



## FACULTY OF FINE ARTS PROCEDURES PERTAINING TO APPOINTMENT, ASSESSMENT, PROMOTION, and TENURE

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*The following procedures are derived from and guided by the University's APT and GPC Manuals, available online at [www.ucalgary.ca/provost/faculty/academic\\_agreements](http://www.ucalgary.ca/provost/faculty/academic_agreements).*

*Any administrator or committee charged with conducting any of the following procedures should review the aforementioned documents prior to undertaking the given task, and should follow the general guidelines therein, not all of which have been reproduced in the following Faculty and Departmental Procedures.*

*The following are normal procedures, intended to ensure fairness, but there may be circumstances in which adherence to normal procedures impairs fairness. Any deviations from the norm shall be reported with an explanation which accompanies the recommendation of the Committee or individual(s) involved.*

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## Introduction

### Uses of the FFA Document

The purposes of these Faculty Guidelines and Procedures are to:

- clearly define and communicate standards of performance;
- guide faculty members in career planning and establishing academic and professional goals;
- outline procedures to assist applicants for promotion and tenure; and
- provide direction for various committees making recommendations regarding recruitment, merit, tenure and promotion.

The following performance criteria may be used as a general guide, but faculty members are strongly encouraged to discuss these standards and expectations with senior colleagues and/or Faculty administrators when setting academic and professional goals.

In the years leading up to application for tenure, academic appointees are required to meet with the Head (and/or the Dean) at least annually to engage in career planning, performance expectations, and performance review discussions. Similarly, regular conversations are a vehicle for planning successful applications for promotion at all ranks.

### Diversity of Career Patterns

Notwithstanding the fact that the artist teacher may enter academic life at a later time in life (following a professional career), many artist teachers seek to maintain academic and professional careers simultaneously. The Faculty recognizes this variation by assessing the academic contributions of the artist teacher according to the demands of their field of activity, rather than according to the career route typical of a university appointment.

In some areas of the Fine Arts which rely on the ability to maintain strenuous physical capabilities, the effects of age on physical performance may affect the artist's ability to continue to perform in certain venues. Nevertheless, the Faculty recognizes that the artistic contribution of mature artists is vital to the Fine Arts, and includes in its assessment criteria the various stages in an artist's career.

The Faculty strives to apply standards of fairness that take into account a wide range of individuals from a variety of life situations.

### Workload Assignment

The assignment of duties to academic staff members shall take into consideration all relevant factors, including the equitable distribution of the overall workload of the Department or Unit and the full range of institutional responsibilities and workload of the academic staff members, as well as their individual preferences. [*Collective Agreement* 12.3]

These principles must be applied in full recognition of the possible variations in assigned workload from one academic appointee to another. Such variations may be matters of agreement between an academic appointee and the Head and/or Dean, or matters of formal designation – e.g. an administrative appointment which of necessity reduces teaching and/or research responsibilities.

- Further to the *Letter of Understanding re: Independent Study Courses* [*Collective Agreement* pages 82-83], the weighting of duties beyond traditional course assignment in the Faculty of Fine Arts is:

Mandatory Independent Studies                      6 courses = 1 HCE

Faculty members may also volunteer for optional (non-compensated) courses, which are not a mandatory part of the students' curriculum.

- Further to the *Letter of Understanding re: Recognition of Graduate Student Supervision [Collective Agreement page 77]*, the weighting of duties for the supervision of graduate students teaching under Article 23.2(l) in the Faculty of Fine Arts is:

Supervision of Graduate Students as Term Certain Instructors	6 students = 1 HCE
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<b>1. General Criteria for Evaluation of Teaching, Research and Service</b>
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The criteria for appointment, promotion, merit awards, and tenure in the Faculty of Fine Arts conform to those listed in Section 3 of the *APT Manual* and the *GPC Manual* arising from the stated functions of the University.

The functions of the University are Teaching, Research, and Service. Every academic appointee in the professorial ranks in the Faculty of Fine Arts is expected to participate fully in the teaching programs of the Faculty, to maintain a continuous record of research, and to make contributions in the area of service.

Academic appointees in the instructor ranks shall be assessed in accordance with the specific duties outlined in their contracts.

### 1.1 Evaluation of Teaching

1.1.1 Teaching is a major University function. Every academic appointee in the professorial and instructor ranks in the Faculty of Fine Arts is expected to participate fully in the teaching programs of the Faculty.

1.1.2 Teaching performance and effectiveness shall be evaluated on a regular basis. Such evaluation should consider all ways a teacher addresses the responsibility and interacts with students. In addition to interactions in the contexts noted in [APT] Section 3.2.1, evaluation of teaching should consider the extent of innovation, preparation, reflection of current knowledge, level of interest, direction, and encouragement demonstrated by the academic appointee. Participation in teaching development programs, and/or seeking expert help in the improvement of teaching, will be viewed as an indication of commitment to teaching. [APT Manual 3.2.2]

1.1.3 A significant factor in determining merit for promotion and/or tenure is the individual's accomplishments in teaching, mentoring, and curricular activities, consistent with the faculty member's responsibilities. Teaching activities are scholarly functions that directly serve learners within or outside the University. Scholars who teach must be intellectually engaged and must demonstrate mastery of the knowledge in their field(s). The ability to lecture and lead discussions, to create a variety of learning opportunities, to draw out students and arouse curiosity in beginners, to stimulate advanced students to engage in creative work, to organize logically, to evaluate critically the materials related to one's field of specialization, to assess student performance, and to excite students to extend learning beyond a particular course and understand its contribution to a body of knowledge are all recognized as essential to excellence in teaching.

1.1.4 Evaluating teaching effectiveness includes the quality of course preparation, adherence to professional standards in class management, innovative methodology, soundness and currency within the discipline, appropriateness of level and maintenance of standards. It includes, but is not limited to, student evaluations of instruction.

- 1.1.5 Criteria should take into consideration the mission of the particular Department, the Faculty, and the University. It should allow and encourage diversity in instructional styles, methods, and creative approaches.
- 1.1.6 Faculty are expected to be conscientious and effective teachers and mentors and to provide excellent instruction at multiple levels of the curriculum, from lower-division service or survey courses, to undergraduate major offerings and graduate-level courses (where applicable). Instructional contributions to both departmental and multidisciplinary programs are valued.
- 1.1.7 Course content is to be current and relevant and instruction should actively develop students' critical thinking, analytical, and communication skills. A successful teacher demonstrates comprehensive knowledge of the subject matter, is able to make difficult concepts accessible, is well prepared for class, motivates students, and is approachable and available for reasonable periods of time outside of class.
- 1.1.8 Other pedagogical activities characteristic of a successful teacher include developing new courses and contributing to curriculum revision and development, in order to keep departmental or interdisciplinary programs current or to establish new programs.
- 1.1.9 For academic appointees in the Fine Arts, teaching includes both the traditional lecture / lab styles of teaching and a variety of other ways in which a teacher interacts with students, such as studio work, rehearsal, and preparation for performance.
- 1.1.10 Assessment of the quality and significance of modes of facilitating learning will vary among disciplines, but may include such factors as:
- effectiveness and clarity of presentation;
  - suitability of readings and assignments;
  - effectiveness of teaching methods including the development or use of innovation;
  - timeliness, clarity, rigour and reasonableness in evaluating student work;
  - quality of supervision provided for graduate students;
  - quality, degree and level of advising support and mentoring; and
  - appropriate inclusion of students in research, creative, and professional activities.
- 1.1.11 Teaching is evaluated according to quantitative and qualitative criteria. These include size of teaching load, enrollment numbers, the Universal Student Rating Instrument (USRI) and student evaluations developed at the Department / Program level, and may also include written and signed statements based on observations by the Head, Coordinator, Area Chairs, colleagues, and students.
- 1.1.12 Although the evaluation of teaching may not be based solely on evaluations by students, such evaluations are one factor on which the evaluation of teaching shall be based. Student evaluations shall be required for all academic appointees (Teaching and Research) on a regular basis. Student evaluations must be used consistently. The student evaluations must be interpreted reasonably in light of other relevant contextual factors, including factors which may be outside of the control of the academic appointee. [APT Manual 3.2.3]

#### *Statement of Assessment re: Student Participation in Research*

The Faculty values the inclusion of undergraduate and graduate students in research initiatives. This involvement results in students trained in research design, critical thinking, exposure to the relevant literature and creative practices, and approaches critical to the field of study.

It is important that students be provided exposure to investigators in the field through participation in the development of funding proposals, funded research or contracts, documentation and presentation of

thesis research, conferences, involvement in scholarly publications and/or presentations, and other collaborative endeavours.

Measures of quality include feedback from external examiners on the quality of theses, co-authorship on peer reviewed journal publications, co-authored conference paper presentations, and contributions to creative scholarly productions, performances, exhibitions, etc.

