

**University of Missouri-Kansas City  
Department of Art and Art History**

**Promotion and Tenure Policy  
September 1990 (Revised November, 2000)**

A. Introduction

The concept of academic rank in the Department of Art and Art History is based on two major principles.

1. ACADEMIC RANK is an indication of a person's qualifications based on: years of experience; effective teaching; scholarly and/or creative production; service to the university; and professionally-based service to organizations and/or public groups.
2. The three academic ranks of Professor, Associate Professor, and Assistant Professor are sequential, but longevity is not a sufficient basis for promotion. CRITERIA will be cumulative in that it is expected that the rank of Professor will represent significant achievement in all areas, while the other rank designations will suggest degrees of accomplishment toward this objective.
3. THE RANK OF PROFESSOR
  - A. At least ten years of full-time faculty service (college-level).
  - B. Effective teaching, whether in the classroom, studio-lab, or by individual supervision, as recognized by both students and colleagues.
  - C. Regular scholarly and/or creative production which has been recognized by professional peers on a regional and national basis. This recognition can be through publication in scholarly or professional journals, regional or national exhibitions, papers read or panel-participation at meetings of professional societies, etc.
  - D. Regular and sustained university service marked by such as participation in faculty deliberations, service on university committees, student advisement, etc.
  - E. Some service to professional organizations and /or professional service to non-university groups is likely, but not necessarily on a regular basis.
  - F. The professor is expected to have the appropriate terminal degree; however, the lack of the terminal degree should not become an automatic limitation on promotion if there is achievement as outlined above.

- G. The professor is qualified to give instruction on both the undergraduate level and the graduate level. Appointment to the University Doctoral Faculty is required for art historians; for studio faculty, membership in the Graduate Faculty is required.

4. THE OTHER ACADEMIC RANKS

There are only three classes of regular academic staff positions since the rank of Assistant Professor is used as the lowest level for incoming staff. The rank of Assistant Professor, and Associate Professor are sequential, preliminary to the rank of Professor. Non-regular academic staff positions may be equated to one of the three classes of regular academic staff, and if this is done (e.g. Visiting Assistant Professor) then it is assumed that the same qualifications have been met.

a. Assistant Professor

- (1) An incoming Assistant Professor should have some scholarly and/or creative production which has been recognized by professional peers on a regional basis. The adequacy of such a record will be determined by the regular faculty at the time of initial hiring review.
- (2) The rank of Assistant Professor is a designation that the individual is fully qualified to instruct students at all levels of the undergraduate curriculum, and is probably qualified to give some graduate level instruction within his/her specialization.
- (3) The achievement area of instruction is primary; however, there should be a record of productivity achieved while at UMKC, if promotion and tenure is to be awarded.
- (4) The appropriate terminal degree is normally expected, but it is not mandatory as will be determined case-by-case.
- (5) The Assistant professor will be evaluated by the tenured faculty annually using the format applied to tenure and promotion to Associate Professor.

a. Associate Professor

- (1) At least six years of full-time faculty service (college-level).
- (2) In addition to the qualifications for the rank of Assistant Professor, which expects primary achievement in the area of instruction, there should be clear accomplishments in both productivity and service to merit extra-Departmental recognition.

- (3) The Associate Professor is expected to play a major role in graduate level instruction; therefore, there should be evidence of productivity sufficient to validate the qualification of guiding graduate students in largely independent work.
- (4) The application for Associate Professor must be combined with the application for tenure. This is mandatory with no exceptions.

B. Criteria Guidelines for Promotion, Tenure, and Merit Increases

1. Teaching, Advising, and instructional Development (40%)
  - a. Including new courses preparation, outreach lectures, minicourses, workshops, interdisciplinary experiments, extensive curriculum revisions, working with the Office of Academic Advisement, extensive undergraduate and graduate advising duties, tutorials and thesis students as overloads.
2. Research, Creative Work, and Professional Development (40%)
  - a. Publications: book-length studies; exhibition catalogs or essays; chapters in books; periodical articles (indicate refereed); miscellaneous (book reviews, reports).
  - b. Exhibitions (note jurors, reviews, catalogs); juried national or regional; nation or regional invitationals; solo or featured artist (note location); in-house or local exhibitions.
  - c. Work completed: manuscripts for publication; art works not yet exhibited; commissioned works.
  - d. Professional conferences: juried or invited papers; panels given; session chairman.
  - e. Evidence of professional development; Professional workshops; conferences attended; research travel.
3. Service (20%)
  - a. Professional: consulting; service to professional organizations; offices in professional organizations; jurying exhibitions; reading for professional journals.
  - b. University: committee work; Senate membership; etc.

- c. Departmental: management services: library acquisition; student employee supervision; class scheduling; registration duties; departmental publications and public relations; gallery management; departmental committees.
- d. Community: community advisory boards; community lectures: juror of local exhibitions.

C. Promotion and Tenure Review in the Department

1. Initiating promotion and/or tenure

Faculty who feel they are eligible to be promoted, on the basis of the published criteria, or who must be reviewed for tenure in conformity with the schedule outlined in the University Tenure Regulations, initiate Departmental review by filing applications distributed by the Dean. The latter will distribute a call for these, with the timetable for completion. It is the candidate=s responsibility to prepare applications and to provide supporting documentation in his or her case.

