

Henry Radford Hope School of Fine Arts

Constitution Studio Program

Organization

The Director of the School of Fine Arts is the chief administrator for Studio Art. The Director is elected by the studio faculty for a term not to exceed four years. Re-election for additional terms is permitted.

The Director represents the School as a whole, attends appropriate University ceremonies and is responsible for overseeing administration of the Fine Arts Office, the Fine Arts Gallery, off-site exhibition spaces, and the Fine Arts Wood and Metal Shops. In addition, the Director is in charge of space allocations and remodeling for the entire School of Fine Arts.

As Chair of Studio Art, the Director is responsible (with appropriate committees) for faculty salaries, hiring and advancement in rank, budgets, space and curriculum.

The Studio Art Program is made up of nine disciplinary areas: Ceramics, Digital Art, Graphic Design, Metalsmithing and Jewelry Design, Painting, Photography, Printmaking, Sculpture and Textiles. Each area has a head, appointed and periodically reviewed by the Director. The lengths of their terms vary.

In addition to the areas, the Studio Art Program includes the Fundamental Studio curriculum. The Fundamentals curriculum is supervised by a designated program head and core faculty. The Fundamentals core faculty is supported by other members of the studio faculty, who may participate in the Fundamentals curriculum on a rotating basis.

Governance

Each Area manages most aspects of its business as an independent unit: undergraduate and graduate advising, BFA and graduate admissions, reviews, and assignments of studio space, etc. The Area Head takes chief responsibility for these matters, as well as for organizing, maintaining, and promoting the Area's program.

Each Area also makes preliminary decisions on scheduling and teaching assignments.

2/25/2011

These are finalized by the Director with a view to avoiding unnecessary conflicts and overlaps, and to maintaining a fair rotation of faculty preferences.

While much Studio Art business is handled within the Areas, the entire faculty meet monthly during the academic year to discuss and vote on program business such as curricular and degree requirement policies and changes, common concerns, proposals, problems, etc. to bring to the attention of the Executive Committee, searches, and other miscellaneous affairs.

Searches

Search committees to screen candidates for faculty openings are appointed on an *ad hoc* basis by the Director. They consist of three to five members of the Studio Art Program, including but not limited to, faculty whose area of specialization is close to that of the position being filled, and the Director *ex officio*. A graduate student may be asked to serve in an advisory capacity whenever possible. For a temporary replacement appointment, the search committee may have a smaller membership.

Teaching Assignments

Studio faculty members regularly offer courses in their areas at all levels: introductory-level courses at the 100- and 200-level (with periodic participation in the Fundamental's curriculum); middle-level 300- and 400-level courses; and graduate-level courses and seminars. An annual course load may include courses from each of these three categories.

Voting

All tenure-track faculty are eligible to vote on program issues and to serve on committees. Non-tenure track faculty, Lecturers, Academic Specialists, and Visiting faculty who are appointed for one or more academic years may be authorized by the Executive Committee to serve on committees and to vote on program business, new faculty appointments, and other issues relevant to the long-term organization and functioning of the School excluding promotion, tenure, and salary decisions.

Only tenure-track and tenured faculty may vote for candidates to serve on the Promotion and Tenure Committee. Lecturers, Academic Specialists and tenure-track faculty may serve on Search Committees. Lecturers and tenure-track faculty vote within their divisions such as Digital Art-Graphic Design-Photography (DGP), Painting-Drawing-Printmaking (PDP), Ceramics-Metals-Sculpture-Textiles (CMST); all other full-time faculty vote in the Untenured and Visiting Faculty division (UVF).

Voting on all issues is by majority vote of those voting; half of those eligible to vote constitutes a quorum. On certain exceptional issues for which a spirit of unanimity is

2/25/2011

desirable, the Director may call for a two-thirds majority.

Committees

Committee membership, whether by election or appointment, will in all cases represent a reasonable cross-section of the faculty.