## **1.2 Evaluation of Research, Scholarship & Creative Activity**

*In accordance with the institutional focus on excellence, the Dean will attempt to schedule periodic individual meetings with every Continuing, Contingent Term, and Limited Term academic staff member to discuss scholarly progress. Staff members in the professorial ranks will be expected to submit their written 3-year research plans, and provide regular updates to the Dean.*

- 1.2.1 Research, scholarship, and other creative activities constitute a major University function. The primary concern of the individual and the University shall be the importance of high-quality work. [APT Manual 3.3.1]
- 1.2.2 In keeping with the imperative that the Faculty build its research profile, every academic appointee in the professorial ranks in the Faculty of Fine Arts is expected to maintain a continual record of research.
- 1.2.3 Instructors are not normally expected to conduct research beyond scholarship required to maintain currency in pedagogy and content within their discipline.
- 1.2.4 Faculty members in the professorial ranks are expected to conduct research that advances knowledge and understanding, stimulates innovations in practice, and has national and/or international relevance to the discipline. This is essential to expand on existing knowledge and to discover new knowledge. In addition, scholarly and creative activities entail dissemination of knowledge to both professionals and audiences.
- 1.2.5 The basic criteria for assessing whether a given product qualifies as scholarship for purposes of evaluation are review – some form of independent assessment – and dissemination. Peer review generally refers to a formal process involving professional colleagues external to the Faculty. Dissemination refers to availability of the product in the scholarly and/or professional community.
- 1.2.6 In cases where peer review would not be possible in this way, a faculty member may wish to consult with the Head or Dean to devise alternate methods of external review. The FPC will assess all research output against these criteria of peer review (or equivalent) and dissemination. It is the faculty member's responsibility to provide evidence that a given piece of work has met these standards.
- 1.2.7 Scholarly and creative activity must be consistent with rank and seniority, and productivity should expand and increase in importance and recognition as a faculty member's academic career develops. Key criteria in assessing research performance are quality, impact and scope.
- 1.2.8 For tenure to be granted, a candidate must have established an original, coherent, and meaningful program of research / creative activity, which is adding substantively to the body of knowledge within the discipline, and through which the faculty member is expected to make a continuing contribution throughout his or her career.
- 1.2.9 Research in the Fine Arts is manifested in two ways: through the traditional production of books, papers, outside lectures, etc; and through exhibited or performed works, and performance activities.

- 1.2.10 Formal review by informed peers from the appropriate disciplinary or interdisciplinary community is normally expected, prior to or as a result of presentation, publication, distribution, or exhibition. The assessment of the quality and significance of scholarship, research, and other creative activity will also recognize the appropriate media and outlets for communication with peers in the relevant disciplines. The underlying principle of evaluation is that publicly-acknowledged and peer reviewed work provides the best evidence of scholarly, creative, or professional competence.
- 1.2.11 Academic presentations, performances and exhibitions often come about through invitation from academic or professional institutions, and the work flowing from such invitations is considered to have been peer reviewed.
- 1.2.12 Evaluation takes into account the difference in standing among various journals, venues and media in which published, performed, and exhibited works appear.
- 1.2.13 In general, there are significant differences in formats, venues, and opportunities for presentation of work among the disciplines in the Faculty of Fine Arts, and such differences will be acknowledged in the assessment of this wide variety of work. For example:
- a) the academic year largely coincides with the production schedules of most artistic organizations, and the ability of faculty members to work in these venues may be limited.
  - b) published works are more easily disseminated. Assessment of performances and exhibitions requires consideration of the challenges posed by material transport and installation.
  - c) academic and creative work presented in UofC venues is often of significant value, and should be assessed accordingly.
- 1.2.14 Notwithstanding the general expectation of peer review, it is acknowledged that in some disciplines the publication or dissemination of the products of scholarship, research, and other creative activity occurs in other than refereed venues. In this case, the reception of the work in the relevant community shall be of considerable importance.
- 1.2.15 Credit is given for publications which appear and for exhibitions and performances which occur during the reporting period. However, long-range research whose scholarly value might be documented in a variety of ways, such as funding from internationally or nationally refereed supportive institutions; contracts with publishing houses or the electronic media; acceptance by journals, or invitations from exhibitions or performance venues should be encouraged, and may be considered for merit in the reporting period in which such documentation occurs. Faculty shall get credit only once for the same project.
- 1.2.16 Reviews of an academic appointee's work will be credited in the reporting period in which the reviews appear.
- 1.2.17 Pursuit of external funding (grants, contracts, fellowships) is an indicator of scholarly engagement, and can be an important part of creative scholarship, where success provides positive supporting evidence of standing in the discipline.
- 1.2.18 Invitations to conduct formal peer review of another individual's research or scholarly work (SSHRC grants, journal articles, etc.) are considered evidence of the faculty member's scholarly reputation.

### *Statement of Assessment re: International Activities*

In accordance with the University's internationalization plans, any candidate's reported achievements shall be positively acknowledged for their involvement in international work. Among the matters to be considered when making an evaluation, are the effort involved in, and the scope and results of, the international work.

Given the nature of the Fine Arts and our responsibility to the cultural landscape of the community, however, the University's emphasis upon internationalization should not be privileged at the cost of valuing and rewarding local, regional, and national research and performance activity.

### *Statement of Assessment re: Interdisciplinary Activities*

In accordance with the University's emphasis on interdisciplinary scholarship, any candidate's reported interdisciplinary achievements shall be positively acknowledged in the assessment process. Among the matters to be considered when making an evaluation are the efforts involved in, and the scope and results of, the interdisciplinary work.

It is understood that interdisciplinary scholarship in the Faculty should not be privileged with a status that diminishes the value of discipline-bound achievement.

### *Statement of Assessment re: Collaborative Publications*

The Faculty of Fine Arts recognizes the value that collaboration may bring to research projects, whether from student – supervisor interaction, from interdisciplinary projects, or from interaction with disciplinary colleagues at the local, national or international levels.

There is no fixed formula used to evaluate an individual's contribution to a multiple author publication. Heads must be cognizant of each situation. At times an explanation of the contribution by an individual to a research publication is required in order to evaluate scholarship and its impact. For this reason, it is important that faculty members provide Heads with the information needed to assess their input.

When documenting collaborative and multi-disciplinary scholarship, faculty members should endeavour to distinguish individual contributions.

## **1.3 Evaluation of Service**

Service includes all work that involves the use of a faculty member's academic status or professional expertise to benefit the institution, the community or the discipline / profession.

It is considered an important aspect of a faculty member's profile. Nevertheless, it must be recognized that it has less weighting than teaching and scholarship and may not be regarded as a substitute for the latter two elements.

- 1.3.1 Every academic appointee in the professorial and instructor ranks in the Faculty of Fine Arts is expected to make contributions in the area of service, either in university governance (Department, Faculty, or University level service) or in service activities external to the University. It is an individual faculty member's responsibility to take initiative with respect to service activities.
- 1.3.2 Service will be assessed in terms of the willingness to serve, taking into account both quantity and quality. Relevant factors include the scope of the activity (from departmental to international), the weight of responsibility, the leadership abilities required or demonstrated, the expertise required, the nature of

the assignment (appointed, invited, elected, volunteered), the time commitment, the distinction brought to the unit or the University as a whole, and the relationship of the service role to the individual's role as an academic staff member.

1.3.3 There is normally an expectation that colleagues at higher rank will function at higher levels of service.

1.3.4 Examples of service to the University may include:

- committee work at the departmental, faculty and university levels
- service on university councils and boards
- participating in institutional governance
- university service at the regional or national level
- service as an advisor to a student organization
- participating in student recruitment
- representing the university at public events
- participating in fundraising activities
- any other type of service activity or consulting that enhances the prestige of the University

1.3.5 An individual's contributions may constitute service of sufficient degree to warrant special consideration.

1.3.7 In addition to University governance, an academic appointee may be called on to work with galleries, orchestras, ensembles, professional and amateur theatres, and to serve with local, regional, national or international scholarly, educational and arts organizations.

1.3.8 Evaluation of external service contributions will take into account the extent to which they promote the development, understanding, and appreciation of the fine arts.

1.3.9 Examples of service to the profession may include:

- serving as an officer of a regional or national association
- serving on editorial boards
- serving on professional task forces
- participating in curriculum development in one's discipline at the regional or national level
- reviewing grant proposals for an outside agency
- serving as an external tenure and promotion reviewer for another university

1.3.10 Examples of service to the community may include:

- involvement in civic organizations, charitable projects and community service
- participation on boards and advisory councils
- public speeches reflecting the expertise of a faculty member, or sharing the results of scholarship
- participating in continuing education projects
- advising public agencies, corporations and non-profits in the area of one's expertise
- other professional consultation
- serving as an expert witness

In all cases, linkages to the faculty member's professional role within the University must be evident.

1.3.11 Community service activities which primarily fulfill personal, recreational, and/or social interests rather than academic or professional interests are not normally recognized in this category.

- 1.3.12 The quality of overall service contributions may be documented through the following: record of committee memberships and actual service rendered; letters of commendation of contribution by committee Chairs; documentation of special assignments by appropriate supervisors, colleagues or participants; documentation of program participation in professional organizations, letters of recommendation from organization officers, and/or documentation of professional consultations.

## **2. Selection and Appointment**

The Dean shall consult with the Department(s) to define the position and facilitate establishment of an Academic Selection Committee appropriate to the position in question (see below).

The Academic Selection Committee shall determine the criteria by which the selection shall be guided, and draft an advertisement for submission to the Dean, who must approve the advertisement before sending it to Human Resources. Particular attention must be paid to the wording of the selection criteria as set out in the advertisement. The final selection of an academic appointee must adhere closely to these criteria.

As instances of recruitment become increasingly interdisciplinary, the Faculty of Fine Arts has expanded its selection committee parameters to provide better flexibility and wider representation of affected members. If more than one Faculty is involved in filling a position, the Deans will work together to define the disciplinary area(s), and to establish membership of the Academic Selection Committee.

### **2.1 Composition of Academic Selection Committees**

- a) the Committee shall consist of at least six Continuing, Contingent Term, or Limited Term academic appointees plus the Dean or designate as Chair; both genders shall be included on the Committee;
- b) the academic appointees shall be selected as follows:
  - i. at least four from the relevant disciplinary area(s) within the Faculty of Fine Arts – at least three elected by the Department(s), and one or more appointed by the Dean in consultation with the relevant Department Head(s);
  - ii. at least two appointed by the Dean in consultation with the relevant Department Head(s) and/or Dean(s) if applicable, including one or more from outside the Faculty; the external member(s) of the Committee shall have full voting powers.

