

# **The Work of Arts Faculties in Higher Education**

**Landscape Architectural Accreditation Board  
National Architectural Accrediting Board  
National Association of Schools of Art and Design  
National Association of Schools of Dance  
National Association of Schools of Music  
National Association of Schools of Theatre**  
*Consultant:* **University Film and Video Association**

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## TABLE OF CONTENTS

<b>I. About This Document</b> .....	1
Origin.....	1
Purposes .....	1
Terminology .....	1
<b>II. Fundamentals</b> .....	2
Mission, Goals, and Objectives .....	2
The Powers of Art .....	2
The Arts as Disciplines .....	2
Work <i>In</i> Art .....	3
Work <i>About</i> Art .....	3
Critical Interrelationships .....	3
Approaches and Perspectives .....	3
Invention and Authenticity .....	4
Simplicity and Complexity .....	4
Collaboration .....	5
Professional and Public Review .....	5
Priorities .....	5
Faculty Responsibilities .....	6
<b>III. Evaluation Issues</b> .....	7
Defining Responsibilities .....	7
Dealing with Complexity .....	7
Determining Merit .....	7
Rewarding Teaching .....	7
Providing Opportunities .....	7
Focusing on Work .....	8
Considering Innovation .....	8
Working with Equivalencies .....	8
Monitoring Technique .....	8
Honoring Expertise .....	8
<b>IV. Advice to Users</b> .....	9
<b>V. The Work of Arts Faculties</b> .....	11
The Work of the Architecture Faculty .....	14
The Work of the Art and Design Faculty .....	18
The Work of the Dance Faculty .....	22
The Work of the Film/Video Faculty .....	26
The Work of the Landscape Architecture Faculty .....	30
The Work of the Music Faculty .....	34
The Work of the Theatre Faculty .....	38
<b>VI. Conclusion</b> .....	42
<b>VII. Acknowledgements</b> .....	42
Members of the Interdisciplinary Task Force .....	43

# The Work of Arts Faculties in Higher Education

## I. ABOUT THIS DOCUMENT

### Origin

Work in the various arts disciplines has a vital role in higher education throughout the United States. As both higher education and the arts evolve, old challenges reformulate themselves, and new challenges arise. Increasingly, choices are made while contexts change rapidly. Over time, policies, procedures, and personnel decisions define the scope, depth, and effectiveness of each institution's endeavors. In this context, few decisions are as important as those made about faculty.

The centrality of faculty issues has caused groups representing various academic disciplines to participate in a national project to consider the elements of faculty work. Each disciplinary group agreed to define and present its own elements and to explain their interrelationships in teaching, creative activity, research, and service. This document considers the arts in general and covers specifically the fields of architecture, art and design, dance, film and video, landscape architecture, music, and theatre. It is a consensus document completed after review by over one thousand programs in colleges, universities, and independent schools of the arts.

### Purposes

Intellectual and creative powers are central to the work of all faculty. However, intellectual and creative activities, formats, and agendas can be employed for different purposes and to different effect both within and across disciplines. Our purposes are to explain the basic nature of intellectual and creative work in the arts and to present lists of responsibilities undertaken by arts faculties, thereby assisting development of local definitions and policies that support faculty work in the arts. We explain basic themes and premises, explore major analytical issues, annotate typical faculty activities, and provide advice about decision-making in institutional settings. Our analyses and recommendations are derived from the nature of work both *in* and *about* art. Our approach is intended to open possibilities for new thinking and new arrangements about the value of a broad range of activities that arts faculty undertake. We intend to encourage communication and understanding that assist local prioritization and evaluation.

### Terminology

For purposes of this document, the term “arts” normally refers to all of the arts and arts-related disciplines and their subdisciplines. The term “unit” is used to designate the entire program in a particular arts discipline; thus, in specific cases, “unit” refers both to free-standing institutions and to departments or schools which are part of larger institutions.

“Making art” indicates the creation of an entirely new work of art or the creative process applied to performance. These activities may be mixed in a single effort, and they may be collaborative or individual. Our use of “making art” always indicates applications of knowledge, skills, and intellectual technique.