2. The Department Promotion and Tenure Committees

a. Promotion

Membership of the Promotion Committee. It will consist of all tenured, full-time faculty members with all members voting except the Chairperson. Any faculty member considered for promotion may participate in the committee and vote on all cases except his/her own. On promotions to Professor, only Professors can vote on granting this title. In the case of two or more applicants for promotion there will be a waiting period between the consideration of each case. Any faculty member may choose not to participate without prejudice.

b. Tenure

In compliance with the policy of the College of Arts and Sciences, only tenured faculty may vote on tenure cases. The tenure committee of this department will consist of only tenured faculty members. Any faculty member may choose not to participate without prejudice.

3. Committee Review

Each case will be reviewed individually by the appropriate committee. The application and supporting documentation will be available for study prior to the committee's deliberation. The method of voting will be determined in advance by the committee. The committee's chair will summarize the principal factors affecting the committee's decision and will append these to the applicant's file. The applicant will be notified of the committee's decision, and the file will be turned over to the Department Chair for his or her review. Candidates receiving negative recommendations must be given appropriate time to rebut or offer further materials for consideration.

4. Department Chair Review

Each case will be reviewed by the Chair for his or her recommendation. The applicant may provide additional data (supporting or rebuttal) for the Chair's review in all cases where a negative recommendation has been rendered. The Chair's recommendation will be transmitted to the applicant and the Chair of the appropriate committee. In mandatory tenure cases the entire file must be forwarded to the Dean of the College. In promotion cases, a negative recommendation by either or both the committee and the Department Chair may counsel a candidate to withdraw his or her application at the Department level. Unless a withdrawal request is made by the candidate, the entire file will be forwarded to the Dean of the College.

5. The Question of Appeal

There are university procedures for appeal of negative decisions in promotion and tenure cases. At the Departmental level a candidate may appeal a negative committee decision to the Department Chair within fourteen (14) days of receipt of a negative decision. A negative recommendation by the chair is appealed to the Chair who must make a final decision before forwarding to the Dean.

## EVALUATION OF CREATIVE ACTIVITY IN STUDIO ART

The underlying principles of evaluating performance in creative arts fields are identical to the standards and principles of evaluation for more traditional academic fields. Evidence must be convincing that the candidate has made demonstrable contributions to the field, measured by national and international standards. As with other fields, we look for evidence of favorable acceptance of the individual's work based on a system of peer reviews. Moreover, persons seeking tenure and promotion to advanced ranks (Associate Professor and professor) should be able to demonstrate that their contributions to the field have established them prominently in their areas of creative work. In sum, studio artists must be able to contribute new ideas and to establish a dialogue of original expression which causes some demonstrable change in their discipline through their creativity. Six typical kinds of activities which evidence these contributions are the following:

1. Regular acceptance of new work in juried exhibitions. Proportionately greater emphasis is placed on international and national exhibits than regional exhibitions. However, depending upon the juror(s), having work exhibited in a regional show may be even more significant than in some national and international exhibits. In relation to academic disciplines, having creative work accepted in refereed exhibits is comparable to having articles published in professional journals. As with published journals, some juried exhibitions for artists carry more prestige than others.
2. Solo exhibits are significant, especially if they are offered in galleries or museums with high reputations in the field. Solo exhibits typically involve the exhibition of creative work of the artist over an extended period of time. It is not uncommon for solo exhibits to represent the culmination of production of new works over several years. In this respect, one can equate a solo exhibit to a novel or a scholarly book-length publication. Because solo exhibits are usually not referred, evidence of their significance is derived through published reviews of the exhibit by art critics. (The analogy here to academic fields is the book review).
3. Grants or fellowship awards are another traditional way of interpreting the significance of an artist's creative work. Grants for independent work in the visual arts are highly competitive. Nevertheless, studio artists are expected to apply for them as available and appropriate.
4. Artists are often requested to show their work in specially curated invitational exhibits. Sometimes these exhibits are organized around a particular theme or are designed to demonstrate the collective work of a particular category of artists (alumni exhibitions, shows by women artists, etc.). As with other exhibits, invitationals usually are organized by jurors with a refereed panel. Having work figuring prominently in numerous invitational exhibits is an especially important form of establishing a reputation in the field.
5. Many new art forms are the result of innovations in technology. Recent examples include

video art, computer-assisted images, and art produced with tele-communications equipment. University artists have been leaders of this new kind of technological art.. Consequently, many have been asked to serve as consultants to industry and to provide curricular advise to other educational institutions. Therefore, consulting is yet another form of recognition in the field.

6. Finally, artist produce works which have a market value. The field of the creative arts is in fact, a large commercial industry. Having work regularly represented by commercial galleries and receiving special commissions are forms of recognition. The success of artists producing art works for the market is something to be recognized; however, no amount of commercial success in the market place can offset the importance or regularly producing works for juried, refereed national and international exhibits.

