

**I. Promotion and Tenure Process**

The criteria and process for promotion and tenure are outlined in the *Statutes* of the University of Illinois, Communication No. 9 from the Office of the Provost, the *Bylaws* of the College of Fine and Applied Arts, the *Bylaws* of the School of Art and Design, and these Policies and Procedures of the School of Art and Design.

A. Determination of Candidates to be Recommended

The University uses a multi-stage process for promotion and tenure decisions. Each year, the School of Art and Design initiates this process of determining which faculty members in the unit should be recommended for promotion and tenure. Faculty members wishing to be considered for promotion and/or tenure, or program chairs who wish to recommend a faculty member or members from their programs, must submit the names and up-to-date professional resumes of prospective candidates to the Director of the School by March 1. In consultation with the Executive Committee and each candidate's program chair, the Director shall determine which candidates will be evaluated by the School's Promotion and Tenure Committee and initiate the solicitation of letters of reference and the preparation of documentation by the program chairs. Executive Committee members with a lower rank than that of proposed candidates may not participate in the discussion.

B. Promotion and Tenure Committee

The School of Art and Design's Promotion and Tenure Committee consists of seven elected members (see the School of Art and Design *Bylaws*, VI.B). The Committee meets in the fall of each academic year in order to evaluate the specific work of the candidates as well as the overall quality of the candidates' records. At the conclusion of their deliberations, the members of the Committee vote by secret ballot on the appropriateness of promotion and/or tenure for each candidate. The Committee's views are transmitted to the Director of the School by the Chairperson of the Committee. The Committee's recommendations are advisory to the Director, who makes the final judgment as to which candidates should be recommended for promotion and tenure to the Dean of the College.

C. Annual Reviews

Entry level, tenure-track assistant professors are normally assigned a tenure code of "1" upon initial employment, which is incremented each successive year. The Director of the School together with the appropriate program chair will meet with each tenure-track assistant professor annually to assess his or her progress. The Director will prepare a summary of this meeting that will be communicated in writing to the candidate.

D. Third-Year Reviews

Campus policy further requires that, when a faculty member reaches tenure code "3," a more thorough review of the faculty member's progress will be undertaken. This third-year review is described in Communication No. 13 from the Office of the Provost. The School will conduct this third-year review of the faculty member's progress in each aspect of the individual's performance that will be gauged in the final tenure review, citing both strengths and weaknesses. The results will be put in writing, shared with the faculty member, and made a part of the faculty member's personnel file. The third-year review differs from

the annual review in that it will also be transmitted to the Dean of the College and reviewed by the College Promotion and Tenure Committee.

E. Sixth-Year Assistant Professors

In accord with Communication #9 from the Office of the Provost, assistant professors in the sixth year of their probationary periods must be evaluated for promotion and tenure. Tenure-track assistant professors may be evaluated for promotion and tenure prior to their sixth year if, in the judgment of the School, circumstances warrant such a decision. Faculty members who are not recommended for promotion and tenure in the sixth year are given a notice of nonreappointment and offered a terminal contract in accordance with Communication No. 10 from the Office of the Provost.

F. Promotion of Associate Professors

Any associate professor may request that the School consider the case for promotion to professor, including the solicitation of external peer reviews of scholarly and creative activities, following the procedures outlined above. Such requests shall be granted upon request, in all cases, provided that six years have elapsed since the initiation of any previous review. This six-year interval applies only to such cases where the School is obliged to consider promotion if requested to do so by an associate professor. The School may consider and endorse the candidacy of an associate professor at any appropriate time, and a faculty member with indefinite tenure may request consideration for promotion at any time.

G. Appeals

In the event of a negative decision for faculty members in the sixth year of their probationary period. Communication No. 10, *Notice of Non-Reappointment for Non-Tenured Faculty Members*, should be consulted. Faculty members at any level who are not recommended for promotion may appeal to the School of Art and Design's Grievance Committee. If such an appeal is made, the Director should also consult with the Promotion and Tenure Committee before transmitting his or her final recommendation to the Dean. The University's *Statutes* also provide that faculty members may present grievances to the Campus Faculty Advisory Committee.

**II. Criteria for Faculty Advancement and Evaluation**

(including promotion, merit salary increases)

(*Office of the Vice Chancellor for Academic Affairs, Communication #9*)

**A. Art Education**

The following is a listing of professional activities in each area of faculty development: research, instruction, and service. While strong overall performance is expected for advancement to tenured ranks, faculty are encouraged to work in close consultation with their supervisors to develop a pattern of excellence in research and teaching activities commensurate with the particular strengths and interests of the faculty.

Junior faculty are required to meet once each semester with their immediate supervisor and the Director of the School to review their progress, examine criteria for judging acceptable performance, and establish priorities for future development in the research, instruction, and service categories.

For promotion to full professor, stature as measured by peer evaluation, significant publication in the field of art education and/or its related fields of inquiry, and overall recognition and presence in the field of art education are important considerations, along with evidence of continued excellence in teaching and professional service to both the University and to the profession.

## 1. Research Activities and Creative Activities

The publication of articles in research-oriented journals is recognized nationwide as the fundamental professional activity in the field of art education. For this reason, the record of such publications will be considered essential for tenure and promotion. The nature of professional activity in art education does not change appreciably over the course of a career. It is assumed, however, that authorship of book-length work and editorial activities would be more likely at the rank of associate or full professor. The following listing of research related professional activities might be used to guide the evaluation of individual faculty. Activity in all levels given below should not be assumed and exceptional strength in scholarly publishing with a focus in one or two particular areas of research given below should be given recognition as evidence of excellence in research.

Published articles in research-oriented journals.  
Authored scholarly books.  
Authored chapters in scholarly books.  
Published textbooks.  
Published articles in practice-oriented journals.  
Edited professional journals.  
Lectures presented at national conventions, major universities, or regional and national symposia.  
Offices held in national professional organizations, including editorial positions.  
Consulting within and on behalf of regional and national professional organizations.  
Research-related awards, honors, and grants received.  
Research-related regional and national symposia, conferences, or exhibitions organized.  
Edited textbooks or anthologies.  
Published book reviews.  
Work in progress.

Excellence in Research/Creative Activity may also be recognized through creative activity in one or more studio media. Faculty members fulfill this criterion by achieving excellence and recognition for their creative work, for delivering lectures and/or workshops and by having their creative works or written works associated with their creative work published in professional publications. The following activities are in general priority order, with the most important areas listed first. Exceptional strengths in any of these areas will also be recognized. Art Education faculty whose research occurs primarily in creative studio activity are still expected to make a significant contribution to inquiry and research in the profession of art education, and we would expect to see achievement in some of the categories listed above as well as in the categories listed below. Evaluation of faculty should take into consideration what would constitute a reasonable balance of professional activity in research in art education coupled with professional activity in creative studio work.

One Person Shows: These shows will not necessarily be in one type of facility. They could be in regional or national museums, along with university, community or commercial galleries. Depending upon the nature of the faculty member's work, alternative spaces might also be appropriate.

Invitational Group Exhibitions in important regional or national settings.

Books, catalogs, chapters, or articles devoted to the candidate's creative work.

Critical Reviews in Professional Media (important newspapers, magazines, professional journals, television).

Collections and Commissions (public and major private).

Awards and Grants for Creative Studio work.

National and international appearances: lectures, workshops, visiting artist, juror.

Images Reproduced in Texts (including book covers) and Print Media.

Juried Group Exhibitions: Juried exhibitions are not as prestigious as invitational ones. . They are primarily used in the beginning of one's career to build some recognition. . After these initial years, we would expect more and more invitational shows and fewer juried shows.

Letters of support from peers at equivalent institutions with indication of regional, national, or international reputations.

## 2. Instructional Activities

As a teacher education program serving both the citizens of the State of Illinois and a national/international pool of talented future art educators, we maintain the view that excellence in teaching is fundamental to our professional identity at this university. Excellence in teaching means that the faculty is not only competent, current, generous, and resourceful in the classroom, they are exceptional in meeting the needs of our undergraduate and graduate students, and preparing them for careers of distinction as art educators. Excellence in teaching may be evidence by an evaluation of the following criteria:

Instructor course evaluation summaries (ICES) for each course taught.

Annual self-review of teaching activities.

Peer and supervisor evaluations of teaching in required undergraduate and graduate courses in the art education program.

Evaluation of course content; courses introduced into the curriculum; curriculum development; program development; and evaluation activities.

Evaluation of faculty contribution in independent study courses and advising processes for doctoral students.

Evaluation of supervision of graduate research papers and dissertations.

Teaching awards, grants, and other forms of recognition.

Course loads, number of students served, undergraduate and graduate advising loads.

Student-oriented lectures/workshops delivered within and on behalf of program and other Art and Design programs.

Student-oriented exhibitions and critiques.

Achievements of former students, whether in gaining admission to graduate school, gaining employment on the basis of the specialized education received, or contributing in a scholarly fashion to the field.