The word “work” is used in title and text because it provides an umbrella for the different types of faculty activities essential to the arts in higher education. This umbrella is necessary because definitions of such terms as creative activity, research, scholarship, teaching, and service can be narrow or broad. For example, when broadly defined, “research” can include the process of making a work of art: a search for the new is involved. When more narrow definitions based on science or humanities methodologies are applied, making art is not research, although research of scientific or humanistic types may be involved in the total art-making

process. The word “work” enables respect and use of both narrow and broad definitions as institutions, organizations, and individuals may determine in specific circumstances. Whether broad or narrow, our use of “work” always indicates intense use of mind.

Standard descriptions of faculty work mention three areas. Two of these areas—teaching and service—seem to have common use throughout higher education. The third area, involving each faculty member's individual and collaborative work in one or more fields, is more problematic. Across the nation, various terminologies cover various concepts without much title/content consistency. The project task force struggled with this issue from numerous perspectives. As a result, the text uses “creative work and research” to name the third area. This formulation, while not perfect, has utility, especially if it is understood to express interrelationships rather than polarities. Creative work is an element of research; research is an element of creative work. Thus, making art and studying about art are both deeply intellectual. Our use of the word “intellectual” covers both of these activities.

## **II. FUNDAMENTALS**

### **Mission, Goals, and Objectives**

Definitions and policies concerning the work of the faculty are best developed and applied in terms of the specific mission, goals, and objectives present at each institution. Specific goals and objectives of various disciplinary programs may create a multiplicity of unique approaches and needs on a single campus. The following information and analysis should be used only in the contexts of and in relation to specific purposes, programs, and resources.

### **The Powers of Art**

Works of art are powerful. They speak to, from, and through the emotions and the intellect. They reflect and stimulate passionate engagement. They provide cultural identity and engender civilization. But behind these powers lies the captivating force of aesthetic effect produced by organization, logic, and intellectual process. These attributes and conditions make the creation, interpretation, performance, and study of art central to higher education. It is the arts faculty, however, that provides the knowledge, skills, expertise, and long-term inspiration that keep the powers of art and our understandings about them at the highest possible levels.

### **The Arts as Disciplines**

In some sense, all disciplines in higher education are concerned with discovering how things work, with what happened, with making new things, and with what things mean. Institutions, programs, the disciplines themselves, and their component activities arrange priorities for these concerns in different ways at different times, in accord with their various missions, goals, and objectives.

At base, the arts disciplines are all concerned with making new things. To make art is to compile a variety of elements into a unique arrangement. This happens every time a work of art is created or performed. But work in the arts disciplines goes much further. There are concerns with what happened, as revealed through the history of various art forms, with how things work in terms of internal mechanisms that generate artistic effectiveness, and with what things mean both in artistic and cultural terms and from other disciplinary perspectives. Over centuries, pursuit of these concerns has produced systematic, transmittable bodies of knowledge. The continued creation, discovery, storage, and transfer of this knowledge are the primary concerns of arts faculty.

## **Work *In* Art**

Approaching the process of making art means approaching a realm that, whether simple or complex, is open-ended, often without empirical objectives, and frequently expressed in terms that are neither verbal nor mathematical. Creation, interpretation, and performance all involve communicating via the medium of an art form to produce a work. Each work, whether new or recreated, is a small universe of meaning with its own internal logics and mechanisms, whether standing alone or used in juxtaposition with other works, events, and functions. Each work also reflects and produces multiple universes of meaning as it relates to the external world where it is produced, received, and studied.

## **Work *About* Art**

The study of art involves a vast complex of functions, purposes, and efforts. Each art form has its own history and body of analytical technique. Each has rich connections with general history and culture and with the analytical techniques of the sciences and the humanities. The “arts” as a group can be studied through disciplines ranging from aesthetics to management.