The fully-participating member from outside the Faculty provides a perspective beyond the interests of the Faculty, and has a particular role in observing fairness of the proceedings and appropriate application of the criteria.

Composition of the committee and/or extent of the selection procedures may vary if the appointment is linked to a process established by an external funding agency, and if the waiving of normal procedures is approved by the Provost & Vice-President (Academic) on recommendation of the appropriate Dean(s).

### **2.2 Academic Selection Committee Principles and Procedures**

- a) the Committee may not meet unless at least four members from the Faculty of Fine Arts are present;
- b) the Committee shall review all applications for the vacant position;

- c) the Committee shall construct a short-list based on the established criteria; normally the Committee shall identify more than one candidate for the short-list;
- d) if written references were not called for in the advertisement, the Committee shall seek three such references for all short-listed candidates;
- e) the Committee shall establish an interview process which provides access to candidates by all members of the relevant disciplinary area(s), including support staff and students, and by all members of the Committee;
- f) the Committee shall seek written rankings of the interviewed candidates from all Continuing, Contingent Term, and Limited Term academic appointees of the relevant disciplinary area(s); the Committee shall also seek written input from support staff and students.
- g) the Committee shall strive to establish a final ranking of the interviewed candidates, which is based on the established criteria and identifies those who are suitable for the vacancy; the Chair shall submit the final ranking to the Dean, together with a full report of the Committee's deliberations;
- h) if the Committee has not been able to reach consensus, the Chair shall report the different rankings and the precise degree of support within the Committee for each candidate; the Chair's report shall also include precise information on the rankings submitted to the Committee by the members of the relevant Department; all members of the Committee shall receive a copy of the Chair's report;
- i) it is recognized that a Committee may choose to recommend no candidate to the Dean; the Chair's report should give reasons for this decision.

### **2.3 Extraordinary Procedures for Expedited Spousal Hiring**

The organizational units within the Faculty of Fine Arts identified as possible destination units for suitable candidates are as follows:

- i. The Department of Art (but not including the Art Historians) if the secondary spouse is a studio artist, art educator, or theorist / critic.
- ii. The Art Historians of the Department of Art (but not the studio artists) if the secondary spouse is an Art Historian.
- iii. The BA Dance Committee if the secondary spouse is a dancer, choreographer, dance theorist or historian.
- iv. The Department of Drama, if the secondary spouse is an actor, director, theatre designer, playwright, historian, or theorist / critic.
- v. The Department of Music, if the secondary spouse is a musicologist, music theorist, performer, composer, or music educator.

<b>3. Academic Appointment Review, Renewal and Tenure</b>
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#### **3.1 Composition of Academic Appointment Review Committees**

3.1.1 An Academic Appointment Review Committee (AARC) for the Faculty of Fine Arts shall be composed of:

- a) the Dean or delegate as Chair (voting only to break a tie);
- b) four voting academic appointees holding appointments *With Tenure*, selected as follows:
  - i. three from the relevant Department, to be elected by the continuing academic appointees of that Department; if possible, at least one of the three should be from the same area or, where appropriate, sub-discipline as the applicant;
  - ii. one from outside the Faculty to be appointed by the Dean in consultation with the relevant Department Head;
- c) two voting academic appointees, one from the relevant Department and one from another Department within the Faculty of Fine Arts, to be appointed by the Dean in consultation with the relevant Department Head;
- d) The Department Head or equivalent who completed the initial assessment of the applicant (non-voting), unless excluded under *APT Manual* Section 5.7.5.6;
- e) a member appointed by the Faculty Association, who shall be present as a participating but non-voting member of the Committee;
- f) two non-voting student appointees, one from the relevant Department or Program of Dance and one from another Department or the Program of Dance within the Faculty of Fine Arts, to be appointed by the Dean, in consultation with the Department Head or Coordinator of Dance; student members must be registered majors in their Departments or Programs.

Quorum: AARC may not meet unless the following members are present:

- a)
  - i. the Dean or delegate (Chair);
  - ii. at least two of the academic appointees named in Section 3.1.1b) above; one of whom must be the appointed member from outside the Faculty;
  - iii. at least one of the Dean-appointed members named in Section 3.1.1c) above;
  - iv. the Department Head or equivalent, unless excluded under *APT Manual* Section 5.7.5.6;
  - v. the member appointed by the Faculty Association.

and

- b) both genders are represented.

3.1.2 An Academic Appointment Review Committee (AARC) for a Department Head shall be composed of:

- a) the Provost & Vice-President (Academic) or delegate (Chair);
- b) four academic appointees holding appointments *With Tenure*, to be selected as follows:

- i. three from the relevant Department, to be elected by the academic appointees of that Department; if possible, at least one of the three should be from the same area or, where appropriate, sub-discipline as the applicant;
- ii. one from another Department within the Faculty of Fine Arts, to be appointed by the Dean;
- c) up to two members appointed by the Provost & Vice-President (Academic), one of whom shall be from outside the Faculty;
- d) a member appointed by the Faculty Association, who shall be present as a participating but non-voting member of the Committee.
- e) two non-voting student appointees, one from the relevant Department or Program of Dance and one from another Department or the Program of Dance within the Faculty of Fine Arts, to be appointed by the Dean, in consultation with the Department Head or Coordinator of Dance; student members must be registered majors in their Departments or Programs.

Quorum: AARC for a Department Head may not meet unless the following members are present:

- a)
  - i. the Provost & Vice-President (Academic) or delegate (Chair);
  - ii. at least two of the elected members from the relevant Department;
  - iii. the member from another Department within the Faculty;
  - iv. at least one of the members appointed by the Provost & Vice-President (Academic);
  - v. the member appointed by the Faculty Association.

and

- b) both genders are represented.

### **3.2 Academic Appointment Review Committee Principles and Procedures**

- 3.2.1 All candidates for appointment *With Tenure* must have evidence of a strong level of achievement in teaching, and must demonstrate the capacity for consistently effective teaching in the future. Review by peers and students will be highly valued by the Committee.
- 3.2.2 While the quantity of scholarly output may vary according to the standards of the candidate's discipline, the candidate must have completed appropriate work of sufficiently high quality to assure the AARC that a continuing record of productive and valuable scholarship is to be expected in the future.
- 3.2.3 AARC looks for evidence that the candidate can "bring research projects to timely conclusions" [*APT Manual* 5.7.5.2 d)], and considers with particular attention, the comments of referees about the quality of submitted items.
- 3.2.4 Candidates must also demonstrate commitment to the University and/or to their discipline or field by satisfactory contributions in areas of service. See *APT Manual* 3.4.
- 3.2.5 With regard to a Committee's consideration of criteria for awarding renewal or an appointment *With Tenure*, the complete record of an applicant's teaching evaluations, research accomplishments, and service contributions should be made available to the Committee.

- 3.2.6 Throughout the Academic Appointment Review process, the onus shall be upon the applicant to make the case for the award of a renewed Initial Term or the award of an appointment *With Tenure*. [APT Manual 5.7.5.4]
- 3.2.7 The renewal of an Initial Term appointment requires a determination that, given the applicant's quality and pattern of career performance, there is a reasonable likelihood that the applicant will be able to apply successfully for an appointment *With Tenure* at the University of Calgary within the time allowed. [APT Manual 5.7.5.1]
- 3.2.8 The granting of an appointment *With Tenure* in the professorial ranks requires a determination that, given the applicant's quality and pattern of career performance, there is a substantial likelihood that the applicant will be able to sustain a career as a productive researcher, effective teacher, and active contributor to the University of Calgary community. [APT Manual 5.7.5.2]
- 3.2.9 In the Faculty of Fine Arts, normally, accomplishments in teaching, research, and service comparable to those required for promotion to Associate Professor are sufficient to warrant consideration for appointment *With Tenure*.
- 3.2.10 When the recommendation sought is for appointment *With Tenure* in the instructor ranks, the Committee shall seek evidence that the applicant has been successful in meeting the criteria for the applicant's rank as set out in APT Manual Section 3. The Committee shall also satisfy itself, based upon the quality and pattern of career performance, that there is a reasonable likelihood that the applicant will be able to sustain a satisfactory pattern of career development as an instructor. [APT Manual 5.7.5.3]
- 3.2.11 See Section 5 for more specific criteria and procedures for tenure review, if applicable.

### **3.3 Procedures for Selection of External Referees and Solicitation of Advice (Tenure)**

- 3.3.1 In accordance with APT Manual 5.6.18, the Head (or the Dean if the Head is being considered for tenure) must solicit advice before preparing his/her assessment of an applicant for appointment *With Tenure*.
  - a) Written, signed advice must be solicited from all tenured academic staff of the applicant's Department.
  - b) The applicant may provide a list to the Head (or Dean), of suggested additional tenured academic staff who should be consulted, but the Head (or Dean) may consult with others as well.
  - c) The Head (or Dean) may also solicit advice from tenured academic staff outside the applicant's Department who have direct knowledge of the applicant's academic work.
- 3.3.2 The Head (or Dean) must provide the applicant with a list of all those whose advice was sought. The Head's (or Dean's) assessment shall contain a fair summary of all advice received.
- 3.3.3 The Dean has the responsibility to solicit external references for cases of appointment *With Tenure*, according to the following procedures:
  - a) the applicant shall submit lists of both internal and external referees with the application for tenure;
  - b) the Dean, in consultation with the applicant's Department Head, shall select a minimum of one internal and two external referees from the applicant's lists;

- c) the Dean, in consultation with the applicant's Department Head, may solicit additional references, internal or external, as deemed appropriate.
- 3.3.4 Normally, it is expected that these referees will not have had a close personal or professional relationship with the candidate.
- 3.3.5 These individuals shall be invited to assess the quality of the candidate's application for tenure in accordance with the criteria set out in Section 5.7.5.2 of the *APT Manual* and the *Faculty of Fine Arts Procedures Pertaining to Appointment, Assessment, Promotion, and Tenure*.
- 3.3.6 All external referees' letters received in confidence by the Dean, shall be supplied to the Head for consideration in preparing the initial assessment and recommendation.
- 3.3.7 Academic appointees in the instructor ranks shall be assessed in accordance with the specific duties outlined in their contracts.
- 3.3.7.1 The requirement for external advice shall be met by seeking input from at least two members of the academic staff of the University, from outside the Faculty, who are recognized for superior teaching abilities.