## 3. Service Activities

Service in the profession of art education is fundamental to our calling as educators and public servants. . Excellence in service to the profession, to the State of Illinois, to the University of Illinois, and to the

School of Art and Design often comes at the expense of time available for research. In recognition of the need and value of professional service, we maintain that excellence in service should be seen as essential to the evaluation of art education faculty, and rewarding through adequate recognition of such service. This criterion is fulfilled by participating in meetings, serving on committees, acting in administrative capacities, participating in extracurricular activities, helping the School of Art and Design develop and enhance its programs, and in general, working for the benefit of the School, College, University, professional societies of the community, state, and nation. Administrative work performed is particularly critical to our program and to the school, but time consuming, and should be given fullest recognition in the evaluation of faculty service. Other criteria to be considered include the following:

Service-related grants and awards.

Serve as an elected officer in professional organizations.

Organize symposia and professional meetings.

Serve as a consultant for national and state professional organizations.

Provide professional services to state, regional, and local organizations, agencies, and educational institutions.

Field trips organized.

Serve as a juror or panelist associated with an art exhibition or conference.

Community outreach activities.

Lectures given or workshops in classes at the request of other UIUC faculty.

## **B. Art History**

Following are the criteria in art history for a tenure appointment, promotion, or merit increase in salary.

The indicated means by which accomplishment in each of the three basic categories of professional activity is measured should not be taken as a rigid checklist, with high scores required in every instance. We expect that these means will be considered with a sense of fairness and appropriateness.

Tenure and promotion depend most strongly on publication and teaching. By tradition in this university and others, scholars being considered for either tenure or promotion are normally expected to submit a published book, or a book in press, which in the opinion of readers or reviewers in the field makes a contribution to scholarship. In exceptional circumstances a series of articles that have had a significant effect on the field of inquiry may be considered instead. For promotion to full professor, stature as measured by peer evaluation and by citations in the literature is an important consideration.

1. Professional contribution and stature as measured by a consideration of:
  - (a) Publications.
  - (b) Work in progress.
  - (c) Citation in the literature.
  - (d) Lectures presented at national conventions, major universities, or national symposia.
  - (e) Offices held in national professional organizations, including editorial positions.
  - (f) Letters evaluating contributions received from peers in the field or specialization.
  - (g) Awards, honors, and grants received.
  - (h) Exhibitions organized.
  
2. Competence as a teacher measured by:
  - (a) Student evaluations.
  - (b) Peer evaluations.
  - (c) Supervision of graduate research papers and dissertations.

- (d) Achievements of former students, whether in gaining admission to graduate school, gaining employment on the basis of the specialized education received, or contributing in a scholarly fashion to the field.
  - (e) Word of mouth (over the long run often—but not always--quite accurate).
  - (f) An evaluation of course content and courses perhaps introduced into the curriculum.
3. Service to the department or university as measured by:
- (a) Committee participation.
  - (b) Administrative work performed (and quality).
  - (c) General interest and concern for the affairs of the department and university.
  - (d) Consideration of the individual's ability to work in a reasonably harmonious fashion with others; certain minimum standards of cooperation and responsibility should be actively sought for and maintained.

### C. Crafts

The following guidelines are not to be taken so literally that they become restrictive, i.e., listed criteria may be waived for someone of exceptional strength in a crucial area, nor should the advancement review committee stray from them without good reason.

1. Professional Activities: These guidelines are established to objectively evaluate the many career opportunities of our faculty. Individual circumstances will be given consideration with any review. Faculty members fulfill this criterion by achieving excellence and recognition in all aspects of their creative efforts. Exceptional strength in any of these areas will be recognized.

#### Level I

- (a) One-Person Exhibitions: The crafts option acknowledges the following considerations with respect to one-person exhibitions. (There are limited opportunities to exhibit in galleries. There are few galleries devoted to exhibiting craft oriented work. The typical scale of this makes opportunity for one-person exhibits infrequent.)
  - museum
  - gallery (type) university
  - expo
  - other
- (b) Invitational Group Exhibitions: Information should be provided about exhibition specifics, i.e., type of gallery, size, number of works, dates of completion, invitation from whom.
  - national
  - regional
  - international
  - other
- (c) Juried Group Exhibitions: With seniority we would expect more invitational and fewer juried exhibitions. Specific information about these shows must be included: number of works entered, number accepted, number of artists entered, number accepted, total number of entries, total accepted, dates of work, qualifications of jurors.
  - regional
  - national
  - international
  - other

- (d) Articles and Critical Reviews in Professional Media:
  - magazines
  - professional journals
  - newspapers
  - television
  - other
  
- (e) Awards (specify--professional, institutional, monetary):
  - national
  - regional
  - international
  - other
  
- (f) Grants (specify--grant type and procedure):
  - national
  - regional
  - institutional international
  
- (g) Letters of support from peers at equivalent institutions with indication of regional, national, or international reputations.
  
- (h) Lectures, Workshops, Visiting Artist, Juror:
  - regional
  - national international
  - other
  
- (i) Books and Catalogs Devoted Entirely to the Candidate's Art:
  - traditional publishers
  - museum
  - university
  - self-publisher
  - other

## Level II

- (a) Collections:
  - institutions
  - corporate public space
  - private
  - other
  
- (b) Commissions:
  - institutions
  - corporate public space
  - private
  - other
  
- (c) Articles Written by Candidate Appearing in Publications:
  - invited
  - juried
  - other

(d) Statements About and Works Reproduced in Publications:

- catalogs
- books
- text
- survey
- other

(e) Professional Consultation:

- industry
- museum (institutions)
- other

(f) Research Explanation:

- completed
- underway

(g) Other Professional Efforts:

The candidate may present other pertinent information to totally represent their career efforts.

2. Instruction: Faculty members fulfilling this criterion by excellence in teaching.

(a) Evaluation of Teaching

- student work
- visibility of the program within the University
- critiques
- class visits
- student recognition
- review of all related course material
- evaluations by students
- other

(b) ICES (required)

(c) Curriculum Development

(d) New Course Development

(e) Class Load

- undergraduate
- graduate
- independent study
- other

(f) Student Advising

(g) Student Recruitment

Lectures/workshops

- off campus



- on campus
- professional organization involvement
- other

3. Service Activities

This criterion is fulfilled by participating in meetings, serving on committees, acting in administrative capacities, participating in extracurricular activities, helping the School of Art and Design develop and enhance its programs, and in general, working for the benefit of the School, College, University, professional societies of the community, state, and nation.

(a) Participation on committees

- (i) School
  - appointed
  - ad hoc
  - elected
  - college
  - university
  - other
- (ii) Extracurricular instructional services
  - school
  - community
  - other

(iii) Participation in professional organizations

(iv) Participation in related community service

4. Yearly Review

The yearly review is typically performed by the unit head. If the professor being reviewed feels it would be beneficial they may appoint an informal mentor committee to assist the unit head with his or her review of the yearly activities, teaching, and service.

The recommendations from this review are advisory to the Director of the School whose responsibility it is to make the final decision.

5. Promotion and Tenure — Review

The Director will appoint a senior faculty member to assist in the review and preparation of the promotion documents. Other views may be solicited if the candidate feels it would be beneficial.

**D. Foundations**

Candidates being considered for promotion and tenure in the Foundations Program will be judged by the established criteria for all faculty within the School Art + Design, including those set forth in Communication #9. That is, for the research component of a promotion and tenure case, candidates from Foundations will be expected to assemble a body of creative work appropriate to their particular studio field, and the creative work must meet the standards for accomplishment, magnitude, and peer recognition

appropriate for that field. Criteria for the Teaching and Service components will be the same as for all faculty within the School of Art + Design.

From the beginning, throughout the probationary period, and onward, candidates from the Foundations Program should consult closely with senior members of the faculty in Art + Design to become fully aware of the criteria by which their promotion and tenure cases will be judged.

## **E. Graphic Design**

Graphic design is a broad and dynamic field. There are many subfields that cross boundaries of methodologies, audience, intent, and media. The field continues to expand with growth in its connection to and use of technology and, furthermore, the exploration of applied and theoretical/fundamental research in general. Additionally, the primarily professional teaching focus of the Graphic Design Program means that faculty members, who are working at the forefront of design, are encouraged to incorporate their ongoing research into the classroom in a way that prepares students for the shifting realities of contemporary practice. Thus, faculty research that, in part, reflects rigorous investigations of the intersections between practice and pedagogy is to be valued. With this in mind, it should be understood that the definition of what constitutes a graphic designer is permeable.

The Graphic Design Program has designated several areas of performance to be considered. They are shown here with no priority ordering, and any design researcher's portfolio is bound to omit or minimize certain areas in favor of others. Significance of individual achievements will, to a large extent, be based upon the scope of the project and upon the geographic range of the project's influence. The Graphic Design Program complies with the guidelines for the evaluation of research, scholarship, and creative activity, teaching, and public service as set forth in Communication #9, Promotion and Tenure.

### *Publications Authored*

Articles, or other works, authored in peer-reviewed publications—periodicals, journals, conference proceedings, or books (either online or in print)—on subjects related to graphic design. Significance of the publication is to be determined by its originality, importance of the periodical, publisher, and whether it is co-authored.

### *Public Lectures, Presentations, Demonstrations, and Workshops*

Lectures, presentations, demonstrations, and workshops given as addresses at universities, peer-reviewed conferences, and other public venues. Significance of the address is to be determined by the importance of the host institution, conference, and/or organization, its location, and whether it is invited or refereed.