## **Critical Interrelationships**

Taken as a whole, arts activities in higher education cover a broad range of work *in* and *about* art. Whatever objectives, definitions, and approaches are used, many critical interrelationships exist between the making and use of art on the one hand, and the study of completed work through research and scholarship on the other. Although the specifics of these interrelationships are defined and brought to bear in different ways to accomplish specific artistic, educational, and scholarly goals, the interrelationships themselves cannot be broken. Art-making processes, finished works of art, and research and scholarship about the arts and their impact are interdependent. Pursuit of any one creates some sort of relationship with the others.

Intellectual work involves creation, discovery, analysis, integration, synthesis, application, and evaluation. Weightings and arrangements of these elements vary across disciplines and across the activities, responsibilities, and perspectives associated with specific disciplines. In the arts, it is often a challenge to isolate and quantify these elements in analyses of faculty activities. Work *in* and *about* art, whether applied to teaching, individual activity in a field, or service, involves interrelationships among these elements that vary greatly within generic types of work. This is particularly true when creative activity, research, scholarship, teaching, and service are defined broadly.

## **Approaches and Perspectives**

Making new things, considering what happened, discovering how things work, and searching for meaning become the basis for complex applications as individual institutions, faculties, and faculty members take various approaches to making art, studying art, and presenting art. When considering these approaches, it is important to make distinctions between media and methodologies. Each arts discipline can have its own mixtures of verbal, musical, visual, and kinesthetic media and its own sets of processes and techniques. Some processes and techniques are shared among the arts in general and some are discipline-specific. Specific works of art may combine the processes and techniques of two or more arts disciplines. And some art forms—architecture, landscape architecture, and design, for example—have close relationships with a variety of applied sciences.

Further, there are numerous perspectives for studying art. Singly or in combination, these perspectives can address how things work, what happened, what things mean, and can be used to gain competence in making new things. Several of the most common perspectives are:

- *Art as Process* — compilation, integration, and synthesis of (a) medium; (b) technical, historical, and analytical knowledge and skills; (c) inspiration and aspiration; and (d) ideas that result in a work of art.
- *Art as Product* — involvement with completed works presented, performed, or available for study from various perspectives; and the multiple interrelationships and influences of completed work.
- *Art as an Educative Force* — development of knowledge and skills in the arts, including mental and physical discipline gained from the study of art as process; and historical-cultural understanding gained from the study of completed work.
- *Art as Communication* — use of arts media and techniques to convey ideas and information for various purposes.
- *Art as a Psychological Phenomenon* — the impact of arts media on human behavior.
- *Art as a Physiological Phenomenon* — the impact of arts media on the human body.
- *Art as Therapeutics* — applications ranging from entertainment to psychology and psychiatry.
- *Art as Social Expression* — correlations of artistic modes, products, and perceptions with specific groups.
- *Art as Heritage* — correlations of artistic activity with cultures and times.
- *Art as Subject Matter for Other Disciplines* — use of points of view, methodologies, and contexts of the humanities, sciences, and social sciences to consider the impacts of art processes and products on intellectual, social, political, and other developments.

Intensive work involving these and other perspectives can be found throughout higher education. However, combinations, patterns, and emphases vary widely as various perspectives are mixed and balanced to achieve the goals and objectives of specific courses, curricula, institutions, and individual faculty projects.

### **Invention and Authenticity**

Creative accomplishment for the artist means generating something that did not exist before. This is true whether the work is new, derivative, or interpretive. However, both newness and uniqueness are relative. While newness and uniqueness in and of themselves may be valid goals, much art-making involves work within aesthetic, temporal, or spatial limits. These may be determined by the artist or imposed by external conditions: use of the product; the specifics and structures of choreography, scores, and scripts; the availability of resources; the wishes of clients; intellectual climates; available technologies; and so forth. Authentic work by artist faculty thus ranges from experimentation that produces radical departures to applications of originality in a variety of standard formats.