#### **4. Merit Assessment and Promotion**

##### **4.1 Composition of Faculty Promotions Committees**

- 4.1.1 The Faculty Promotions Committee (FPC) is a Dean's Advisory Committee and shall be composed of the following members:
- a) the Dean as Chair (voting only to break a tie)
  - b) all Department Heads and the Coordinator, Program of Dance (voting);
  - c) one member appointed by the Faculty Association (non-voting);
  - d) one or more members of the Continuing, Contingent Term, or Limited Term academic staff, designated by the Dean (fully participating but non-voting);
  - e) one voting undergraduate student and one voting graduate student, appointed by the Dean from among the student representatives elected to the Faculty Council;
  - f) one or more academic staff members from each Department, elected by Continuing, Limited Term and Contingent Term academic staff members of the Faculty (voting).
- Both genders shall be included among the voting academic staff members on the Committee.
- 4.1.2 One additional representative from each Department shall be elected by Faculty Council to serve as an alternate in the event that one or more of the f) members above are unable to serve.
- 4.1.3 A quorum for the Faculty Promotions Committee shall be 51% of the voting members, and FPC meetings will be scheduled well in advance to enable all members to attend. When an elected member is unavailable for medical or other reasons, the Dean may appoint an alternative representative as elected by Faculty Council.

4.1.4 In all cases, gender balance must be considered when establishing membership of the Faculty Promotions Committee. In exceptional circumstances, the Dean, in consultation with the Department Heads, shall appoint an additional member to ensure both genders are represented among the voting academic staff on FPC.

## **4.2 Faculty Promotion Committee Principles and Procedures**

4.2.1 The general function of the Faculty Promotions Committee is to bring a Faculty-wide perspective to the assessment and promotion of academic appointees. Although a Head's recommendation is primary, the Faculty Promotions Committee may recommend adjustments to increments on the basis of Faculty-wide comparison of individuals who are at or near the same level within a rank.

NB: A faculty member may be asked to substantiate information provided in his or her Academic Performance Report by providing evidence of contributions to the Department Head and/or Faculty Promotions Committee as requested.

4.2.2 As an academic appointee progresses through any rank, and from rank to rank, the normal expectation of performance rises. The assessment of merit by the Head and Faculty Promotions Committee shall be progressively more rigorous within the full professorial rank.

4.2.3 Merit increments are awarded to recognize continually demonstrated and expected on-going meritorious performance.

4.2.4 The Head's Assessment should be candid and should specifically detail both successes and problems which have led to the proposed assessment. Particular attention must be paid to the criteria set out in the *GPC Manual*.

4.2.5 In making a recommendation regarding promotion to the rank of Associate Professor or Full Professor, FPC will consider a candidate's entire academic career. This differs from the process for merit increment recommendations, where the focus is primarily on performance during the reporting period.

4.2.6 The Faculty Promotions Committee shall consider each academic appointee's case individually. The general course of action followed in the determination of recommendations for increment and/or promotion is as follows:

1. brief comments from the individual's Department Head;
2. questions / comments from committee members;
3. Chair's summary remarks;
4. question called and votes cast.

4.2.7 All members of the Faculty Promotions Committee shall hold secret the deliberations of the Committee and any information produced during the Committee's deliberations.

4.2.8 The overall performance of all FFA Department Heads and Associate Deans is reviewed in the first instance by the General Promotions Committee. The initial assessment and merit recommendation shall be prepared by the Dean, regardless of what portion of the reporting period is spent in an administrative role.

The Dean may seek input from appropriate sources regarding the individual's teaching, research and service contributions for the period of time *not* served as a Head or Associate Dean, and will assess achievement of the goals stated in their approved Administrative leave proposal, if applicable.

### **4.3 Procedures for Selection of External Referees (Full Professor)**

- 4.3.1 The Dean has the responsibility to solicit external references for cases of promotion to Full Professor, according to the following procedures:
- a) the applicant shall submit a list of external referees with the application for promotion;
  - b) the Dean shall select no more than one referee from the applicant's list, and in consultation with the applicant's Department Head, shall select a minimum of two additional eminent referees who do not appear on the candidate's list.
- 4.3.2 All referees should hold the rank of full professor or equivalent at a recognized institution, or similar professional standing.
- 4.3.3 Normally, it is expected that these referees will not have had a close personal or professional relationship with the candidate.
- 4.3.4 These individuals shall be invited to assess the quality of the candidate's application for promotion in accordance with the criteria for the appropriate rank, as set out in Section 3.8 of the *APT Manual* and the *Faculty of Fine Arts Procedures Pertaining to Appointment, Assessment, Promotion, and Tenure*.
- 4.3.5 All external referees' letters received in confidence by the Dean, shall be supplied to the Head for consideration in preparing the initial assessment and recommendation.

### **4.4 General Criteria for Promotion**

- 4.4.1 Appointment to the rank of *Assistant Professor* is typically awarded to an individual who has completed the terminal degree or equivalent (or who has made substantial progress so as to warrant the expectation of a terminal degree in the near future), in combination with a promising academic or creative record; as well as significant potential for academic stature.
- 4.4.2 Promotion to the rank of *Associate Professor* is typically warranted only for a faculty member who has demonstrated growth as a teacher and scholar, with evidence of consistently effective teaching, and the development of an active and ongoing scholarly program.
- Promotion to the rank of Associate Professor requires evidence of teaching effectiveness, recognized research attainment or equivalent professional attainment, and a satisfactory record of service.
  - Where appropriate, evidence of effective performance respecting graduate programs and the supervision of, and involvement with, graduate students shall be considered.
- [APT Manual 3.7]
- 4.4.3 Promotion to the rank of *Professor* signifies that the holder is an accomplished scholar, as well as an excellent teacher, whose achievements have won substantial approval both by colleagues outside the University and by his or her local colleagues, and whose presence on the faculty enhances the prestige of the University.
- Promotion to the rank of Full Professor is reserved for those, who in the opinion of colleagues, within the University and beyond, are outstanding in their discipline.
  - Teaching effectiveness is required, and evidence of performance respecting graduate programs and the supervision of, and involvement with, graduate students shall be considered, where appropriate.

- Promotion to this highest rank requires documented evidence of an established scholarly and professional reputation – either at the national or international level, or both.
- A Professor is also expected to have an established record of service contributions to the institution and appropriate discipline, and when relevant, profession.

[APT Manual 3.8]

4.4.3.1 The requirements for promotion from Associate to Full Professor go beyond the high level of accomplishments expected for tenure. Candidates are expected to build upon their established performance, and to demonstrate leadership in scholarship and/or teaching. It is further expected that the faculty member will provide evidence of a significant and growing role in service to the University and his / her profession.

4.4.3.2 To achieve leadership in teaching, a candidate for promotion will demonstrate a continuous record of excellent contributions to the instructional mission of the University, including substantive roles in activities such as course and curriculum development, creation, implementation, and publication of pedagogical innovations, and preparation of textbooks and/or instructional materials. Additional evidence for leadership in this area might include grants that support efforts related to instruction, teaching awards, or other forms of recognition from external agencies.

4.4.3.3 To establish leadership in scholarly activity, a candidate for promotion will present a record of scholarship that brings national or international distinction and recognition as a leader in his / her field. The credentials of the candidate should demonstrate a sustained record of excellent publications or other professional results, as well as evidence of broadening contributions to the scholarly enterprise that includes significant service to the profession. A regular and sustained record of external support is expected in those fields where funding is necessary to maintain a strong research program. In other areas, success in obtaining external support should be appropriate to the discipline and the experience of leaders in the field.

4.4.3.4 In service, a candidate for promotion will provide evidence of growing contributions to the University and to his / her profession. Significant service includes distinguished Department, Faculty, and/or University committee work, development of major programs, initiatives, or comparable activities, or directing programs or activities with significant institutional impact. Professional contributions expected for promotion might include organizing conferences or symposia, chairing sessions at major meetings, service on advisory or review panels, election to office, or a growing role in professional organizations.

4.4.4 See Section 5 for more specific criteria and procedures for promotion, if applicable.

## 4.5 Outstanding Performance

4.5.1 The General Promotions Committee requires special documentation for increment awards of

- 2.4 or greater to an Assistant Professor or Instructor
- 2.2 or greater to an Associate Professor or Senior Instructor
- 2.0 or greater to a Full Professor

4.5.2 As a flexible guideline, the Faculty of Fine Arts Promotions Committee considers outstanding performance to be reflected by increment recommendations in the range of

- 1.4 - 2.0 to an Assistant Professor or Instructor
- 1.2 - 1.8 to an Associate Professor or Senior Instructor
- 1.0 - 1.6 to a Full Professor

## 4.6 Unsatisfactory Performance

- 4.6.1 The General Promotions Committee links unsatisfactory performance to an increment recommendation of 0.0, unless the 0.0 is required because the individual is at the salary ceiling of a rank, or is not eligible for increment assessment in a given reporting period for reasons of full or partial leave without pay.
- 4.6.2 Failure to submit a biennial Academic Staff Performance Report shall normally result in a 0.0 increment award, normally considered to be unsatisfactory performance. [*APT Manual 6.1.9.1*]
- 4.6.3 In the Faculty of Fine Arts, a judgement of unsatisfactory performance will indicate that the academic staff member has failed to comply with Faculty requirements and standards. The following performance indicators are listed under each of the University's functions: Teaching, Research, and Service.