The Studio Art Program has four principal standing committees: the Executive, Curriculum, Promotion & Tenure, and Gallery Committees. All are advisory to the Director:

1. **The Executive Committee** includes elected representation from five divisions: Graphic Design, Digital Art, Photography (DGP), Painting, Drawing, Printmaking (PDP), Ceramics, Metals, Sculpture, Textiles (CMST), Fundamental Studio (FS), and untenured and visiting faculty (UVF). Tenured faculty and Senior Lecturers who serve on the Executive Committee will have voting rights; all other faculty on the Executive Committee will serve in an advisory capacity. Three of the five members of the Executive Committee must be tenured or the rank of Senior Lecturer.

Due to the workload, faculty may only serve on either the Executive Committee or the Tenure and Promotion Committee. Elections to the Executive Committee will be staggered to ensure continuity. The term of service is two years; re-election for additional terms is permitted. The Director can appoint a replacement for one semester only. All other appointments are to be determined by election only.

2. **The Curriculum Committee** consists of two elected faculty members and the Undergraduate Advisor, and Graduate Services Coordinator. Director of Graduate Studies and Director of Undergraduate Studies serves in advisory capacities. The Curriculum Committee is charged with the following business:

Specific curricular business: The Committee discusses and evaluates new course and course change proposals as they are submitted by the faculty and recommends approval or rejection to the Director.

Long-range planning and policy-making: The Committee reviews, examines and evaluates curricula, degree requirements, advising procedures, etc. with a view to identifying problems and suggesting changes and improvements. The Committee also monitors the long-term effectiveness and success of any changes introduced, and may recommend their revision or discontinuation. Curriculum Committee proposals are submitted to the faculty, which decides on them by vote.

3. **The Promotion and Tenure Committee** is comprised of four elected, tenured

2/25/2011

faculty members. Members are elected to serve two year terms, which are staggered with two newly elected and two continuing members serving each year. The Director announces when a tenure review is being conducted and is responsible for collecting input from faculty and students. Faculty on leave will be contacted for input and letters will be solicited from students who have taken classes with the candidate.

4. **The Gallery Committee** consists of the Gallery Director, Associate Gallery Director and two faculty members appointed by the Director of the School. It is responsible for the scheduling of BFA and MFA thesis exhibitions, the development of policies about Fine Arts Gallery use, and the maintenance of a varied schedule of shows and symposia reflecting the interests of the School, the University, and the local community. It also acts as exhibition liaison between the Gallery and the Indiana University Art Museum.

Additional Committees and Service Responsibilities Include:

DGS/MFA Exhibition Coordinator	2 year term	1 faculty
DUS	2 year term	1 faculty
Fellowship Committee	1 year term	3 faculty (2D, 3D, DGS)
Computer Planning Committee	2 year term	3 faculty
Health and Safety Committee	2 year term	2 faculty
FASA	2 year term	2 faculty
Visiting Artist	2 year term	Sr/Jr Faculty
Public Relations	2 year term	

Criteria for Promotion and Tenure Sculpture Area

The sculpture area of the School of Fine Arts subscribes to the general Promotion and Tenure statement on criteria for evaluation of creative activity. The potential for national visibility should be demonstrated by a wide range of professional activities including exhibitions, gallery affiliations, grants and invited workshops/lectures.

Exhibitions are considered the primary evidence of a sculptor's qualifications for promotion and tenure. A sculptor's work is a variety of media and scale which demands very different exhibition opportunities. Some sculptors create work which is appropriate for traditional exhibition spaces such as museums and commercial galleries. Chicago and New York remain significant areas of exposure for sculptors.

There is a growing number of sculptors who create art which is non-traditional. Temporary works, process-oriented sculptors or site-specific installations are examples of non-traditional directions. Appropriate venues for this type of work would be alternative spaces, not-for-profit spaces, sculpture parks, co-op spaces and non-commercial galleries (University Art galleries).

The logistics, expenses and time involved in transporting and installing large works of art makes exhibiting sculpture particularly demanding.