### **Simplicity and Complexity**

Faculty in all disciplines are expected to work as experts with complex issues and problems. Although artist faculty are no exception, a perceptual difficulty must be noted: the complexities of a work of art may not be readily apparent. The immediate impression may be one of naturalness and simplicity, but this effect may be achieved through complex techniques and structures that synthesize, integrate, and order multiple aesthetic elements. Studying art is usually quite different. Often, the goal is to reveal how things work, what happened



and to what effect, and how meaning is evolving. Those considering the work of arts faculties in higher education need to understand the significance and validity of these multiple approaches. Surface simplicity can produce illusions that deny the presence of background complexity. While surface simplicity can produce immediate appeal — the music of Mozart, for example — it is the background complexities that provide the substance for intellectual analysis from an artistic perspective. When dealing comprehensively with matters of art, it is essential to remember that tremendous intellectual effort is involved both in hiding complexity and revealing it. Two further points are essential. First, simplicity *per se* (without underlying complexity) is a valid and laudable aesthetic goal, especially in certain artistic styles. Second, scholarly analysis that uncovers simple principles guiding either complex or simple art works can have all the attributes of analysis that uncovers underlying complexities.

### **Collaboration**

Most visible in the performing arts, collaboration is present and growing in all arts disciplines. In collaborative situations, the individual artist's work is an essential part of an integrated whole. Collaboration thus occurs in conception, planning, and execution of a complete work. In this process, artists functioning singly and in groups regularly draw upon knowledge and expertise from the sciences, humanities, and social sciences.

Collaboration is also increasing across the arts and other disciplines in teaching, research, and scholarship. Multi- and interdisciplinary work is a common goal. These collaborations regularly occur as arts-related issues are pursued within and among the various perspectives outlined previously.

Since collaboration requires synthesis, new approaches, new processes, and new ways of thinking are regularly discovered. Collaboration thus energizes artistic and intellectual development.

### **Professional and Public Review**

It is essential for faculty to place their work before professional communities and the public; however, those who make art may “publish” in formats quite different from those who study art and its impact. Although each institution will create its own definitions for evaluative and other purposes, performance, presentation, or installation of works of art serve the same function for those who work *in* art as publication in article or book form serves for those who do work *about* art.

### **Priorities**

Each institution and academic unit concerned with the arts establishes priorities on many levels. Fundamental priorities are developed about the extent to which the arts will be present and what emphases will be given to specific arts. Within disciplines, some institutions focus on preparing artists; others, on preparing scholars; still others, on preparing teachers. Some do all three and more.

Priorities are also established regarding the scope of disciplinary coverage. These decisions regularly control which elements of a discipline and its subdisciplines are means and which are ends in specific curricula. For example, the study of drawing can have a different relationship to the work of the prospective painter than to the work of the prospective designer or landscape architect.

Relationships between studies and activities associated with making, studying, and teaching art are also profoundly affected by decisions about scope and focus. Since priorities are directly related to mission, goals, and objectives, they constitute one framework for decisions concerning the work of the faculty.

## Faculty Responsibilities

Within the context provided by mission, goals, objectives, and priorities, faculties undertake specific responsibilities. These involve particular focuses and interrelationships regarding:

- Teaching that enables students to gain skills in and understanding of the media, processes, techniques, histories, and interdisciplinary relationships that comprise work in the arts disciplines, and to develop creative insight and critical judgment in aesthetic decision-making.
- Creative work and research associated with making new things, discovering how things work, understanding what happened, and revealing what things mean.
- Service that brings expertise to the work of the institution, the profession, and the larger community.

In teaching, creative work, research, and service, art may be approached from single or multiple perspectives: process, product, educative force, communication, psychological phenomenon, physiological phenomenon, therapeutics, social expression, heritage, subject matter for other disciplines, and so forth.

Some faculty members focus their efforts on an exclusive area of specialization; however, many faculty address more than one area. Whatever the degree of specialization or the content involved, all faculty work, including preparations for teaching and service, can utilize the processes of creation, discovery, analysis, integration, synthesis, application, and evaluation common to all intellectually based activity.

Arts faculty are regularly involved with one-on-one instruction characterized by constant evaluation as a work or presentation is made. Fulfilling this responsibility requires the ability to motivate, challenge, support, and direct individual students.