### *A. Teaching*

A judgement of unsatisfactory performance will be related to the frequency of one or more of the following actions in one or more courses:

- cancellation of classes without prior notice or without acceptable reasons;
- evidence of inaccessibility to students;
- failure to follow approved procedures regarding course outlines, hours of teaching, administering of tests, grading, etc.;
- negative evaluations of teaching performance from students and/or peers;
- evidence of prejudicial or disrespectful treatment of students;
- serious complaint(s) to the Head and/or Dean by students and/or peers;
- inadequate supervision of graduate students;
- failure to participate in essential activities directly related to an academic appointee's teaching, such as attendance at rehearsals, performances or critiques of student work, serving on juries, audition panels or examination committees, conducting rehearsals of course-related performance projects, etc.

### *B. Research*

Performance is unsatisfactory unless the academic appointee has completed at least one substantial peer reviewed research project during the reporting period or can provide evidence of such a project manifestly in progress.

Exhibitions and performances of work by students registered in calendar-listed courses may be reported as creative activity by the faculty member assigned to the course, but only provided that the relationship to the course is made clear. Such activities are not sufficient to meet the criterion of "substantial research", because the substantial element is the teaching. Nor are they sufficient to meet the criterion of "peer review", because teaching is an assigned duty. At least one additional research or creative project must be reported which meets the criteria of substantial peer reviewed research or creative activity in order to achieve a satisfactory assessment.

Unsatisfactory research performance may also include:

- minimal or no evidence of output in the form of publications, conference presentations, performances, exhibitions and/or other forms of dissemination to academic or professional peer communities;
- minimal or no evidence of output in the form of research generation or maintenance such as, but not limited to, the preparation of publications, presentations, performances, exhibitions, etc.;
- minimal or no evidence of research, scholarship or creative work in progress;

- minimal or no increase in productivity and/or quality of scholarly output from one year to the next as expected within a rank;
- minimal or no scholarly service on editorial boards, conference organization, or receipt of research grants, all of which are considered as evidence of scholarship;
- continuing pattern of inactivity in publications and/or other appropriate forms of creative dissemination of scholarship.

### C. Service

Because the University, as a collegial system, depends on the participation and contribution of its members, FPC will view negatively persistent failure to serve on committees or to attend their meetings, or to accept other assignments contributing to the governance of the Department, Faculty and University.

Performance is unsatisfactory if there is no evidence of significant service to the University, to the scholarly community, or to the larger community.

Frequent absences from Department meetings, Faculty meetings, or committee meetings without acceptable reasons may result in a judgement of unsatisfactory performance.

- 4.6.4 In order to be eligible for merit increases, an academic staff member must demonstrate satisfactory career progress in all applicable areas.
- 4.6.5 Normally, the Faculty Promotions Committee will recommend an increment of 0.0 if an individual's performance is unsatisfactory in one or more of the functions, taking into account all special or extenuating circumstances which may reduce or eliminate an academic appointee's participation in one or more of the functions during all or part of an assessment period.
- 4.6.6 Unsatisfactory performance may also arise where the academic staff member performs assigned duties incompetently or significantly below expectations for the rank held; or when no particular effort is given to activities such that the academic staff member's professional development has ceased.

## 4.7 Assessment of Leaves

- 4.7.1 The University's Leave of Absence Regulations include those in the current editions of both the *Collective Agreement* and the *GPC Manual*.
- 4.7.2 In the Faculty of Fine Arts, an academic appointee on a leave of absence (paid or unpaid) during the reporting period will be assessed according to the University's regulations.
- An academic appointee on research & scholarship leave or leave with pay during the reporting period will be subject to assessment and eligible for merit increments; evaluation will be based on achievement of goals stated in the approved leave proposal.
  - An academic appointee on leave without pay for a portion of the reporting period will not be subject to assessment for the period of time defined by the leave, and will be eligible for pro-rated merit increments as determined by the duration of the leave.
  - Academic staff members who are on unpaid leave of absence for the entire assessment period will not be subject to assessment nor eligible for merit increments.

## 5. Department and Discipline-Specific Criteria and Procedures

### 5.1 Department of Art

The primary purpose of this statement is to identify activities which may characteristically represent the commitment of faculty members in the Department of Art in the areas of Teaching, Research, and Service, so as to facilitate assessment according to policies stated in the University's *APT* and *GPC Manuals* and further elaborated in the Faculty of Fine Arts' *Procedures Pertaining to Appointment, Assessment, Promotion, and Tenure*.

The list of activities identified is meant to be typical, but is not exclusive. Moreover, the inclusion of an activity does not necessarily imply that it is of more or less importance than another which may have been omitted. A further purpose of this statement is to define Departmental procedures for evaluation where they are not defined by the Faculty or University documents.

It is to be understood that informed judgement is necessary to evaluate the items identified for consideration, that teaching of large classes, for instance, entails different skills, and makes different demands from those involved in teaching smaller classes, that publications differ in significance, and that the same significance does not attach to a small exhibition in a local gallery as to a major national or international museum exhibition; moreover, that a site-specific sculpture or mural painting may only be credited once, while large editions of prints, for instance, may be shown many times over.

Evaluation will be weighted in accordance with requirements for the ranks of Assistant Professor, Associate Professor, and Full Professor indicated in the University's *Procedures Pertaining to Appointment, Promotion, and Tenure of Academic Staff*.

While contributions are distinguished under the headings of "Teaching", "Scholarship", and "Service", it should be noted that the interdependence of teaching and research and service is especially pronounced in the disciplines represented in the Department of Art; and that while the activities of faculty are classified under the headings of "Studio Art", "Art History", and "Art Education", individuals whose primary commitment is in one area may legitimately be involved in activities more characteristic of one or both of the other areas. The bridging role of such contributions is of importance to the Department of Art; nonetheless, they are to be evaluated on the same basis as those made by individuals uniquely committed to a single discipline, the cumulative total "contribution" in all art disciplines being the overriding consideration.

Due consideration will be given to on-going work on long-term projects. However, the faculty member must sustain (through his or her record of publications and/or exhibitions etc.), the realistic anticipation that such research will eventually be credited in the public domain. Where external marks of achievement in teaching are available (e.g. University-wide teaching awards), special attention should be paid to them.

**N.B.** With reference to all of the following, it should be stressed that the list of activities noted is not meant to be exclusive. While any activity which can be identified with one of the items listed will automatically be considered eligible for consideration, it is to be anticipated that enterprising faculty members will find new ways of contributing to Teaching, Scholarship, and Service. Contributions may well cross over the boundaries of the individual's own area of primary commitment within the Department and may involve inter-departmental and inter-faculty cooperation in ways too numerous to predict.

#### Evaluation of Teaching

The Head's responsibility is to form a comprehensive assessment by:

- a) careful noting of course evaluations by students;

- b) classroom and/or studio visits.

The Head's responsibility to visit classrooms / studios will be exercised in cooperative consultation with instructors. In the case of the Head's own teaching, the Dean will be responsible for evaluation. The Dean may invite the appropriate area coordinator to accompany the Dean on class / studio visits in order to offer explanations, but the area coordinator may not be involved in the evaluation.

### 5.1.1 Art History

#### *Teaching*

The teaching of art historians may normally be expected to fall into one or more of the following categories, each making special demands on instructors.

1. Survey courses, involving formal lecture presentations and follow up with individual students. Classes may normally be expected to be large (more than 100 students per section).
2. Period courses, involving fairly formal lecture presentations using slides. Classes may be expected to be of medium size (20-50 students).
3. Seminar courses on special topics, which may involve some lectures with slides by the instructor, but will more customarily be centred on the presentation of student papers (which may be illustrated with slides). Classes will usually be fairly small (5 to 15 students).
4. Directed study with senior undergraduate students will normally be based on topics selected to accommodate the individual needs and interest of particular students.
5. Directed art history study with MFA students may be expected to take the same form as 4 above, though at a more advanced level; contributions as members of MFA committees will normally entail critical comment on the graduate student's own art, in addition to advice regarding germane art historical material.

**N.B.** Items 1, 2, and 3 above require preparation of visual material (slides) for classes in addition to the research customary to academic disciplines. When a new course is being undertaken for the first time, the research of visual material (slides, and photographs from which slides can be made) will normally require considerable commitment of time and effort.

Other activities which may form part of the art historian's teaching commitment include:

6. Field trips to museums, art galleries and sites of art historical interest.
7. Organization of presentations by visiting scholars in the field.

#### *Research*

1. The research of art historians will often manifest itself in the form of "publications" in the familiar academic sense of books, articles to refereed and non-refereed journals, book reviews, contributions to encyclopaedias, and papers given to conferences. Such publications are likely to be distinguished by the inclusion of visual materials, and the research entailed will, accordingly, involve the collecting of visual as well other forms of information.
2. Given the nature of the art object, the research and publication of visual material in primarily visual

form (photographs, films, videotapes) may be anticipated from time to time.