Active sculptors usually have a solo exhibition every two or three years, interspersed with several invitational group exhibits annually. As stated previously, the location of the exhibition is often determined by the conceptual direction of the work.

2/25/2011

2/25/2011

Criteria for Promotion and Tenure Photography Area

The photography area of the School of Fine Arts subscribes to the above Promotion and Tenure criteria. National visibility or the potential for national visibility should be demonstrated by a wide range of professional activities. Most significant are exhibitions in influential venues (art museums, university art galleries and commercial galleries in metropolitan areas). In addition, publications by major publishers in the field and photographs printed in leading journals are indicators of visibility as are prestigious grants (NEA, Guggenheim, etc). Professional activity is also shown by invitations to be artist-in-residence or visiting artist at leading photography centers. For promotion, it is usual to have work included in important permanent collections.,

Some photographers may choose a more conventional academic route by devoting their research efforts to critical theory of the medium or serious investigation of photographic technology. Colleagues choosing these paths will be judged primarily on publication of their research by the university standards for scholarly work.

Criteria for Promotion and Tenure Painting and Drawing Area

The School of Fine Arts considers gallery exhibitions in major art centers to be primary evidence of a candidate's qualification for Promotion and Tenure. New York and Chicago remain for painters the most significant areas of exposure. Philadelphia, Boston, Washington, Houston, Los Angeles, and San Francisco are also very active art centers.

Quantity of work and exhibiting schedules vary greatly for individuals, but consistency of production and regular exhibiting are signs of a mature artist. Painters usually have solo exhibits once every two or three years. Inclusion in three or more group shows in galleries and museums per year is an excellent record. Exhibiting in university museums is generally evidence of interaction with other art departments and is often accompanied with a slide presentation by the artist. Talks and exhibits of this type promote the School of Fine Arts and are valuable public relation activities.

Evaluation of the quality of a gallery is based on the number of years it has operated, the success of its stable of artists, and its general reputation. It should be noted, however, that the art frequency of contact with gallery owners, critics, and museum curators, makes artistic exposure and the ability to break into the gallery world very difficult. We strongly recommend, therefore, that the outside letters by other artists be closely examined since an artist's work is best measured by other artists.

Secondary evidence of a candidate's qualification for promotion and tenure usually comes from major grants (NEA, Guggenheim), visiting artist or artist-in-residencies, publications, etc.

Criteria for Promotion and Tenure Ceramics Area

The ceramics area of the School of Fine Arts subscribes to the general Promotion and Tenure statement on criteria for evaluation of creative activity. The potential for national visibility should be demonstrated by a wide range of professional activities including exhibitions, gallery affiliations, grants and invited workshop/lectures.

Exhibitions are considered the primary evidence of a ceramist's qualifications for promotion and tenure. Ceramics stems from a craft tradition, consequently the discipline's base of support and venues for exhibiting are regional. Given the regional nature of the discipline, there are limited opportunities for ceramists to exhibit in large metropolitan centers like New York, Los Angeles or Chicago.

Ceramists work in either of two directions---the vessel tradition or the ceramic sculpture tradition. Active ceramists usually have a solo exhibition annually or semi-annually. The number of solo exhibitions is influenced by the direction of the artist's work (vessel or sculpture). Generally, artists making ceramic sculpture take longer to produce a sufficient body of work for exhibition purposes. In addition to a solo exhibition each year or two, the ceramic artist should participate in several invitational shows per year.

The logistics and expenses involved in transporting and installing ceramics plus the fragile nature of fired clay makes exhibiting ceramic work particularly demanding and risky.

Criteria for Promotion and Tenure Graphic Design Area

A unique situation arises relative to establishing Promotion and Tenure criteria for graphic designers. The artwork produced by graphic designers is normally not intended for exhibition. However, graphic designers would, on occasion, be expected to exhibit their creative work at national professional meetings or have their work reproduced in professional journals. Design awards received as a result of exhibiting at national meetings or having work reproduced in journals is a significant indication of high quality creative activity.