### *Exhibitions*

Participation in peer-reviewed exhibitions of completed design projects. Significance of the exhibition is to be judged based upon the nature of the exhibition, its location, and whether it is a solo or group show.

### *Completed Design Commissions and Client-based Consulting*

The completion of a commissioned graphic design project for a client. Such a project is subject to examination by the graphic design faculty as related to its significance, scope, complexity, and connection to individual faculty research.

### *Awards*

Awards (including monetary) received for completed work entered into design (or design-related) competitions or for peer-reviewed grant proposals. Significance of the award is to be based on the national/international importance of the organization bestowing the award.

#### *Citation and Reproduction of Visual Work in Publications*

The publication of visual examples of graphic design in peer-reviewed periodicals, journals, or books with clear reference to the designer as author of the visual work. Significance of the citation/reproduction is to be based upon the national/international importance of the publication.

In addition, it implements the following specific procedures:

- (a) Mandatory use of ICES forms for all classes taught.
- (b) Systematic and critical individual and group review of student work displayed in formal and informal contexts.
- (c) Semester by semester visitation of classes in session by the program chair followed by discussions and consultations.
- (d) Encouragement of other visitations and consultations by the graphic design staff at large.
- (e) Discussion of teaching strategies in faculty meetings.

## **F. Industrial Design**

Design is an applied activity and the design infrastructure supports, publishes, and rewards application rather than research. Coupled with the fact that design projects are frequently long-term collaborative efforts there is a problem establishing merit in a School where the norm is individual, creative works produced in a comparatively short time.

### 1. Professional Activity

The existing outline should serve all faculty with the addition or clarification for designers as follows:

*Design Consulting.* Design work done for external clients. The stature of the client and/or the recognition or importance of the work is critical to establishing merit.

*Independent Design Work.* Work done without a client. Here some outside evaluation must be made. For example, acceptance into a publication or design show/review, or acceptance of the design for production by a manufacturing firm.

*Design Research.* The generation of new information or ways of using information for designers. Here the method of dissemination (e.g., publication) is important to show merit.

### 2. Teaching

- (a) Evidence of a well-organized course in which the expectations are clearly expressed to the students.
  - (i) Document expressing the basic rules of the course, grading policy, absence policy, late work, critiques, etc.

- (ii) Semester schedule, perhaps, with project descriptions
  - (iii) Any other materials such as handouts, professor publishing, reading lists, required and recommended texts
- (b) Student evaluation of instruction by using a campus-generated evaluation form.
  - (c) End of semester review of student work by area faculty. Such things as the completeness of projects, all or most students finishing work, and the difficulty or challenge that the project presented to the student, can be noted.
  - (d) Exhibition of student work. Teaching effectiveness can be judged by how many students have work exhibited in the hall, Industrial Design show, and at other opportunities. As such, work, course, student, and instructor should be identified at each display.
  - (e) Coordination of course work with outside sources. This may take several forms; each shows that the faculty member is extending the traditional classroom teaching boundaries.
    - (i) Collaborative projects with industry
    - (ii) Field trips to design offices, manufacturing firms, etc.
    - (iii) Outside advisors brought to class and made available to students
    - (iv) Special materials or technology provided to students
  - (f) External evidence of the merit of student work. Any critical acceptance by outside authorities proves exceptional instruction. These may be:
    - (i) Student work published in a design magazine
    - (ii) Student work accepted in a competitive show or selected for display at another university
    - (iii) Student work winning an award

### 3. Service

Same as promotion document, in addition, we would like to see some consistency over the years and some increase of importance such as in offices held or appointment to committees. This would reflect the value of the source and the appropriate use of valued experience and performance.

## **G. Photography**

The following guidelines are not to be taken so literally that they become restrictive, i.e., listed criteria may be waived for someone of exceptional strength in an unusual area. On the other hand, the School should not stray from them without good reason.

### 1. Professional Activities

Faculty members fulfill this criterion by achieving excellence and recognition for their creative work, for delivering lectures and/or workshops and by having their visual or written works published in professional publications.

The following activities are in general priority order, with the most important areas listed first. Exceptional strengths in any of these areas will be recognized.

#### One-Person Shows

These shows will not necessarily be in one type of facility. They could be in museums, university, community or commercial galleries. Depending upon the nature of the faculty member's work, alternative spaces might also be appropriate. (Because commercial galleries are motivated primarily to sell work, not showing frequently in a commercial gallery shouldn't be held against a candidate.)

Critical Reviews in Professional Media (newspapers, magazines, professional journals, television)

Invitational Group Exhibitions (including performances)

Entire Books and Catalogs donated to the Candidate's images

These might be published by traditional publishers, museums, universities, or self-published. (It should be noted that self-publishing is a respected and recognized form of creative expression in the field of photography. Often grants are used to fund such endeavors. Works of this sort, especially when subjected to published reviews, are seen as valuable professional activity.)

Collections and Commissions (public and major private)

Awards

Grants

National or International appearances: lectures, workshops, visiting artist, juror

Images Reproduced in Texts (including book covers) and Print Media

Juried Group Exhibitions

Juried exhibitions are not as prestigious as invitational ones. They are primarily used in the beginning of one's career to build some recognition. After these initial years, we would expect more and more invitational shows and fewer juried shows.

Articles Written by Candidate Appearing in Professional Publications (invited or juried).

Letters of Support from Peers at Equivalent Institutions with Indication of Regional, National, or International Reputation

## 2. Instructional Responsibilities

Faculty members fulfill this criterion by excellence in teaching and counseling.

Peer Evaluation of Teaching and Student Work

All photography faculty have the opportunity to participate in midterm and final critiques of graduate student work (ARTPH 486) and the final critique of ARTPH 316, Advanced Photography. Faculty are encouraged to display their student work in a variety of situations (annual exhibition, hall spaces, community spaces, etc.). In addition, it is suggested that faculty members exchange lectures and

demonstrations in areas of their special interests. Peers can make evaluations based on regular observation of the critical skills and the student work of the candidate.

#### ICES (student evaluations)

These are required of every class taught by the candidate.

#### Curriculum Development and Course Materials

Continual improvement of teaching methods for current courses is encouraged. Course Materials (reading lists, syllabi, handout sheets, etc.) should be saved, as they will be examined and evaluated during the promotion process. The Photography Program currently keeps on file the reading packets for ARTPH 350, Photography Seminar, for future reference. Instructors producing reading packets for other courses are encouraged to create and file an extra copy with the program.

#### New Course Development

#### Class Loads

#### Student Advising and Independent Study

#### Student Recruiting (Graduate and Undergraduate)

Recruitment is frequently a result of faculty lecture appearances off campus. Some undergraduate recruitment can be accomplished by outstanding teaching in the basic level courses on campus or contact with the freshman class and the foundation program.

### 3. Service Activities

This criterion is fulfilled by participating in meetings, serving on committees, acting in administrative capacities, participating in extracurricular activities, helping the School of Art and Design develop and enhance its programs, and, in general, working for the benefit of the School, College, University, professional societies, the community, state, and nation.

#### Participation on committees

#### Extracurricular instructional services

Of particular importance in our program is the Photography COOP Advisor

#### Participation in professional organizations

#### Participation in related community services

## H. Studio Art

### 1. Research, creative work, and associated activities

Excellence in research, creative work and associated activities will be achieved by making contributions of an appropriate magnitude or gaining recognition for these achievements on a national or international level.

Such excellence and recognition in research, creative practice and related activities will be determined by participation in one or more of the following activities:

#### Exhibitions

#### Performances

Screenings  
Awards  
Grants  
Fellowships  
Special honors or recognition  
Subject of reviews, books, articles, or chapters  
Reproduction of creative works in publications or public venues  
Publication of creative works  
Scholarly work  
Lectures  
Workshops  
Conferences  
Panel discussions  
Visiting Artist presentations  
Residencies  
Curatorial activities  
Collections  
Commissions  
Other contributions of appropriate magnitude

In general the importance of any activity can be determined by factors including geographical location, institutional context or sponsorship, recognition or reference to the candidate's work in critical forums, archives, institutional contexts and publications, including in print and on line, when the prestige, visibility or significance of the institution or venue, or size of the audience is adequate to indicate a significant contribution and presence in the candidate's field, representing appropriate magnitude and quality. Typically, all activities should be invited and largely sponsored, initiated, curated, evaluated, cited, or published by an outside party and not by the candidate, as this is analogous to peer review in scholarly fields, although self-publication is acceptable when the work is impactful and its reception represents an achievement of appropriate magnitude.

## 2. Instructional Activities

Excellence in Studio Art pedagogy is achieved through a commitment to serving the needs and interests of each student artist in a dynamic field.

Faculty members' teaching and instructional activities will be evaluated according to one or more of the following:

ICES

Inclusion on the List of Teachers Ranked as Excellent

Inclusion on the List of Teachers Ranked as Outstanding

School, College or Campus Excellence in Teaching awards

Teaching awards from outside entities representing rigorous, impartial peer review

Peer Evaluation of Teaching and Student Work

Curriculum development

Course development

Laboratory or facility development, management or maintenance  
Workshops  
Student guidance and mentoring, including internship supervision, professional practice and Independent Studies (except where conflicts of interest exist)  
Thesis supervision, participation in graduate thesis or dissertation committees  
Attendance

### 3. Service Activities

Excellence in Service is achieved through exceptional contribution to the School, College or University mission.