In practice, each faculty member has a specific profile of responsibilities showing relationships among such factors as competence, teaching assignments, area of creative or scholarly expertise, and philosophy about the role and purpose of the discipline. This profile may change constantly due to such influences as professional growth and institutional development. Interactions among these factors create the individual faculty member's approach to teaching, creative work and research, and service. Individual approaches are also deeply influenced by the nature of the field, the nature of traditions surrounding the field, and the nature of real or perceived expectations within the institution.

The above considerations demonstrate the infinite possibilities for developing sets of specific faculty responsibilities and expectations. For example, preparation of professionals in the arts disciplines requires teaching and learning about making new things, discovering how things work, understanding what happened, and revealing what things mean. Each faculty member will contribute by fulfilling a different set of responsibilities with respect to these activities. Thus, policies regarding faculties in the arts disciplines cannot be one-dimensional unless goals and objectives are centered around only one highly specialized activity. Determinations and evaluations of faculty responsibilities must be crafted according to the number of dimensions within the discipline covered by goals and objectives. These determinations and evaluations include attention to the elements, responsibilities, and perspectives previously covered.

### **III. EVALUATION ISSUES**

#### **Defining Responsibilities**

Effective and fair evaluation is based on clear and accurate statements regarding responsibilities and expectations. Such statements are critical because evaluations made by colleagues in the discipline, by students, by the institution, and by the individual faculty member can be quite different. For example, magnificent teaching as recognized by students may not carry significant weight with colleagues or with the institution. It is also important to be clear about the weight given various duties and perspectives—art as process, product, educative force, and so forth. This is particularly important when faculty members undertake vital responsibilities in the less glamorous or visible aspects of the profession. If a particular faculty responsibility is essential to the viability of the discipline, to development of students' fundamental competencies, and to the credibility of an institution's curriculum, then fulfillment of that responsibility should be judged on the basis of its importance rather than its stereotyped image.

#### **Dealing with Complexity**

If creation of new work and discovery of new knowledge are critical to the mission of an institution, evaluation mechanisms must have the capability to deal with various complex juxtapositions of perspective, technical competence, and inspiration that appear as these goals are pursued in the arts disciplines. The evaluation process must be able to deal with the objective and subjective natures of the arts. It must also account for the various imperatives involved in making art, studying art, and studying the impact of art, and for the interrelationship of all three. It must be able to deal with this interrelationship without pretending that one component is a substitute for another. It must be able to work with the arts both on their own terms and in terms appropriate to the humanities, the sciences, and the social sciences.

#### **Determining Merit**

Evaluation processes yield judgments about merit. Merit can be self-defined or defined by others. Whatever criteria are used, it is essential to consider merit in terms of goals, objectives, priorities, and mission. All such considerations may proceed from the perspective of the institution and the arts unit, or they may proceed from the perspectives of the discipline, of students, or of the individual faculty member. In any case, the particular arrangement of elements and perspectives used to determine merit must be considered and articulated as clearly as possible, especially at the time of faculty appointment.

#### **Rewarding Teaching**

Values concerning the role and purpose of teaching in cultural development are critical in every field. The connection between teaching and cultural development has particular impact on the arts because work in the arts disciplines profoundly influences the cultural context that envelops and affects decisions and events. Since all work in the arts disciplines has multiple connections with education and cultural formation, teaching assumes particular importance. Evaluation policies and procedures should account for this fact, so central to the nature and function of the arts within academe and in society as a whole.

#### **Providing Opportunities**

Institutions provide significant support to the work of arts faculty. However, the nature, scope, and availability of creative and research opportunities must be factors in considering productivity within a discipline. For example, the disparity between external research funding available to the arts and humanities in comparison to the sciences is beyond the control of institutions, academic units, or faculty members. Disparities can also occur with respect to release time and to opportunities for peer review when work cannot be distributed and studied in print form.

## **Focusing on Work**

Modern public relations techniques make it possible to substitute fame for achievement, to confuse source or place with quality, and to confuse technical production features with content. Association with images of achievement is not achievement in and of itself. Images of quality are not a substitute for quality. Important work in the arts is not always immediately appreciated. Concepts such as “national recognition” need to be defined and used with care, since meaning may vary among disciplines, subdisciplines, institutions, and academic units.