[Given the nature of the art object, travel to museums, galleries, and sites of art historical interest may be expected to form a significant proportion of research commitment, over and above the travel to conferences common to all academic disciplines.]

3. The organization of exhibitions, in itself, constitutes research for an art historian. Catalogues and other associated publications are among the most significant modes of communicating the results of research in art history.
4. Critical writings on contemporary art and artists.

#### *Service*

In addition to participation on committees at Departmental, Faculty and University levels common to all disciplines within the University, certain kinds of service specific to art history may be anticipated.

1. At the area level, production of slides during travel in Canada and outside the country, and the researching of visual sources for slides over and above those needed for an individual faculty member's own classes.
2. At the departmental level, organization of presentations by visiting speakers not directly related to the faculty member's own classes; organization of exhibitions in the Department Gallery.
3. Outside the university, consultation with regard to the authentication and/or evaluation of works of art; and service on juries of exhibitions of art work by contemporaries.
4. Peer assessment involving articles and research projects – local, national and international.
5. Service on national and international professional committees; organization of national and international conferences.

### **5.1.2 Art Education**

The activities of Art Education faculty are typically characterized by breadth and diversity in all three areas, teaching, scholarship, and service.

#### *Teaching*

1. Courses dealing with art experiences and/or teaching approaches appropriate to various levels of education (Early Childhood, Elementary, Secondary) may entail lectures (with or without slides), demonstration, and studio projects mainly conducted in the classroom. Depending on the level, these may involve art history and criticism as well as art-making. Classes will normally be of medium to small size (15-20 students).
2. Courses dealing with art experiences in a non-school laboratory context, which may entail substantial time commitment outside the classroom (e.g. in an art gallery) in addition to the classroom activities listed in 1 above. Classes will normally be of medium to small size (15-20 students).
3. Directed study with senior undergraduate students will normally be structured to accommodate the needs and interests of particular students.
4. Contributions as supervisors or committee members to graduate students in the MFA Program or

to doctoral or masters students in the Faculty of Education.

5. Courses at the graduate or undergraduate level listed by the Faculty of Education.

Other activities which may form part of the Art Education faculty member's teaching commitment include:

6. Field trips to schools, art galleries, and sites of artistic interest.
7. Organization of presentations by visiting scholars in the field.

#### *Research*

The research of Art Education faculty members may relate to their involvement as educators and/or as practitioners in their field of teaching expertise. In the case of the art educator, overlap with the areas of Studio Art and/or Art History may be expected to be usual rather than exceptional.

1. Accordingly, research may be manifested in the familiar academic sense of books, articles to refereed and non-refereed journals, book reviews, contributions to encyclopaedias, and papers given to conferences, whether dealing with educational topics or the history, theory or criticism of art.
2. Results of the creative art-making of Art Education faculty members may be expected to appear in the same kinds of contexts as that of Studio faculty (gallery and museum exhibitions, etc.)

#### *Service*

In addition to participation on committees at Departmental, Faculty and University levels common to all disciplines within the University, and those contributions related to their expertise in Art History and/or Studio Art which are identified under the headings of Art History, and Studio Art, certain kinds of service specific to art education may be anticipated.

1. Serving in a leadership capacity or service as a committee member on matters related to the arts and/or education outside the university community.
2. Service as a consultant within the professional community (e.g. teachers, school boards, government, societies and other professional groups, etc.)

### **5.1.3 Studio Art**

#### *Teaching*

The teaching of Studio faculty may normally be expected to fall into one or more of the following categories, each making special demands on instructors.

1. Art Fundamentals courses involving lecture-discussion and structured studio projects in two and three-dimensional media, addressing issues fundamental to art-making in theory and practice. Class sizes are normally medium to small (15-20 students).
2. Junior courses in Drawing and senior courses (300-400 level) in various media addressing technical, theoretical, and creative aspects of the medium concerned through lecture-discussion and/or structured studio projects. Class sizes are normally medium to small (15-20 students).
3. Advanced (400-500 level) undergraduate courses in various media addressing technical,

theoretical, and creative aspects of the medium concerned through lecture-critique and/or projects.

Activities and research strategies may be largely determined by the students to meet their inquiry-based learning needs. Class sizes are normally somewhat smaller than 1. and 2. above (10-15 students).

4. Critical and theoretical courses addressing general principles of art and art-making and the students' own art in seminar discussion which may involve the use of slides. Class sizes will normally be medium to small (15-20 students).
5. Directed study with senior undergraduate students will normally be organized to accommodate the needs and interests of particular students.
6. Directed study with MFA students in their area of media specialization on an individual basis; supervision of MFA students and participation in their committees.

Other activities which may form part of the Studio faculty member's teaching commitment include:

7. Field trips to museums, art galleries, and sites of artistic interest
8. Organization of presentations by visiting artists.

#### *Research*

Studio research may include:

1. Creative art-making in one or more media, including but not restricted to the following: painting, sculpture, drawing, print-making, photography, video, computer art, installation art, performance art, mixed media (to be credited when exhibited in juried or non-juried exhibitions, mixed or solo exhibitions, or installed or performed in museums or art galleries, or otherwise made available to public view and/or on the occasion of sale to public or private collections).
2. Publication of theoretical statements or other information relating to creative art practice, whether in exhibition catalogues, art magazines, papers to conferences, etc.
3. Publication of technical research concerning the media of art in books, magazine articles, papers to conferences, etc.
4. Publication of critical studies and reviews of the work of contemporary artists in art magazines and elsewhere.

#### *Service*

In addition to participation on committees at Departmental, Faculty and University levels common to all disciplines within the University, certain kinds of service specific to studio art may be anticipated.

1. Slide presentations / lectures on the faculty member's own art to the Department, other schools, galleries and museums, and elsewhere.
2. Organizing exhibitions of student or faculty artwork for display within the University.
3. Organizing exhibitions of student or faculty art-work for display outside the University (including

exchange exhibitions with other campuses).

4. Organizing multidisciplinary, cross-disciplinary, and/or interdisciplinary activities and projects with members of other departments in the Faculty of Fine Arts, with other faculties, or other institutions.

## 5.2 Program of Dance

The following document outlines the criteria by which dance faculty are assessed in the areas of teaching, scholarship, and service, for purposes of increment awards, promotion, and tenure consideration.

### Guidelines for Promotion

The Program of Dance includes the following criteria in addition to Section 4.4:

#### *To Associate Professor*

"Recognized research attainment" requires a series of publications, projects, productions, performances, workshops, etc., produced through media or venues that are recognized by peers in the field. In assessing all activities for promotion, the Coordinator considers and evaluates both the work and the medium or venue, and may seek external peer assessment for both.

#### *To Full Professor*

Attainment of the rank of Full Professor within the Program of Dance will require a substantial body of distinguished research in dance. Dissemination formats may include articles, books, choreography, performance, artistic direction, video, or other forms of new media.

#### *Teaching*

1. Each faculty member is evaluated by attendance and observation of classes by the Coordinator.
2. All faculty are required to allocate class time for student evaluation of courses, as such evaluations play an important role in the assessment of teaching.
3. An initial meeting with each faculty member at the beginning of each academic year (September) is required to discuss the Coordinator's expectations of that particular faculty member for the ensuing year.
4. In consultation with faculty members, documented peer evaluation may become a factor in teaching evaluation.
5. Course outlines may be reviewed by the Coordinator and used in evaluation.
6. The Coordinator's responsibility to respond to special situations, e.g. student complaints, cannot be ignored, and any information relating to teaching effectiveness may become an element of this evaluation process.

#### *Research*

1. Performance – scholarship includes performance in local, national, or international productions.
2. Choreography – scholarship includes the creation, reworking, or resetting of original works in local, national, or international venues.
3. Artistic Direction – scholarship includes the artistic responsibility, leadership, and overall

governance of dance productions at any of the levels outlined in 1. above.

4. Written Publications – includes a variety of formats such as books, periodicals, journals, conference proceedings, programs, catalogs, CD-ROM, or DVD.
5. The preceding list is not exclusive, and therefore does not pre-empt the inclusion of other and new forms of creative and/or scholarly activity, such as video, film, CD-ROM, or DVD.

#### *Service*

All members of faculty are expected to perform service functions within the University, and service outside of the University is also encouraged.

The following are examples of forms of service that the Coordinator might include in faculty evaluations:

1. Service to the Program of Dance in terms of committee work internally, production / administrative work, Program enrichment, coaching / advising of students, or providing references.
2. Committee work at the Faculty or University level.
3. Service to the local, national, or international community.

### **5.3 Department of Drama**

The following document outlines the criteria by which faculty members in the Department of Drama will be assessed for purposes of increment awards, promotion, and tenure.

The document reflects the wide variety of scholarship and creative activities that constitute research in Drama, as well as the variety of pedagogical approaches to teaching.

Each member of the Drama faculty must work out with the Head a general program of activities and priorities to ensure career progress. It is particularly important for the Head to clarify with each faculty member the basis on which activities are to be assessed.

#### *Teaching*

1. Students will have an opportunity to evaluate courses, and the evaluations may play a role in the assessment.
2. Classroom visits by the Head may figure in evaluation. The Head's right to visit classes is recognized, but will be used in consultation with instructors.
3. In studio courses, final projects viewed by the Head may be used in the evaluation of teaching.
4. All tests and quizzes should be filed in the Drama office. These, as well as course outlines, may be reviewed by the Head and used in evaluation.
5. Many essential teaching activities take place outside the classroom and form part of the evaluation of teaching. Such activities include supervision and mentoring of graduate students, attending course-related rehearsals, attending audition panels and portfolio reviews, serving on examination committees, etc.
6. Conducting workshops may be considered an instructional activity. Faculty members are

encouraged to give workshops inside and outside the Department to students and community groups.