Faculty members' service will be evaluated according to one or more of the following:

Active participation in committees  
Service in administrative capacities  
Laboratory or facility development, management or maintenance  
Workshops  
Student guidance and mentoring, including "pastoral" care  
Development or sponsorship of extracurricular activities  
Recruitment  
Service to professional societies, community groups or other constituencies outside of the School  
Any work that serves as an enhancement to the School's programs or mission  
Any work that serves the common good in furtherance of the University's mission in accordance with Provost Communication #9.

## II. Policy on the Evaluation and Promotion of Specialized Faculty

The criteria and process for promotion of Specialized Faculty are consistent with those outlined in the Statutes of the University of Illinois, the Bylaws of the College of Fine and Applied Arts, and the Bylaws of the School of Art and Design. Decisions to promote Specialized Faculty should be consistent with the missions of the University, College, and School, and should be undertaken only when the best interests of the University of Illinois are served by doing so.

Annual and promotion review of Specialized Faculty should give particular consideration to the performance of the individual in the main area of the candidate's job duties as set forth in the appointment paperwork and job description.

### I. Available Titles

Provost's Communication No. 25 (Employment Guidelines for Specialized Faculty Holding Non- Tenure System Positions) defines the qualifications and responsibilities of the position titles available in the Specialized Faculty employment category. Consistent with its mission and needs, appointments in the School of Art + Design may make use of all such titles.

Additionally, consistent with the School's mission and needs, Academic Professional employees may be appointed with modified zero-percent Specialized Faculty titles.

Promotion guidelines, policies and procedures shall be consistent with Provost's Communication #25.



Available Specialized Faculty titles include:

A. Teaching Focus

- Instructor (does not hold terminal degree in field)
  - Senior Instructor (does not hold terminal degree in field)
  - Lecturer (holds terminal degree in field)
  - Senior Lecturer (holds terminal degree in field)
  - Teaching Assistant Professor (holds terminal degree in field)
  - Teaching Associate Professor (holds terminal degree in field)
  - Teaching Professor (holds terminal degree in field)
- (Adjunct modifier for less than a .50 FTE appointment. Visiting modifier not applicable to these titles.)

B. Research Focus

- Research Assistant Professor
  - Research Associate Professor
  - Research Professor
- (Adjunct modifier for less than a .50 FTE appointment. Visiting modifier not applicable to these titles.)  
Infrequently used research-focused titles include research associate; post-doctoral research associate; post-doctoral research fellow.

C. Clinical Focus

- Clinical Assistant Professor
  - Clinical Associate Professor
  - Clinical Professor
- (Adjunct modifier for less than a .50 FTE appointment. Visiting modifier not applicable to these titles.)

D. Balanced Teaching, Research, and Service Focus – Limited Duration

- Visiting Assistant Professor
- Visiting Associate Professor
- Visiting Professor

II. Annual Evaluations

Guided by Provost's Communication No. 21 (Annual Faculty Review) the School of Art + Design shall review annually the contributions to the mission of the University of each of its Specialized Faculty members. Academic Professionals who hold a Specialized Faculty title must also be reviewed annually, per Provost's Communication No. 22 (Annual Review of Academic Professional Employees).

III. Promotions

A. Instructors and Lecturers

The School's policy on promoting an Instructor to a Senior Instructor position, and promoting a Lecturer to a Senior Lecturer, follows guidelines in Provost's Communication No. 25: "When lecturers and instructors have made significant contributions to the department's teaching mission, including contributions to the curriculum, appointment or promotion to a senior title is appropriate. Appointment to a senior instructor or senior lecturer title must be supported by a candidate-prepared dossier that demonstrates that the individual's experience and qualifications meet the departmental criteria. College-level approval must be obtained for promotion or

appointment to senior instructor or senior lecturer. Promotion to a senior-level appointment should ordinarily be accompanied by a uniform promotional increase in base salary, as set and funded by the department. Similarly, as a general matter, departments should consider offering a multi-year contract with senior-level appointments.” (p. 4).

Annual review of teaching performance should include at least two classroom observations per review period, along with review of instructional materials, student achievement, and other pertinent evidence. Visits should be made by at least two faculty members, ideally on more than one occasion for each of several courses.

Promotions from Instructor to Senior Instructor and Lecturer to Senior Lecturer do not require external letters or a vote of the School’s Promotion and Tenure Committee. They are referred to the Director and Executive Committee for action.

## B. Teaching, Research, and Clinical Specialized Faculty

### 1. Process

The School’s policy on the promotion of Specialized Faculty in teaching, research, and clinical appointments follows guidelines in Provost’s Communication No. 26 (Promotion to Teaching, Research or Clinical Associate or Full Professor Titles), as well as the School’s Guide to Policies and Procedures process and criteria for promotion. According to the Communication, “Typically, it will require a number of years, roughly five or six years, for individuals to build a record that establishes that the criteria for promotion have been met. It is expected that, in the normal course, the time interval from the initial time of appointment to the first promotion and from the first promotion to the next would entail an equal amount of time and effort” (p. 4).

Annual and promotion review of Specialized Faculty should give particular consideration to the performance of the individual in the main area of the candidate’s job duties as set forth in the appointment paperwork and job description.

#### Teaching Specialized Faculty

Annual review of teaching performance should include at least two classroom observations per review period, along with review of instructional materials, student achievement, and other pertinent evidence. Visits should be made by at least two faculty members, ideally on more than one occasion for each of several courses.

The School’s Promotion and Tenure Committee shall review cases for promotion from the assistant to the associate professor rank in all Specialized Faculty categories.

Promotion candidates are entitled to appeal and grievance procedures specified in Provost’s Communication No. 26.

### 2. Criteria

Evaluation criteria stated in the School’s Policies, Procedures, and Criteria for Promotion and Tenure document shall be applied in a manner consistent with the promotion candidate’s category of Specialized Faculty appointment. Additionally, criteria stated in Provost’s Communication No. 26 shall be applied.

#### a. Teaching Associate Professors and Teaching Professors

Provost’s Communication #26 describes that the title of Teaching Professor reflects the need to evaluate those with a Teaching appointment primarily according to their contributions to this aspect of the University’s core missions.

Teaching professors (assistant, associate, and full) are required to hold a PhD or equivalent highest degree and expertise in the relevant discipline.

Promotion to teaching associate professor and teaching professor is based on the impact and maturity of the individual's record of teaching, classroom innovation, student interactions, and scholarly accomplishments in pedagogy. Given the nature of the disciplines represented in the School of Art and Design, such accomplishments may take the form of classroom innovation based on research and/or creative activities as defined in evaluation criteria for tenure-line faculty.

Specialized faculty with the title of Teaching Professor whose appointments include a percentage research component may have that component evaluated for visibility, prestige, or quality of their research or creative activities as assessed by internal and external evaluators. The criteria for excellence may be their applicability to and effect on the quality of the candidate's teaching.

At a minimum, a candidate for a teaching associate professor position should be able to demonstrate instructional contributions to the School, college, campus, and/or broader discipline, or, if this is to be the person's first appointment on campus, have a proven record of making these or similar contributions.

Promotion to the rank of full teaching professor should be based on a fulfilled promise of quality teaching and pedagogy, including making advancements in teaching and learning in the discipline that led to innovative strategies and marked course improvement. (Provost's Communication No. 26, p. 4).

b. Research Associate Professors and Research Professors

Promotion to research associate professor and research professor is based primarily on the impact and maturity of the individual's scholarship, research or creative activities, as specified in the candidate's appointment. Promotion to the rank of research professor should be based on a fulfilled promise of quality research, including making discoveries that lead to grant funding and publications in leading peer-reviewed journals or publications. (Provost's Communication No. 26, p. 5)

c. Clinical Associate Professors and Clinical Professors

In general, promotion to associate clinical professor and clinical professor is based on the level of education, degree obtained, years of experience in the relevant field, areas of expertise, and specialized knowledge necessary to fill curricular needs. Promotion to the rank of clinical professor should be based upon promise fulfilled. The case for such a promotion should include evidence of appropriate accomplishments in the relevant field and with respect to teaching in the department, college and campus, as identified in the departmental promotional policy. (Provost's Communication No. 26, pp. 5-6).

C. Timeline

The timeline for promotion of Specialized Faculty will be consistent with that set forth by the College of Fine and Applied Arts.

### III. Grievance Procedures for Faculty Members of the School of Art and Design

Faculty grievances may fall within the following categories (1) complaints of harassment or discrimination, or (2) complaints of infringement of academic freedom; allegations of violations of the role of faculty in governance as specified in the *University Statutes*, unit bylaws, and the recommendations and statements of principles of the American Association of University Professors; or denial of due process. University of Illinois Statutes are clear in stating that reprisals or retaliation of any kind against faculty members who have legitimate grievances will absolutely not be tolerated.