The product of the graphic designers has been and continues to be visual communication; thus in practice there exists a dialogue between the designer and a specific client, including major private corporations or national not-for-profit and “public service” agencies should be considered an important activity for the graphic designer.

Graphic design is quite new as a field of advanced study lacking a large body of theoretical work. Some graphic designers in academia are concerned with this small but growing new area of non-studio performance. Research into Design History, Design Criticism and Semiotics are a few of the legitimate areas of investigation and the criteria for evaluation for these individuals would be similar to other academics.

Criteria for Promotion and Tenure Printmaking Area

The major reputation-building vehicle for printmakers in the early years of their faculty appointments is the competitive, regional, national, and international exhibitions in which they participate. It is through these competitions, judged by reputable curators of good museums, artists, critics, etc. that awards and purchase prizes can occur. Purchases of work for permanent public collections are important indications of an emerging national reputation, although very well-known and important collectors can be exceptions to this rule.

After frequent appearances in national competitions, it is possible that one will participate in invitational exhibitions from time to time. In these cases, the geographical location of the show and the reputations of other participants in it will help in judging the importance of the show.

Gallery connections are more easily established when based on a strong show record, and the quality of a gallery and its location are factors to be considered in making evaluations of their relative importance.

Grants beyond the University can be good indications of future promise, particularly those which are at least state-wide such as the Indiana Arts Commission individual artist's grant, and especially those national in scope such as the NEA., Ford Foundation, Fulbright Grant, etc.

As an artist becomes well-known, he/she is often invited to give talks, workshops, judge shows, etc. at other universities or museums. These types of activities can also be a measure of an emerging national reputation.

But the evolving nature of contemporary printmaking introduces other complicating factors that may have to be considered in tenure evaluations. It is quite possible that a member of the Printmaking faculty in the future might work in such a manner (excessively large formats, monotype or mixed-media, or a three dimensional context are some examples) that might preclude the feasibility of sending work to competitions. This member might have to employ art galleries, university galleries, and other alternative spaces as a major vehicle for achieving recognition. This is a less direct method of building a reputation, but it is certainly feasible. Grants, invitational exhibitions, public collections, etc. as described above are still applicable however.

Visibility is the key to success in this field, and the wider the variety of accomplishments, the wider the recognition.

2/25/2011

2/25/2011

Procedures and Criteria for Tenure and Promotion

2/25/2011

I. Promotion and Tenure Committee

The Promotion and Tenure Committee is comprised of four elected tenured faculty members: two from Two Dimensional Studio, and two from Three Dimensional Studio. Members are elected to staggered two year terms: one from 2-D and one from 3-D is elected each year. The Director acts as committee chair but is a non-voting member of the committee. The Director announces when tenure review is being conducted and invites input from faculty and students. Faculty on leave and students who have taken classes/hours with the candidate will be contacted.

II. Timetable for Tenure and Promotion to Associate Professor

Criteria for Promotion and Tenure Digital Art Area

The Digital Art Area of the School of Fine Arts subscribes to the general Promotion and Tenure statement on criteria for evaluation of creative activity. The potential for national visibility should be demonstrated by a wide range of professional activities including exhibitions, gallery affiliations, grants and invited workshops/lectures.

Exhibitions are considered the primary evidence of a digital artist's qualifications for promotion and tenure. A digital artist's work demands very different exhibition opportunities. Digital artists create work that is appropriate for traditional exhibition spaces such as museums and galleries in university commercial and not-for-profit organizations because of their progressive attitude toward artists who utilize new media. Major cities in the nation such as New York, Chicago, Los Angeles, and Houston are active arenas of exposure for digital artists; however, significant cultural centers showcasing digital-based artworks are evolving across the United States.

Active digital artists are encouraged to have a solo exhibition every two years, interspersed with several invitational and juried exhibitions annually. Presentations at national and international conferences, invited lectures, published articles, and critical reviews are examples of professional activity. The national level is traditionally the stated guideline for tenure. Given the ease of transmission of digital technology, it is expected that digital artists will exhibit work in venues outside the United States.