## **Considering Innovation**

Evaluative dilemmas can arise when disproportionate emphasis is placed on innovation, especially on innovation as the only goal. These dilemmas are particularly evident in the arts, where the most sophisticated evaluations cannot be based on empirical criteria, and where there is often no basis for comparison. It can be difficult to distinguish between genuine and apparent innovation, between new knowledge and new jargon, between fad initiation and aesthetic advancement. Multiple expert perspectives are useful in making these distinctions, but evaluation systems should avoid superficial use of the term “innovation.” They should also avoid attempts to use a common definition of innovation across the arts, sciences, humanities, and social sciences.

## **Working with Equivalencies**

The complexity of issues involved in the work of faculty members makes it impossible to establish exact equivalencies across academic disciplines. Policies designed to address equivalency should be consistent with the natures of the disciplines involved *and* with the mission, goals, and objectives of the institution. Methods can be devised to promote fairness. But no method in and of itself can produce empirical equivalency and ensure both fairness and a quality result at the same time.

Equivalencies are particularly difficult to formulate between work *in* and work *about* the arts disciplines. The challenge is to produce a reasonable policy based on specific goals and objectives while avoiding using one set of criteria as a template for the other.

## **Monitoring Technique**

Overemphasis on specific assessment techniques can produce conditions where both work and evaluation are considered only in terms of what favored technologies and techniques can do. In these conditions, work and evaluation having no mathematical base, or foreign to the techniques of a particular assessment, can be discounted; goals and objectives fundamental to the work of a discipline or an academic unit can go unfulfilled, or be lost altogether. Effective evaluation of arts faculties depends on balancing technological means and technological thinking with other intellectual approaches.

## **Honoring Expertise**

Each decision-maker in higher education has values concerning the work of faculty derived from his or her own discipline and from perspectives gained by observing work in other disciplines. Although decision-makers are required to make judgments that affect areas outside their disciplinary expertise, policies, evaluation methodologies, and protocols go only so far. There can be no substitute for the expertise of individuals within a discipline. Local efforts to define and reward the work of the faculty should place fundamental reliance on discipline-based expertise.

#### IV. ADVICE TO USERS

The information and ideas contained in this document will be applied differently in each institution and arts unit. Mission, goals, objectives, priorities, and values influence these applications. The following points may be useful in local policy-making.

- This text demonstrates the large number of possibilities for the work of faculty members singly or as a group. It describes the intermingling of functions, duties, and aspirations. It demonstrates that many approaches and responsibilities are usually present in a single individual. In this context, compartmentalizing seems counterproductive. Scholarship and artistry are not mutually exclusive.
- No faculty member should be expected to demonstrate equal accomplishment in all areas identified in this document.
- Intellectual work carried out by individuals working as artists, scholars, researchers, and teachers covers a broad range of activities, approaches, and perspectives. Although the existence of this breadth is undeniable, institutions determine through their policies and operations the specific type or types of intellectual work they wish to promote and support. Such determinations should be consistent with goals, objectives, mission, and resources.
- Definitions and priorities regarding the work of arts faculty are a unique, local matter. Emphasis should be on deriving policies from purposes and goals rather than copying perceived or actual practices at other institutions.
- Decisions should be made and published about the extent to which definitions of terms will be broad or narrow, and these decisions should inform discussion and policy development.
- Each institution is responsible for defining positions and responsibilities for teaching, creative work and research, and service. In the arts disciplines it is often difficult to categorize activities in these areas. For example, to what extent is a faculty performance on campus teaching, creative work, or service? Does the answer change if the performance is given elsewhere? These questions are particularly critical with respect to artistic directors, conductors, coaches, choreographers, and theatrical designers, and the answers for each campus should be clearly developed and specified.
- Documentation policies are critical aspects of fair and effective evaluation. They must fit logically into the larger policy equation that creates a viable relationship among aspirations, programs, and resources. Documentation policies should account for different definitions and formats for public presentation of work, and should be consistent with the basic nature of the work being evaluated. Clear definition and publication of these policies are essential.
- Policy changes associated with use of this report should enrich and enhance possibilities for mixtures of approaches and responsibilities. Initial goals should be to evaluate priorities, increase options, and to clarify responsibilities of the faculty.
- Care is needed to ensure that complex ideas and objectives are not devalued through superficial, casual, or repetitive use of terms such as “integration,” “synthesis,” and “creativity.”
- Time is limited; work is seemingly unlimited. Work involving creation, discovery, analysis, interpretation, integration, synthesis, application, and evaluation is time-intensive. Caution must be exercised lest expectations for faculty in the arts become too great for dedicated individuals to fulfill. Attention is especially needed where faculty must work collaboratively with other faculty and students. Such activities, when a part of or combined with teaching, can leave little time for