The University encourages all parties to resolve their concerns on an informal basis if possible. Confidential consultations and resources for problem-solving on campus are offered by various University offices, such as the Office of Equal Opportunity and Access, Academic Human Resources, Personnel Services Conflict Resolution Office, the College of FAA Grievance Committee, the Faculty Advisory Committee, and the Faculty Senate Committee on Academic Freedom and Tenure. In addition, Unit

Affirmative Action Representatives can assist employees who believe they have been subjected to discrimination and/or harassment. Any faculty member may contact members of the OEOA, HR, FAC or AFT, or the School's Affirmative Action Officer at any time for individual confidential consultations and assistance. Faculty seeking assistance may find useful information provided on the web site of the Office of Equal Opportunity and Access <http://oeoa.illinois.edu/campusconduct.html>, the website of the Faculty Advisory Committee <http://www.fac.illinois.edu/>, or the website of the Faculty Committee on Academic Freedom and Tenure <http://www.senate.illinois.edu/af0601.asp>. The College of FAA Grievance Committee may be found in the College Bylaws at <http://www.faa.illinois.edu/Faculty+and+Staff/Administration/FAA+Bylaws>

Although the School encourages that members of the faculty who feel that they have a grievance should first confer promptly with the person(s) involved, or the chair of that person's program, the School also recognizes that this may not always be possible. If the faculty member believes that the situation is such that direct contact with the person(s) or program chairs is not appropriate, or if they are unable to arrive at a mutually agreeable solution, the grievant is encouraged to file a timely complaint to the Grievance Committee of the School of Art and Design. Any member of the committee who may be involved in a conflict of interest shall be excused from these deliberations.

To file a complaint:

The grievant shall submit to the committee a written statement particularizing the basis for the grievance that presents any supporting evidence that he or she may have. The School Grievance Committee shall consider the complaint if there appears to be substance to the complaint. If the complaint is found to be substantive by the Grievance Committee, the Grievance Committee shall submit a copy of the grievant written statement to the party(s) involved with a request that they promptly submit a written response within ten days of the complaint.

A copy of that written response will be provided to the grievant prior to any further discussion.

At the request of any of the parties involved, the Grievance Committee shall arrange to meet with the parties to discuss the problem.

Both the grievant and the individual(s) at which the grievance is directed will have the right to be accompanied by an advisor of his/her choice at any and all stages of the grievance process.

If after discussion a mutually agreeable solution is not reached, the committee shall proceed to hold a fact-finding session concerning the allegations. All parties involved are entitled to be present throughout this session to present any relevant evidence, including testimony by other persons. This session shall not be open to the public.

At the close of this fact-finding session, the committee shall deliberate privately and proceed to determine the most appropriate remedy. The decision, reached by a majority, shall be reported in writing to the parties involved and to the Director of the School.

If at this point the grievant wishes to pursue the matter further, an informal consultation should be made with the University of Illinois College of Fine and Applied Arts (FAA) Grievance Committee.

All grievance investigations will function in a timely manner, specifying reasonable time frames for each step in the process, and a known point at which the process shall be considered complete.

Please note that campus grievance committees or agencies beyond the campus frequently require that established grievance procedures within the plaintiff's unit and college be exhausted before considering a formal grievance with those bodies. Examples of these committees are as follows: Campus Faculty

Advisory Committee, the Senate Committee on Academic Freedom and Tenure, the Office of Academic Human Resources, or the Office of Equal Opportunity and Employment.

#### IV. **Grievance Procedures for Students in the School of Art and Design**

The School of Art and Design wishes all of its students to fully understand that comprehensive and detailed procedures are in place for resolving student grievances of all kinds in either an informal or formal manner, and that the School is genuinely concerned about the educational experience of all students. The Director and faculty of the School and the members of the Grievance Committee are in complete agreement that the appropriate voicing of student grievances is not only acceptable but also positively necessary in order to create the best possible educational climate within the School. Reprisals of any kind against students who openly express their views will absolutely not be tolerated. University policy strongly encourages all students who believe they have a grievance to use all appropriate avenues for resolution at the unit level before initiating formal grievance procedures at the Campus level. When attempts at resolution at the unit level are not appropriate or possible, students are encouraged to seek assistance from campus units.

Undergraduate and graduate student procedures for filing grievances may be found in the Student Code at <http://admin.illinois.edu/policy/code/>. Student may also seek redress or assistance from the Office of the Dean of Students, located in the undergraduate Library. The Office of the Dean of Students provides important educational and developmental opportunities, serves as student advocates, empowers students to be successful, and promotes students' rights and responsibilities. The Office of the Dean of Students Student Assistance Center offers walk-in assistance; counseling, advocacy and referral services; assistance with complaints, class absences, and withdrawals; report acts of intolerance. <http://www.odos.illinois.edu/>

Graduate students may file a grievance with the School of Art + Design Grievance Committee, or they may file their grievance with the Graduate College Grievance committee in accordance with procedures specified on the Graduate College Web site at [http://www.grad.illinois.edu/policies/gc\\_grievances](http://www.grad.illinois.edu/policies/gc_grievances) and <http://www.grad.illinois.edu/grievpolicies/>

For reasons of practicality, student grievances are divided into three categories: (1) complaints concerning grades; (2) complaints alleging discrimination or harassment by reasons of sex, race, color, religion, national origin, ancestry, age or marital status; (3) all other kinds of general complaints including educational policy, quality of facilities and equipment, quality of instruction, safety, class scheduling, etc.

1. Student Complaints Concerning Grades. Students are asked to understand and comply with procedures for filing capricious grading complaints as specified in the *Student Code*, Article 3, Part 1, §3-107, at [http://admin.illinois.edu/policy/code/article3\\_part1\\_3-107.html](http://admin.illinois.edu/policy/code/article3_part1_3-107.html). A student who believes that a semester grade in a course is improper should first confer promptly with the instructor of the course or, if the instructor is unavailable, with the program chair for that subject or the Director of the School. If the student and the instructor are unable to mutually agree on a solution, the student may file an appeal within thirty (30) class days after the start of the next semester to the attention of the School's Grievance Committee. The appeal should be submitted to the Director's office, c/o 143 Art and Design Building (333-0855).

2. Student Complaints of Discrimination or Harassment. The following procedures may be invoked by students or employees of the University of Illinois Urbana-Champaign who believe they have been discriminated against or harassed on the grounds above. These procedures may also be invoked by students or employees in units of university administration who are located on the Urbana-Champaign campus. Complaints of discrimination or harassment allegedly committed by a student are not subject to resolution under these procedures and instead should be referred to the Dean of Students for resolution under the student disciplinary system. Complaints concerning discrimination or harassment may be addressed either to the individual(s) immediately concerned, the program chair of the area where the problem exists, or to

the Director of the School. If a grievance cannot be resolved at any of these levels, students should request a hearing before the School's Grievance Committee. Members cannot serve on this committee if there is a conflict of interest; alternate members of this committee are defined in the *Bylaws* of the School of Art and Design as 'the following three tenured faculty receiving the next highest number of votes in descending order.

Students may also seek assistance from the University of Illinois Office of Equal Opportunity and Access. The Office of Equal Opportunity and Access is responsible for issues pertaining to student complaints of discrimination or harassment. POLICY AND PROCEDURES FOR ADDRESSING DISCRIMINATION AND HARASSMENT AT THE UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN. This policy covers discrimination or harassment based on race, color, religion, sex, national origin, ancestry, age, marital status, disability, sexual orientation including gender identity, unfavorable discharge from the military or status as a protected veteran and will comply with all federal and state nondiscrimination, equal opportunity and affirmative action laws, orders and regulations. Students may find these on the Office of Equal Opportunity and Access website at [http://oeoa.illinois.edu/SupportingDocs/policy\\_for\\_dis\\_and\\_haras.pdf](http://oeoa.illinois.edu/SupportingDocs/policy_for_dis_and_haras.pdf)

3. Other Student Complaints or Grievances. Complaints appropriately falling within the rubric of category (3) should be made to the Director of the School (333-0855) or to the program and division chairs.

## **V. Procedures for Appeal of Penalties for Infractions of Academic Integrity**

### 1. Background

Article 1, Part 4 of the current *Student Code* covers infractions of academic integrity such as, cheating, fabrication, plagiarism or bribes, favors, and threats. §1-404 describes the procedures to be followed by the instructor if he/she feels there has been an infraction of one of the Rules.

The student may appeal the finding or the penalty in these cases. The nature of the penalty determines who hears this appeal. This document only refers to cases heard at the departmental level. According to §1-405, this occurs as follows:

2. For penalties less than a failing grade for the course, appeals of the finding and/or the penalty shall be heard within the department according to the procedures established by that department. A copy of these procedures shall be available to the student in the department office. In no case shall this departmental appeal result in a harsher penalty than the one originally assessed by the instructor.

### 3. Appeals Procedure for the Student

§1-404 (f)-(i) indicates that the student wishing to appeal the allegation of an infraction and/or the penalty imposed should write to the Director within fifteen days of notification of the right to appeal. Such notification should have been received when the student was informed of the instructor's decision concerning the alleged infraction (§1-404 (d)). Such an appeal within the School is made to the Director.

### 4. Appeals Procedures by the School

#### a. Hearing Committee

The Capricious Grading Committee will serve as the hearing committee (the Committee) for such cases. If a member of the Committee is the instructor involved in the grievance, a faculty member chosen by the Director will replace this individual.

b. Preliminary Procedures

- (1) The instructor will provide the Committee Chair with a copy of all the information provided to the student concerning this infraction and the penalty imposed.
- (2) The student will be requested to provide the Chair with a written statement explaining the basis for the student's feeling that the allegation was incorrect or the penalty unfair.
- (3) The Committee will review these statements to see if a hearing is justified. If it is not, the original decision is upheld. The Chair will inform the student and the Director of this decision. The Director will then inform the appropriate offices (See Section V.A. and V.B. of the Code). If it is felt that a hearing is justified, the Chair will request the instructor to respond in writing to the student's statement.