Digital artists also work in non-objective formats such as portable technology and the World Wide Web. Their works may be temporary, process-oriented, interactive, and/or site-specific. Codifying the quality and evolution of these unusual formats for viewing and distribution of digital art is the responsibility of the Studio Promotion and Tenure Committee in concert with faculty and experts in the digital art field.

For evaluation purposes, various forms of dissemination beyond galleries and museums

2/25/2011 3:59 PM

should be considered appropriate. These include exhibitions, viewings, and installations at conferences, festivals, and other non-traditional exhibition opportunities, and the publication of work in both traditional and electronic form. Furthermore, other contributions to the development of the field, such as work with software and hardware developers, or publication on the emerging aesthetics of computer-based media, should be given consideration,¹

The demands of rapidly changing technology make the field of digital art particularly demanding. New software and hardware are constantly evolving, requiring considerable time and appropriate resources to maintain a high level of expertise.

Unique to computer-based media, the level of constant change and expansion of capabilities of software and hardware mandate that faculty spend inordinate time and effort just to remain current...As a result of the rate of change in this arena, faculty must read a tremendous quantity of technical literature as well as keep up on aesthetic issues in the field.²

¹ CAA Guidelines for Faculty Teaching in Computer-Based Media in Fine Art and Design
<http://www.collegeart.org/caa/ethics/teaching.htm>;

² CAA Guidelines for Faculty Teaching in Computer-Based Media in Fine Art and Design
<http://www.collegeart.org/caa/ethics/teaching.htm>

Approved by SoFA-Studio Executive Committee April 18, 2005

Revised May 11, 2005

Faculty Annual Review

Analysis

(first name, last name)

Creative (3/6 of total evaluation)

5

4

3

2

1

outstanding

above average

average

below average

poor

International Exhibitions

Solo

(list exhibitions beginning with the most recent)

Group

(list exhibitions beginning with the most recent)

National Exhibitions

Solo

(list exhibitions beginning with the most recent)

Group

(list exhibitions beginning with the most recent)

Regional/Local Exhibitions

Solo

(list exhibitions beginning with the most recent)

Group

(list exhibitions beginning with the most recent)

2/25/2011 3:59 PM

Publications

Peer-review/non-peer

(list beginning with the most recent)

Collections

New acquisitions to public collections this year

International:

(list beginning with the most recent)

National:

(list beginning with the most recent)

Regional:

(list beginning with the most recent)

Awards and Grants

External:

(list beginning with the most recent)

Internal IU:

(list beginning with the most recent)

Residencies

(list beginning with the most recent)

Visiting Artist/Invited Lecture

Conferences

(list beginning with the most recent)

Schools/Galleries/Museums

International:

(list beginning with the most recent)

National:

(list beginning with the most recent)

Regional:

(list beginning with the most recent)

5

3

1

outstanding

4

2

above average

average

2/25/2011

below average

poor

Teaching Awards and Honors

(please list)

Number of orals committees?

(list number in area, outside of area, outside of department)

Developed or revised a course?

(major revision with syllabus provided)

External Teaching/Technical Workshop

International:

(list beginning with the most recent)

National:

(list beginning with the most recent)

Regional:

(list beginning with the most recent)

Former student accomplishments

(list for current year only)

Service (1/6 of total evaluation)

5

4

3

2

1

outstanding
average

above average

average

below

poor

Elected board member?

International

(please list name of organization)

National

2/25/2011 3:59 PM

(please list name of organization)

Regional

(please list name of organization)

Local

(please list name of organization)

Invited member of a grant panel, consultant (museum/corporate), juror?

(please list name of organization, institution, business)

Committee membership, administrative post, community service?

External

(please list and describe as needed)

University

(please list and describe as needed)

SOFA

(please list and describe as needed)

Department

(please list and describe as needed)

Local

(please list and describe as needed)