7. The Head's responsibility to respond to special situations, e.g., student complaints, cannot be abrogated, and any information relating to teaching effectiveness can become part of the evaluation process.

### *Research*

Research occurs in a variety of areas and takes a variety of forms in the Department of Drama. Many members of the Department are active in more than one area, and all activities are to be fully acknowledged in assessment, regardless of a member's area of teaching expertise within the Department.

The following are some of the research areas and forms that are represented in the Department of Drama:

#### *Theatre History, Dramatic Literature, Theory and Criticism*

Research in this area is manifested through books; book chapters; articles in refereed and non-refereed journals; production and book reviews; encyclopedia entries; editing of scholarly books, editions, and journals; refereed conference presentations; assessment of articles and book manuscripts for scholarly journals and publishers; public lectures; production dramaturgy; and other related activities and modes of publication.

#### *Directing*

Research in this area is manifested through the direction of fully staged productions, new play workshops, and staged readings; publication of books, chapters, and articles; refereed conference presentations; leading directing workshops and master classes for professional organizations; adjudication for arts organizations; and other related activities.

#### *Performance Creation*

Research in this area is manifested through the creation of original performances, whether as a performance artist or as a facilitator of a collaborative creation process; publication of books, chapters, and articles; refereed conference presentations; leading performance creation workshops and master classes for professional organizations; and other related activities.

#### *Design*

Research in this area is manifested through the creation of original scenography (set, properties, costumes, lights, and/or sound design); publication of books, chapters, and articles; refereed conference presentations; leading design and design pedagogy workshops and master classes for professional organizations; adjudication for arts organizations; and other related activities.

#### *Acting*

Research in this area is manifested through the performance of roles in theatre productions, film, television, and radio; publication of books, chapters, and articles; refereed conference presentations; leading acting and acting pedagogy workshops and master classes for professional organizations; coaching; adjudication for arts organizations; and other related activities.

#### *Voice*

Research in this area is manifested through performance activities; publication of books, chapters, and articles; refereed conference presentations; leading voice and voice pedagogy workshops and master classes for professional organizations; coaching; adjudication for arts

organizations; and other related activities.

#### *Movement*

Research in this area is manifested through performance activities; publication of books, chapters, and articles; refereed conference presentations; leading movement and movement pedagogy workshops and master classes for professional organizations; coaching; and other related activities.

#### *Playwriting*

Research in this area is manifested through the production of plays; publication of plays; new play workshops and readings; new play dramaturgy; publication of books, chapters, and articles; refereed conference presentations; leading playwriting workshops and master classes for professional organizations; adjudication for arts organizations; and other related activities.

The preceding list is not exclusive and does not preclude the inclusion of other relevant areas of research and/or modes of publication (for example, publication in refereed online journals; direction of documentary videos; the creation of archival CD-ROMs and other research resources; etc.).

Assessment of research in all of the above areas will take into account the nature and scope of the work and its significance at the local, regional, national, and international levels.

#### *Service*

All faculty members are expected to perform service functions at the Department, Faculty, and University levels, as appropriate to their rank. Service to professional and local cultural communities is also encouraged. Assessment of service in these various areas will take into account the nature, scope, and significance of the service, whether in the university context or in the general and/or professional communities.

## **5.4 Department of Music**

### **Guidelines for Tenure**

The Department of Music includes the following criteria in addition to Section 3.2:

- evidence of effectiveness as a teacher, based on positive feedback from student and peer evaluations;
- limited supervisory and mentorship duties;
- evidence of research production beyond the completion of the dissertation, which will normally include refereed publications, or equivalent;
- demonstrated success at receiving grant money;
- some participation (not mere attendance) at conferences; and
- normal service on committees.

### **Guidelines for Promotion**

The Department of Music includes the following criteria in addition to Section 4.4:

#### *To Associate Professor*

- evidence of continued teaching effectiveness and some course development;
- record of supervision culminating in completed BMus, MA, and/or PhD degrees;
- continued program of research culminating in a scholarly monograph or equivalent;
- recognized research standing within field / developing international reputation;
- success in receiving grants; and

- increased service responsibilities, including chairing committees.

#### *To Full Professor*

- evidence of advanced supervisory role in graduate programs;
- confirmed standing as an expert in the field, as demonstrated through impact of publications and success in receiving major grants;
- appointee should now be prepared to apply for an advanced fellowship;
- continued service on committees that depend on university experience and expertise; and
- advanced standing in scholarly committees nationally and/or internationally.

### **5.4.1 Music Education**

The professional lives of academic appointees in Music Education exemplify a mix of rehearsing, writing, performing and teaching. The unifying focus to this diversity is the commitment to teacher education and the discipline and value of music study and performance in the school. The criteria which follow are not all-inclusive, but represent many of the areas in which Music Education instructors contribute to the university and the profession.

#### *Teaching*

For academic appointees in Music Education, excellence in teaching is an important component. This standard of professional excellence is the model and example for the students themselves to develop their own musical and pedagogical skills. For example, directing a large ensemble entails different skills and makes different demands from those of a small lecture class. The Head's responsibility then, is to form a comprehensive assessment by:

1. careful noting of course evaluations by students.
2. classroom and rehearsal visits. The Head's right to visit classes is recognized, but will be exercised in cooperative consultation with instructors.
3. attendance at Departmental concerts and recitals. Insofar as a University ensemble concert can be legitimately regarded as a final project and evidence of the quality of the teaching that led up to it, these events have the potential of providing an additional avenue of assessment.

#### *Research*

It is to be understood that the activities of academic appointees in Music Education are characterized by a wide diversity and breadth. These activities are often of a bridging nature, in that members are legitimately active in other areas – for example, performance, applied teaching and aural musicianship.

These activities may then take the form of:

1. projects related to music education which are appropriate in purpose, design, and execution and which result in publication.
2. conducting or performing significant pieces of music repertoire, or new compositions of potential significance, for vocal or instrumental ensembles.
3. composing or arranging significant repertoire for performance by vocal or instrumental ensembles.
4. publishing of books, articles, or monographs which respond to the needs of the profession (e.g. curriculum, pedagogy, interpretation, design or analysis), or which chart new directions for the

profession.

5. developing and marketing equipment, software, and courseware for the field of music education.
6. presenting clinics, demonstrations, lectures, or papers at academic conferences.

In the evaluation of this research function, consideration should be given to the following: that publications, performance venues, choral and instrumental repertoire, presentations at academic conferences differ in significance and value, and the weighing of these factors is a necessary and unavoidable part of the evaluative process.

#### *Service*

In the area of Music Education, service may take the form of:

1. Serving on committees related to the university community.
2. Serving as a consultant for the outside professional community (e.g. teachers, school boards, governments, private industry, the media).
3. Serving as a specialist resource for other universities, schools, churches, or other community organizations.
4. Serving on the board of related arts organizations.
5. Presenting lectures, clinics, or demonstrations for schools and students.
6. Adjudicating for music contests and festivals.

### **5.4.2 Musicology**

#### *Teaching*

Teaching, along with research, is a primary function for academic appointees who are musicologists. Evaluation of the appointee's contributions to teaching should take into account the course load; course

content; supervisory duties, for which the appointee is the supervisor of record; commitment to ensuring that courses are synchronized with developments in the field; the ability to stimulate, guide, and direct students' academic progress; and the actual conduct of the courses.

Teaching evaluations are done through observation and assessment by the Head, area chair, and colleagues and by (Departmental *and* USRI) course evaluations from students.

It should be said that course loads can and will fluctuate according to the extent of the appointee's administrative and/or supervisory duties. With increased enrollment in the Musicology MA and PhD programs, it is necessary to state that supervision of graduate students should not normally be considered as "extra to load", but as an increasing and important part of the normal load that some appointees may carry, and that credit be given accordingly. For example, supervision of a doctoral dissertation in its final phases can easily be more work-intensive than the teaching of a half-course.

Guest teaching for other departments and at other universities, visiting professorships, etc. as well as "service" teaching (i.e. remedial courses for graduate students, which usually do not involve advance preparation, but are still time-consuming) should also receive some commendation in the final analysis of the teaching dossier.

Teaching awards and nominations should naturally be taken into account in any appraisal, though within the context of the course involved.

### *Research*

Normally, and particularly in cases for promotion, academic appointees in the professorial ranks will be expected to demonstrate evidence of a continuous program of original scholarly research in the form of articles in refereed journals and/or edited collections, the making of scholarly editions (including translations), and of course, the writing of monographs.

In addition, the appointee should show some participation in the field by presenting papers at national and/or international conferences, delivering invited lectures, and/or organizing conferences.

Commendable research activity is also demonstrated by the ability of the appointee to procure funding from various internal and external funding envelopes. Major grants (SSHRC, Killam, Guggenheim, etc.) should be evaluated as particularly noteworthy given the intense competition for such support, as well as the stringent refereeing that is applied.

The following have some academic merit, but carry less weight than refereed projects (unless they constitute a significant amount of original research, or are of an expanded nature):

- short book or CD / DVD reviews (1000 words or less)
- articles and concert reviews for the newspaper
- liner notes
- short radio and TV interviews
- program notes
- community involvement through pre-concert lectures.

The changing trajectory of the field makes it necessary to include other types of research, given the possible nature of future appointments and the continuously evolving relationship between funding priorities and positions. Any research expectations different from, or in addition to, the above would normally be clarified in the appointee's original contract and/or job posting. These might include multi-media publications such as on DVD, or other performance activities / recordings, etc. that may incorporate research findings or bring out unexplored repertoires.