5. The Hearing

In general, the hearing will follow the guidelines used for appeals heard at the college level in cases where the penalty recommended is a failing grade for the course (see section III.H. and Section IV.C. through IV.1).

- a. The Chair will schedule a hearing for the appeal and provide adequate notice to the student. Both the student and the instructor may be present throughout this session and may present any relevant evidence including testimony by other persons. The session will not be open to the public. Witnesses other than the student and the instructor may be excluded from the hearing during the testimony of other witnesses.
- b. The hearing is not intended to be adversarial but fact-finding. Formal rules of evidence shall not be applicable, but the hearing must be conducted so as to satisfy the requirement of due process.
- c. At the close of the session, the Committee will deliberate privately.
  - (i) If a majority upholds the instructor's decision, it will stand and the student and the Director will be informed of this fact.
  - (ii) If a majority of the Committee disagrees with the instructor's decision, the Chair should inform the Director and make their recommendation. (The committee may not recommend a harsher penalty). The Director will inform the instructor of this decision.
    - If the instructor agrees, the penalty will be imposed.
    - If the instructor disagrees, the Director and the instructor will try to reconcile this difference. If there is no agreement, the student will be permitted to withdraw from the course, but the record of the infraction will be forwarded as noted in § 1-406(a)
  - (iii) If a majority of the committee disagrees with the instructor's decision and concludes that the student is not guilty, the Chair should inform the Director of this recommendation. The Director will then permit the student:

to be reinstated in the course and be given whatever grade the student is entitled;

to withdraw from the course; or

to change sections in the course, if possible.

If the decision imposed by the instructor is upheld or a different penalty imposed, the Director will then forward a record of the penalty imposed to the administrative unit responsible for the student as instructed in § 1-406

## **VI. Procedure for the Evaluation of Program Chairs**

1. Individual faculty members will be asked by the Director of the School to submit, confidential evaluations of the performance of their respective Program chairs every year. The evaluations will be based on the standardized criteria enumerated in this document.
2. The Director will review the written responses and call a meeting of the Program at which the Director will provide an oral summary of the results of the written responses and listen to any faculty discussion pertaining to the review.
3. The Director will meet with each Program Chair to summarize the results of their evaluation.
4. In programs with no faculty members other than the Chair, the Chair's performance will be evaluated by two faculty members of equal or higher rank from outside the Program and one graduate student from within the Program. One of the faculty evaluators and the graduate student will be selected by the Program Chair, and the other faculty member will be selected by the Executive committee. The Director will ask all of the evaluators to submit signed, confidential evaluations by April 1 at least once every three years. The evaluations will be based on the standardized criteria enumerated in the School's Policies and Procedures document. The subsequent procedures for one person programs will be identical to those of other programs.

Program Chairs shall be evaluated on the extent to which they have fulfilled the following duties:

1. be responsible for faculty teaching assignments and the formulation and execution of the curricular concerns of the Program.
2. provide leadership in the long term strategic planning for the Program.
3. represent the Program to other campus units, prospective students and faculty, and others outside the University;
4. report on the teaching and research of the faculty currently teaching courses in the Program;
5. have general oversight of the work of students in the Program;
6. assist in the administrative and budgetary matters of the Program. and be responsible for the expenditure of Program funds for the purposes approved by the Executive Committee;
7. recognize the individual responsibility of other participants of the Program for the discharge of the duties committed to them by their appointments and allow proper scope to the ability and initiative of all participants of the Program;
8. assist the Director in matters regarding promotion and tenure and the assembling of all relevant recommendations and documents for submission to the Promotion and Tenure Committee.

## **VII Faculty Absence**



#### A. Faculty Absence--Short-Term Leaves of Absence With Pay for Professional Reasons

Faculty Absence Report Form must be completed and signed by the Program Chair. If the faculty member is a Program Chair, or if the Program Chair is unavailable, the Director or an Associate Director may sign.

#### B. Faculty Absence—Short Term Leaves of Absence With Pay for Personal Reasons Other than Illness or Other Unavoidable Circumstances

Faculty Absence Report Form must be completed and approved by the Program Chair and the Director if a faculty member is to be absent from a class for personal reasons other than illness.

Authorization of absences that are unrelated to illness or unavoidable circumstances can only be granted by the Director, or during his/her/their absence by the Associate Director. If both are unavailable, the Dean of the College of Fine and Applied Arts can authorize faculty absences.

It is each faculty member's responsibility to notify the School of Art and Design in advance of absences and to arrange a substitute or alternative means of curriculum delivery. Absences caused by illness and other unavoidable circumstances require no prior approval or authorization. However, it is each faculty member's responsibility to notify the School of Art and Design (program chair and front office) and to arrange for delivery of curriculum.

### **VIII Auditors/Visitors**

University rules PROHIBIT VISITORS (OR AUDITORS) IN STUDIO CLASSES. In all other classes the visitor must register as such and the instructor should have the appropriate visitor class card.

### **IX. Exhibition of Student Work**

The exhibition of student work is a vital component of the educational mission of the School of Art and Design. The professional development of artists depends on the opportunity to bring works of art to public attention and to participate in the free exchange of ideas. The School of Art and Design is strongly committed to furthering that exchange. Among the areas available for exhibition of student work are the hallways and display cases of the Art and Design Building, the Link Gallery, the Art and Design Lounge, the memorial garden, and Gallery Nine. Scheduling of exhibitions in any of these spaces requires consultation with appropriate members of the faculty. In selecting the most appropriate and productive exhibition space for specific work, students and faculty are urged to consider the nature of the audience likely to frequent that area.

The School of Art and Design recognizes its responsibility to respond appropriately to controversies that may arise in conjunction with the exhibition of student work. In keeping with standard operating procedures at colleges, universities, and museums, the School of Art and Design will determine when, if, how long, and where artwork will be displayed. The School will relocate or remove from exhibition any work that may be in violation of the law, that may be hazardous to the health and/or safety of viewers or participants, or that may be disruptive to the educational process. The execution of this policy will be the responsibility of the Director of the School, in consultation with the Executive Committee.

This policy is enacted in the interest of preserving and supporting an environment that promotes serious discussion of the political, cultural, moral, and aesthetic issues involved in the work of students and faculty of the School of Art and Design.

### **X General Policies Regarding Models**

1. Models are expected to work until the class is over or the instructor dismisses them.
2. Rest periods are at the discretion of the instructor, but generally work should begin on the hour. Models are entitled to a 10-minute break after posing for 50 minutes, more frequently if determined by the instructor and the model that a pose is difficult.
3. Models are expected to be cooperative and to follow the directions of the instructor.
4. Models are expected to be present and on time at the classes where they are scheduled to work. If, for any reason, a model is unable to meet her/his schedule, the office must be notified of the absence, and as early as possible. Any infraction of this policy unless the absence is fully justified to the satisfaction of the Model Committee is cause for dismissal.

If a model is scheduled but not needed and is not notified at least two days in advance, the model's fee will be paid.

5. Models will be rated by the Committee on a regular basis according to professional experience, performance (cooperation, punctuality), and value to the School. The Committee will consult with instructors before making their ratings. Models will be notified of the results.

## **XI Grading**

*Campus Administrative Manual*, [www.fs.uiuc.edu/cam/](http://www.fs.uiuc.edu/cam/)  
[http://www.oar.uiuc.edu/staff/records/grades\\_system.html](http://www.oar.uiuc.edu/staff/records/grades_system.html)  
[http://www-files.art.uiuc.edu/undergraduate/BFA\\_Handbook\\_for\\_Undergraduate\\_Students.pdf](http://www-files.art.uiuc.edu/undergraduate/BFA_Handbook_for_Undergraduate_Students.pdf)  
*The Graduate College Handbook*, <http://www.grad.illinois.edu/gradhandbook>  
*Student Code*, Article 3, Part 1

## **XII Graduate Assistantships**

*Campus Administrative Manual*, [www.fs.uiuc.edu/cam/](http://www.fs.uiuc.edu/cam/)  
*The Graduate College Handbook*, <http://www.grad.illinois.edu/gradhandbook>

## **XIII. Office Procedures**

*Campus Administrative Manual, Section VIII*, [www.fs.uiuc.edu/cam/](http://www.fs.uiuc.edu/cam/)  
*The General Rules Concerning University Organization and Procedure*, Articles II and V

1. Front office

The receptionist/secretary will take telephone and in-person messages, but will not leave the desk to deliver messages to offices. Messages will be placed in mailboxes.

Offices will not be opened for students to deliver or pickup work unless they have a written note, signed by the faculty member, or unless the faculty member has verbally instructed the office or facilities staff to do so.

Use of the master key is limited to use by authorized faculty and staff. The master key and keys to faculty, academic staff, and staff offices cannot be loaned to students. A member of the office or facilities staff will unlock a door for students with the proper clearance from a faculty member.

