awards standings. 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.

Evidence presented to the committee for review

The work itself or visual representations of work

Abstracts and/or conference programs

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, exhibitions, or websites with evidence of scholarly review and rigor

### **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 research in many subject areas, the art education area recognizes that both traditional and non-traditional research 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 productivity.

### **Areas of Productivity**

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

Publication of books which 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, which 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** (if requested)

The work itself or visual representations of work

Abstracts and/or conference programs, exhibition announcements

Citations of the candidate's work (in books, articles, etc. by other scholars)

Evaluation by peers (recognition, awards, etc.)

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

Online journals, exhibitions, or websites with evidence of scholarly review and rigor

**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 presenter, panelist, or respondent.

Publication of a book which demonstrates the research, interpretation, and writing abilities of the candidate. The primary audience may be either the art-historical community or a wider audience.

Publication in adjudicated periodicals 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 for a museum or gallery exhibition when this entails the scholarly study, interpretation, and presentation of a body of artworks.

Authoring an exhibition catalogue, an essay within a catalogue, or other museum or gallery publication. Writing exhibition labels or other texts, conducting research, or consulting for a museum.

Contributing to reputable websites 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 website would require 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, and the preparation of a video recording or other electronic media such as podcasts, and radio or television programs, if it reflects research or a distinctive interpretive insight. While the classic definition and expectations of art history productivity are in the realm of research 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 merit award.

### **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 research obstacles (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, national, or international and whether it is specifically art historical or academic, sophisticated though not necessarily academic, or the general 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 (if requested)**

The work itself

Abstracts and/or conference programs

Citations of the candidate's work (in books, articles, etc. by other scholars)

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

Online journals, exhibitions, or websites with evidence of scholarly review and rigor

Copies of contractual agreements or commission statements

### **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 Productivity**

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 of 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 research pertaining to history, theory, criticism, professional experience, or fine art bodies of work.

Publication of visual work selected on the basis of 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 (if requested)**

The work itself or visual representations of 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, etc.)

Copies of contractual agreements or commission statements

Online journals, exhibitions, or websites with evidence of scholarly review and rigor

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

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

The work itself or visual representations of work

Periodical index citations of the candidate's work

Copies of contractual agreements or commission statements

Online journals, exhibitions, or websites 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 Productivity**

The artistic presentation of visual concepts for exhibitions, film festivals or screenings, competitions or other public events. One-person, two-person, group, competitive and/or theme exhibition venues.

Workshops, lectures, and professional presentations of essays pertaining to history, theory, criticism, process/technique, or fine art bodies of work.

Grants, awards, and residencies in support of creative work.

Publication of a work selected based on 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 or singular work that are extensive in time/labor [i.e., a film, video, performance/installation or large-scale] 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. A project's success can also be evaluated through the number of exhibitions/festivals accepts and further through the exhibition's/festival's percentage of acceptance, and finalists or awards standings.

## **Evidence presented to the committee for review**

The work itself or visual representation of work

Abstracts and/or conference programs

Qualitative evaluations in the form of written evaluation by critics, peers, and other forms of review

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

Copies of contractual agreements or commission statements

Online journals, exhibitions, or websites with evidence of scholarly review and rigor