### *Service*

Academic appointees are expected to demonstrate a normal record of service and attendance on Departmental, Faculty, and University committees, for which the evaluation should be based on the amount of work and importance, rather than the sheer number of committees served. Noteworthy within this service are committees chaired, participation on heavy-workload university committees such as (but not limited to) GFC, FPC / GPC, URGC, Scholarship, Budget and Restructuring, and/or administrative appointments (Director, Head, Acting Dean / Head, etc.).

Service within the appointee's field should also be recognized, including serving on academic society councils, editorial boards, international scholarly bodies, institutes, and boards and committees of national or international granting agencies.

## **5.4.3 Performance**

### *Teaching*

As teaching is regarded as the primary responsibility for academic appointees, its evaluation should include the different ways in which performers interact with students: in the studio, in rehearsal, in master classes, and in preparation for performance. This is done through observation and assessment by the Head, area chair, and colleagues and by course evaluations from students.

#### *Research*

Since public performance is among the most natural of activities of a music department, many academic appointees will usually be involved at some level in differing ways.

For those whose principal activity is public performance, recitals, chamber music, special performances for local or national radio or television distribution, and recordings should be considered in much the same way as newspaper or magazine pieces, journal articles, and books.

For those involved in the conducting of ensembles (orchestra, band, choirs, etc.) which are also courses, performances with such ensembles must count as a performance activity comparable to those listed in the preceding paragraph, even though the teaching-dimension of this activity is normally reported as part of their teaching load.

Since not all individuals are normally able to maintain performing careers in their later years, the cumulative record of performance, coupled with teaching excellence, should comprise the principal criteria for promotion to the higher ranks.

#### *Service*

In addition to traditional service (committee work at the Department, Faculty, and/or University levels), an academic appointee of the performance area can serve in giving master classes and workshops, adjudication, and jurying.

### **5.4.4 Music Theory**

#### *Teaching*

Teaching is the primary responsibility of academic appointees who are theorists. As instructors in the Department of Music, they are expected to teach a variety of courses from first year through graduate levels in theory and musicology, as well as other areas that draw upon their expertise.

The format of these courses may vary considerably; courses offered by Music Theory and other areas include:

- a) the normal lecture / lab type courses with textbooks or instructor-prepared notes, examinations, and research paper components;
- b) courses in musicianship and solfeggio which demand a high level of performance skill from the instructor, and a teaching style which is closer to rehearsing than lecturing;
- c) seminar courses where the instructor leads in-depth analysis of repertoire and stimulates further research, questioning, and debate among students; and
- d) independent directed research courses for individual graduate and senior undergraduate students.

Teaching evaluations are done through observation and assessment of classes and concerts by the Head, area chair, and colleagues and by course evaluations from students.

### *Research*

As a research programme, music theory includes five distinct areas, which may be viewed both as bodies of knowledge and as programmes of research:

- theoretical systems
- musical analysis
- the history of music theory
- the pedagogy of music theory
- music perception and cognition.

A distinctive feature of music theory among the academic musical disciplines is the centrality of pedagogy, which has a role that far exceeds its role as an object of music-theoretical research, for it is the task of music theory to teach fundamental and traditional musical skills such as harmony, counterpoint, and sight singing. Today's music theorists thus truly occupy a position situated between that of a scholar and a teacher: they must define and pursue areas of research just as their colleagues in the sciences and humanities do, and at the same time, they must possess sufficient musical competence, training, and pedagogical skills to teach the fundamentals of music theory.

Music-theoretical research takes several forms. In addition to traditional research activities such as the publication of books, articles in academic journals, the presentation of papers at academic conferences, and so on, music theorists participate in the development of new knowledge and technology for classroom purposes.

It should be noted that in evaluating research activities, the special circumstances described above be taken into consideration. Furthermore, the natural volume (not the quality) of publication by a music theorist may be somewhat less than in other related fields. It is therefore important that in music theory the central factors be the quality of work itself and that there is evidence of regular research activity, rather than simply considering the size of the publication dossier.

### *Service*

Service is a responsibility of every academic appointee. Committee work and administrative positions at the departmental, faculty, and university level should be considered. Additionally, music theorists have been called on to sit on boards of civic, provincial, and national organizations. Evaluation of such service contributions will take into account the extent to which they promote the development, understanding, and appreciation of the arts.

## **5.4.5 Composition**

### *Teaching*

Teaching is the primary responsibility of academic appointees who are composers. As instructors in the Department of Music, they are expected to teach a variety of courses from first year through graduate levels in theory and composition, as well as other areas that draw upon their expertise.

The format of these courses may vary considerably; courses offered by Composition and other areas include:

- a) the normal lecture / lab type courses with textbooks or instructor-prepared notes, examinations, and research paper components;
- b) courses in composition in which the academic appointee's role is to guide and stimulate students to discover musical sources within themselves, to help students develop the necessary skills and techniques to express their ideas in composition, and to motivate them to have their music performed in public;
- c) courses in musicianship and solfeggio which demand a high level of performance skill from the instructor, and a teaching style which is closer to rehearsing than lecturing;
- d) studio courses that require the demonstration and teaching of creative techniques using current media;
- e) seminar courses where the instructor leads in-depth analysis of repertoire and stimulates further research, questioning, and debate among students; and
- f) independent directed research courses for individual graduate and senior undergraduate students.

Teaching evaluations are done through observation and assessment of classes and concerts by the Head, area chair and colleagues, and by course evaluations from students.

### *Research*

Composers engage in creative work. Although there are some quantitative means through which their output is measured by the profession, the qualitative judgements that the process of merit evaluation would seem to require are difficult to define.

Music history provides numerous examples of pieces that are: a) an immediate success and are never heard again; b) an immediate success and continue to be appreciated by succeeding generations; c) understood only by a minority upon first hearing and appreciated by larger audiences in succeeding generations; and d) understood and appreciated only by a minority, regardless of time and place.

There are two quantitative criteria which can be applied when evaluating the compositional activity of these academic appointees:

#### **1. Duration**

Composers are asked to report the duration of the works they compose to performing rights organizations; and the dollar value of commissions for concert music are determined on the basis of minutes of music. The lengths of pieces of concert music varies greatly in our time – some works are very brief, possibly less than a minute, while other works composed by the same person in the same reporting period may be quite long, perhaps longer than an hour. The academic appointee will report the duration of each work composed during the evaluation period so that this information can be used in the assessment.

#### **2. Medium**

##### a. *Traditionally Notated Scores*

Composers are asked to report the instrumental forces of the works they compose to performing rights organizations; and this factor constitutes the other part of the equation used (along with duration) in determining the dollar value of commissions. The academic appointee will report the instrumentation of each work composed during the evaluation period so that this information can be used in the assessment.

b. *Electroacoustic Music*

Working in electroacoustic music that is performed or composed with the creative use of electronic instruments and equipment, the composer is also responsible for sound production in the composition. This always requires sound design, and may also include programming, software design, and performance. For these reasons, the resources used (computer, synthesizer, sampler, soundfile, tape, etc.) along with the nature of the work (interactive, multi-channel, sound installation, computer music, etc) should be reported.

There are six qualitative criteria as well:

**1. Performances / Presentations**

The fact that performers are willing to invest the time and energy in a work is the primary qualitative judgement that composers undergo. Likewise, the invitation to present an electroacoustic piece by recognized concert presenters is the same kind of judgement.

**2. Juried Events**

Events such as festivals, conferences, and competitions are set up by peer-juries. If a composer's work is represented in such an event, this too should be considered in making a qualitative evaluation of a composer's work.

**3. Commissions**

Commissions which are funded by national or provincial arts council (such as the Canada Council) are approved only after the composer's work has been scrutinized by a jury of composers. Commissions from the CBC are approved only after the work has been scrutinized by a jury of professional broadcasters. These juried evaluations should be considered in making a qualitative evaluation of a composer's work. However, it should be noted that all of these arts bodies are operating with severely restricted funds, and that many worthy projects are not funded only because of the lack of funds.

**4. Broadcasts**

Broadcasts reflect judgements made by radio producers in the context of a very competitive, audience-driven marketplace, and should be considered in making a qualitative evaluation of a composer's work.

**5. Recordings**

Recordings reflect judgements made by performers, producers, record companies, and often arts funding agencies in the context of a very competitive marketplace, and should be considered in making a qualitative evaluation of a composer's work.

**6. Membership in Professional Organizations**

Membership in the Canadian League of Composers or the Canadian Music Centre is determined by a jury of peers. This, too, can be considered in making a qualitative evaluation of a composer's work.

**N.B.** It should be noted that the highest value among the qualitative criteria should be placed upon item 1 above (Performance / Presentation), because that is the normal expectation that commands respect in the profession. Items 2 - 6 should be noted when they occur, but their absence in a given reporting period should not result in any penalty.

Finally, it should be understood that the persons assessing composing academic appointees will have to balance a number of factors in order to arrive at a fair assessment. Duration, size of the score, and performance must be weighed together – a short orchestral work may represent the same achievement as

a long piano sonata; an unperformed, uncommissioned String Quartet may represent the same achievement as a piece for tape performed at a conference on electroacoustic music.

### *Service*

Service is a responsibility of every academic appointee. Committee work and administrative positions at the departmental, faculty, and university level should be considered. Additionally, composers have been called on to sit on boards of civic, provincial, and national organizations supporting new music, to jury applicants for commissions, to work in the public schools in "Composer-in-the-Classroom" programs, and to consult in the performances of their own compositions by attending rehearsals both locally and internationally. Evaluation of such service contributions will take into account the extent to which they promote the development, understanding, and appreciation of the arts.