Students may leave messages for faculty in their mailboxes. Students may leave work/projects for their instructors in their mailboxes (143 Art and Design Building). Faculty offices cannot be opened for the

deposit and retrieval of student work. The School will not, however, assume responsibility for materials left in room 143.

Typewriters, scanners, and/or computers used by secretarial personnel are not to be used by faculty and students. Multiple use of computers raises the risk of the loss of valuable stored information or unauthorized access to confidential information.

If expecting packages or shipments of any kind to arrive collect, please leave money for the carrier in the main office. The secretary will not accept any item collect unless the money is available to pay for it.

The U.S. mail is delivered mid-day. Usually it is delivered promptly to the mailboxes. Please do not ask the secretary to check through the stack for your mail, but wait until it is delivered to the mailboxes.

## 2. Copy Machine

Use of the photocopier is for faculty and staff of the School. It should be used for purposes relating to teaching or administration. To use the photocopier, please enter your access code. If you have forgotten your access code, please contact the secretary/receptionist or the assistant facilities manager for assistance. For jobs of over 20 copies each, please request that the assistant facilities manager duplicate the materials on the equipment in room 144 (see also subsection 4 below). It is more efficient for the larger quantities. For class notes, copies of articles, etc., other copy services offer a service to take an original and copy it into whatever packet you wish and sell to students. Please use this service whenever possible. Please encourage students to purchase books rather than copy books for them. REMINDER: office and academic professional staff have priority in using the photocopier, and must be allowed to interrupt.

## 3. Fax Machine

The fax machine is for your convenience and cost savings. Please use it as needed for School business. The phone line is a University line (244-7688) and functions just as your office phone does. You need to start with 9 to get outside the University. Overseas numbers require 9-011 prior to the country code, city code, and number. For assistance with the machine, ask any of the main office staff. You may receive information via fax. Please be sure to ask the sender to put your name on it. The material will be placed in your mailbox.

## 4. High-volume Photocopier

The photocopier in Room 144 is a high-quality, high-volume machine. It is intended to handle your large volume work. Please leave requests in the box on the table in room 142, along with details on number of copies and when needed. Please be sure to allow enough lead time to work it into the schedule. Copies will be left on the table in room 143, unless other arrangements are requested. There is no restriction on the number of copies on this machine. Please see the assistant facilities manager for further information.

## 5. Telephones

An itemized telephone bill for each phone number is reviewed and is available monthly. This procedure is merely a check to see that there is no unauthorized use of your phone.

## **XIV. Proficiency Examinations**

[http://www-files.art.uiuc.edu/undergraduate/BFA\\_Handbook\\_for\\_Undergraduate\\_Students.pdf](http://www-files.art.uiuc.edu/undergraduate/BFA_Handbook_for_Undergraduate_Students.pdf)  
*The Graduate College Handbook*, <http://www.grad.illinois.edu/gradhandbook>  
*Student Code*

## **XV. Program Offerings**

*Campus Administrative Manual*, Academic Policies, Section II, [www.fs.uiuc.edu/cam/](http://www.fs.uiuc.edu/cam/)  
*UIUC Course Catalog*, <http://courses.uiuc.edu/catalog>  
*UIUC Programs of Study*, <http://courses.uiuc.edu/programs>  
[http://www-files.art.uiuc.edu/undergraduate/BFA\\_Handbook\\_for\\_Undergraduate\\_Students.pdf](http://www-files.art.uiuc.edu/undergraduate/BFA_Handbook_for_Undergraduate_Students.pdf)

## **XVI. Purchases**

*Campus Administrative Manual*, Section VII, [www.fs.uiuc.edu/cam/](http://www.fs.uiuc.edu/cam/)  
Business and Financial Policies and Procedures Manual, [www.obfs.uillinois.edu/manual/](http://www.obfs.uillinois.edu/manual/), Section 7

## **XVII. Air Travel Orders**

ATOs are available in certain situations. Please contact the School Business Office. for information.

## **XVIII. P-Cards**

Business and Financial Policies and Procedures Manual, Section 7.6,  
[http://www.obfs.uillinois.edu/manual/central\\_p/sec7-6.html](http://www.obfs.uillinois.edu/manual/central_p/sec7-6.html). P-cards are used for University purchases over \$250. The cardholder is personally responsible for all charges on his/her card. The p-card can be used for conference fees, entry fees, and subscriptions. Prohibited purchases include purchases requiring a contract signed by an authorized University representative; airfare, lodging, meals, and gift cards. Please submit all packing slips/invoices/receipts to the Business Office.

The p-card should not be shared with anyone but the cardholder nor kept on file with a vendor. Please remember that you should not pay State Sales Tax on purchases. Most local merchants are aware of this and allow for it, if they are notified that you are making the purchase for the University of Illinois.

## **XIX. Purchases from Stores and Other Departments**

Please check with the School Business Office for proper account numbers to use and authorizations prior to the purchase. Provide the Business Office copies of all paperwork from other University departments after the purchase. Please be certain that your name is legible and your section is indicated on the ticket.

## **XX. Requisitions**

All transactions involving the purchase of items of equipment, material, or services must be made in the following sequence:

1. Fill out a Request for Purchase Order available in the School Business Office. Please be as specific as possible on the suggested vendor, address, description and/or specifications, and estimated cost. NO REQUEST WILL BE APPROVED WITHOUT A CAREFUL COST ESTIMATE. Be sure to specify delivery location if other than the Art and Design Building.
2. Give the request to the School Business Office for approval. A requisition will be prepared.

Do not, under any circumstances, buy or charge equipment, materials, or services before obtaining approval and following the above steps. University employees are barred from signing contracts or any document containing contractual provisions. State laws prohibit the University from honoring any commitment of funds without the consent of the Purchasing Division. PURCHASES MADE WITHOUT FOLLOWING THESE DIRECTIONS ARE THE SOLE RESPONSIBILITY OF THE INDIVIDUAL AND MAY NOT BE PAID BY THE UNIVERSITY.

3. When a requisition is received by the Purchasing Division, a Purchase Order is issued within about a week. Substantial savings can often be obtained by allowing Purchasing to shop for the right vendor. Vendors specified on requisitions will usually be honored.

Please remember that about 2 weeks are required to process an order. Please anticipate your needs well in advance. Purchasing requests that any educational discounts be specified in estimates from vendors. This will save time in placing the order.

Orders with an estimated cost of more than \$5,000 including shipping must be put out for bids. Please allow 2 months for this process.

In emergency situations, the School can obtain a purchase order number from the Purchasing Division to give to a vendor. This is usually for items available locally or for immediate shipping. Please request this procedure only in an emergency and for items not available with a DPO.

4. When delivery is made, the items will be in the mailroom, delivered to your office, or delivered to the location you specify. Please respond as follows:
  - a. Check your order to determine if it is complete or partial, and whether or not it is in satisfactory condition.
  - b. Notify the School Business Office immediately of what you received. Be specific. Sometimes only a portion of your order is delivered. We must know what remains to be received. If the items are equipment over \$500, serial numbers must be provided.
5. The latest guidelines for 'Off-Campus' printing and typesetting can be found at <http://www.fs.uiuc.edu/CAM/CAM/vii/vii-b-7.html>. These rules were set by the State of Illinois and the Purchasing Division and must be strictly followed. Please contact the School Business Office with questions and for further details. Please remember that University employees are barred from signing contracts or any document containing contractual provisions

#### **XXI. Scholars' Travel**

Many of our staff members request funds from Scholars' Travel. These funds are paid directly by that office. Usually the School of Art and Design is expected to share part of the cost. Please submit items for reimbursement as you would with any travel. We will type the voucher, put the department's share on it, and return it to you for signature..

#### **XXII. Travel Advances**

Cash Advances for travel are available in a few situations. Foreign Travel, travel 7 days or longer, and travel by Graduate or undergraduate students on authorized University Business that must benefit the University are all eligible for Cash Advances. Please submit Request for Cash Advance to the School Business Office 1-2 weeks prior to departure.. The amount of your cash advance will be deposited directly into your bank account. The advance is merely a loan and MUST be repaid immediately upon your return. You must submit a Travel Voucher; money not used must be returned by check or cash with the Travel Voucher

#### **XXIII. Travel Vouchers**

A Travel Voucher must be completed for every trip . It must include times and dates of departure and arrival at each location. Receipts are required for expenses to be reimbursed if the item is over \$10. Under

this amount, only itemization is necessary. Meals are reimbursed on a per diem basis. . . Receipts are not needed for meals unless it is an entertainment meal in which case you need a list of who attended and the reason for the meal. Reasonable meal costs will be reimbursed . Liquor may not be reimbursed with normal University funds. Please contact the Business Office for special cases. Hotels have limits on rates for reimbursement with receipts being required. Please contact the Business Office for details.. The last page of your airline ticket must be submitted with the travel voucher.

**XXIV. Reproduction of Articles and Other Materials for Distribution to Students**

Copyright Information Policies, Office of the Chief Information Officer,  
<http://www.cio.uiuc.edu/policies/copyright/copyright.html>  
*Campus Administrative Manual*, Academic Policies, Section II, [www.fs.uiuc.edu/cam/](http://www.fs.uiuc.edu/cam/)

**XXV. Requests for the Purchase or Use of Student Produced Works of Art**

Section A. Undergraduate art work

1. Reserved undergraduate work remains the property of the student and will be returned to the students after it has been exhibited.
2. Requests for uses and purchase of undergraduate work should be directed to the concerned student.
3. Students may agree with consent of the School to turn over to a third party, a work reserved by the School.

Section B. Graduate art or design work

In general, the School of Art and Design, as custodian of University-owned graduate work, encourages the exhibition of such works in the University-owned spaces subject to the following considerations:

1. Graduate art works (paintings, sculpture, prints, and other approved media) acquired by the School are the permanent property of the University. As such, these works may be installed in any University space where the best interests of the University and the School of Art and Design are served.
2. Requests for work will be directed to the School representative who will determine the appropriateness of the exhibition space and the availability of work.
3. Kinds of space considered appropriate:
  - a. Public Spaces  
Lounges, meeting rooms, waiting rooms, lobbies, ground floor corridors, and other comparable spaces.
  - b. Administrative Spaces  
Reception rooms and main offices of University administrative officers, deans and directors.
4. Because of the limited supply of available works, the School representative may find it necessary to practice a system of priority assignment or reassignment of works.
5. All works remain subject to recall by the School. Scheduled educational commitments or group exhibitions may require the recall of some or all of the loaned works.
6. Loaned works become the responsibility of the chief administrative officers of the division which receives the work. Transportation, installation, care, and the return of borrowed works must be provided by the

consignee. The School representative will be happy to make recommendations regarding selection, installation, and care of the work.

7. All loaned works must be assigned and reassigned by the School representative. Accurate records indicating the distribution of works are essential; therefore, it is necessary that the School representative supervise all exchange of works.
8. The School does not currently retain original theses, but instead maintains a photographic file, because of the difficult storage problem in dealing with an increasing number of works of various media and size.

#### **XVI. Requirements for Fire Prevention**

*Campus Administrative Manual, [Section V.B.5.2](#), 5.4, <http://www.fs.uiuc.edu/CAM/CAM/v/v-b-5.4.html>*

#### **XVII. Retention of Student Works of Art**

The School of Art and Design will, as a general policy in the exercise of its authority to retain student class work, limit the time of retention to not more than one academic year. Retained work will be handled with all responsible care, but the School cannot be responsible for damaged, lost, or unclaimed work.

Section A. At the time work is reserved, the student should be informed as to the purpose of retention.

Section B. Reserved work will be consigned to general school storage and must be labeled on the back to show the name of the student, course number, length of retention, and the faculty member responsible.

Section C. After the retention period covered in the policy, the student or his/her agent (bearing a letter of request from the student) may reclaim the work and remove it from School custody.

Section D. Work to be returned must be called for at the Art and Design Building or appropriate faculty office. The School is not equipped to handle the packaging and shipping of personal works except at the expense of the students.

Section F. Retained work on hand should be returned to students who have made definite arrangements to transfer to another school.

It is recognized that retained examples are representative of the student's highest degree of proficiency in particular disciplines and have value to the student for a variety of reasons. Thus, faculty members should avoid excessive retention, especially of one student's work.

#### **XXVIII. School Guests**

Whenever possible, guests should be housed at the Illini Union. Accommodations and meals may be charged to the School account and arrangements must be made in advance .. Director approval is required.

Copies of all charges must be given to the School's Business Office stating who attended (names), guest names and purpose of function.

When alcoholic beverages are served you must request a separate receipt.

If you have any questions about procedures, please ask the School's business manager.

#### **XXIX. Summer School**

Policy as Established Annually Based on Educational Policy, Rotation, and Availability of Funding by Executive Committee  
*Campus Administrative Manual*, Section II  
*Programs of Study*, 1995-1997, p. 19

Transfer for Credit

*Programs of Study*, 1995-1997, pp. 15-16

*The Graduate College Handbook*, <http://www.grad.illinois.edu/gradhandbook>

### **XXX. Use of Classroom and Studio Space**

*Campus Administrative Manual*, Section VIII, [www.fs.uiuc.edu/cam/](http://www.fs.uiuc.edu/cam/)  
*The General Rules Concerning University Organization and Procedure*, Article V.  
Section 1, 2, 3, <http://www.uillinois.edu/trustees/rules.cfm#art5>  
*Student Code*, <http://admin.illinois.edu/policy/code/>

### **XXXI. Use of Room 133 Art and Design Building and other meeting spaces**

The need to reserve Room 133 Art and Design for critiques, thesis defenses, slide and film projections, and meetings or conferences requires the following action:

Section A. No studio use of Room 133 can be made.

Section B. They cannot be used for storage of any kind without prior arrangement, and only then under limited circumstances.

To avoid conflicts, faculty and staff must arrange for the use of the room in advance w/ the secretary/receptionist in 143 Art and Design Building.

Section D. Semester or year long reservation of regularly scheduled times can be made providing the room is continuously used as scheduled.

Other classroom spaces can be reserved by contacting the checkout window (318 Art and Design Building). Any keys issued to accompany a reservation must be returned promptly.

### **XXXII. Use of the Telephones**

*Campus Administrative Manual*, Section VII, [www.fs.uiuc.edu/cam/](http://www.fs.uiuc.edu/cam/)

Use of the phone is restricted to School and University business and should not be used for personal calls. Please do not use the phones intended for use by the secretarial staff. For those faculty and teaching assistants who do not have phones available in their offices/studios or where the phone is restricted to local calls, a phone is available in room 142 Art and Design Building.

### **XXXIII. Independent Studies**

- A. Definition:  
“Independent study” is defined as academic credit earned for activities which are not part of the regular curriculum.



B. Purposes:

Independent studies allow students an opportunity to study of a topic not otherwise offered in the curriculum, pursue a topic beyond or in greater depth than is possible within the context of a regular course, or earn credit for a research project or similar activity which occurs in an off-site setting. Independent studies may also be used to compensate for minimal differences in transfer credit for off-site instruction (such as Study Abroad), or when unavoidable scheduling conflicts lead to minor deficiencies in a student's timely progress towards a degree. Independent studies should not be used when existing curriculum will reasonably suffice.

C. Requirements:

Independent studies should be a relevant professional activity or a rigorous investigation of a specific topic. A written proposal which includes a timeline, and describes student learning outcomes and expectations, is required.

Students should be mature, self-motivated, and capable of working under minimal supervision. Except in extraordinary circumstances, instructors shall be a full-time, tenure-line faculty member. At no time is any employee required to supervise an independent study.

D. Procedures

A student seeking independent study credit must submit a draft proposal to a supervising instructor to determine if the instructor is willing and able to undertake an independent study course. Students must also get advice from their Academic Advisor, if different from Program Chair.

A final proposal, agreed upon by both the student and instructor, must be approved by Program Chair(s) of programs with which the faculty member is affiliated, and in which the student is earning a degree or degrees. The Director provides oversight for compliance with these policies.

#### XXXIIV. Internships for Academic Credit

A. Definition and Purpose:

“Internship for Academic Credit” (hereafter referred to as “Internship”) is defined as academic credit earned for any learning activity or opportunity for which academic credit is not otherwise available, but is determined by the faculty in any Program to be appropriate for and worthy of academic credit.

Like Independent Studies, Internships allow students opportunities not offered in the curriculum, but differ in that they involve external partnerships or non-academic sponsorship and supervision. Activities may include but are not limited to professional activities such as commissions, community-focused collaborations, corporate partnerships, exchange learning programs, exhibitions, expositions, travel, internships, fellowships, laboratory or studio work, student organizations, summer jobs, and workshops, to name some established modes.

B. Requirements:

Internships should enhance and enrich student experience, learning, or competency. A written proposal describing the terms of the internship, including location, institutional sponsor, faculty sponsor(s), and on-site supervision, timeline, a description of student learning outcomes and expectations, and credit hours are required prior to the scheduled start of the internship. Internships should commence after a student has earned at least 30 credits towards the degree for which they are enrolled and generally must conclude before the start of their final semester. As per the university guidelines, credit hours associated with internships require 45 hours of work to correspond to 1 credit hour. The maximum total hours of internship credits that any student can receive is 4 hours.

Students should be mature, self-motivated, and capable of working under minimal supervision, and have maintained a 3.3 GPA for the previous semester. Ordinarily, instructors shall be full-time, tenure-line faculty members. At no time is any employee required to supervise an internship.

### C. Procedures

A student seeking internship credit must submit a draft proposal to a supervising instructor to determine if the instructor is willing and able to supervise the internship. Students must also get advice from their Academic Advisor, if different from Program Chair. A final proposal, agreed upon by both the student and instructor, must be approved by the Chair(s) of the program(s) with which the faculty member is affiliated, and in which the student is earning a degree or degrees (unless the student is a non-major, in which case approvals from the student's home unit are not required). The proposal must then be submitted using the School of Art & Design Internship Form.

Upon successful completion of the internship, and before the beginning of the following semester, the supervising faculty member shall provide a brief report which uses either an evaluative statement or other performance review (a simple verification of the student's actual and appropriate participation is sufficient) from the external partner, or the terms of the original proposal, to evaluate student performance to be used as the basis for receiving Internship credit.

Programs may impose their own internal procedures to be completed separately from these.

Programs may use any existing Internship rubrics or use a temporary rubric as appropriate and necessary.

The Director provides oversight for compliance with these policies.