individual research and creative work. The time requirements of all positions, assignments, and expectations must be carefully considered as goals, objectives, action plans, and policies are developed.

- Most teaching associated with art involves continuous supervision and assessment of work in progress. It often demands time-consuming involvement with the presentation of student work. Policies regarding arts faculties should accept and respond to these realities.
- In setting goals, objectives, and policies, faculty and administrators should ensure that individuals are evaluated on the basis of their budgeted position and their described duties. Positions and duties should have clear relationships to mission, goals, and objectives regarding teaching, creative work and research, and service: relationships among all these should produce an equation that balances on its own terms and also in terms of time available. As institutions review their purposes and operations against goals and objectives for teaching, creative work and research, and service, first considerations should be given to the viability of current priorities and the prospect of additional options for creative and effective evaluation.

## V. THE WORK OF ARTS FACULTIES

The following outline presents a composite list of responsibilities undertaken by various faculty in each of the arts disciplines. This common outline is used as the basis for each of the discipline-specific outlines that follow. Users should note the following:

- The excitement, power, and achievement of great teaching, creative work-research, and service come from individual expertise, inspiration, and involvement, and from institutional support. This document can only note these possibilities; realizing them is an individual and local matter.
- Users may wish to rearrange the outline or double list categories such as administration, grant writing, adjudication, consulting, etc., to better fit their mission, goals, and objectives.
- This document assumes a commitment to introduce students to works and techniques from various world cultures and historical periods.

### TEACHING

The combination of content, intellectual processes, approaches, and preparations that produce instruction and associated services for students at the institution. Each faculty member undertakes a judicious selection of the following:

#### **Delivering Group or Individual Instruction That Enables Students to**

##### ■ **Make Art**

- develop knowledge and skills in the practice of an arts discipline
- integrate and synthesize knowledge and skills in the creation or performance of a work of art

##### ■ **Study, Understand, and Evaluate Art, Its Influences, and Its Relationships**

- analyze how works of art function as artistic and aesthetic entities
- understand the history of an arts discipline, including the impact of specific works on the discipline itself
- analyze the past and present relationships of art with events, ideas, people, and situations as studied through the methodologies and theories of the humanities, social sciences, and natural sciences

##### ■ **Teach Art**

- integrate and synthesize knowledge, skills, and techniques in the development and delivery of instruction

##### ■ **Apply Art and Facilitate Arts Activities**

- practice in fields involving connections between the arts and such areas as administration, commerce, public relations, therapies, and technologies

#### PLEASE NOTE:

*Every item in this outline involves to some degree any or all of the following:*

- *Intellectual processes*  
*creation*  
*discovery*  
*analysis*  
*interpretation*  
*integration*  
*synthesis*  
*application*  
*evaluation*  
*etc.*
- *Approaches to art as:*  
*process*  
*product*  
*educative force*  
*communication*  
*psychological phenomenon*  
*physiological phenomenon*  
*therapeutics*  
*social expression*  
*heritage*  
*subject matter for other disciplines*  
*etc.*
- *Connections and interrelationships among the various categories and items in the outline*

*Choices in these matters are at times institutional, at times individual, and at times both.*

### Preparing for Group or Individual Instruction

- Maintaining artistic and intellectual currency in the discipline
- Creating, discovering, integrating, synthesizing, and applying ideas, subject matter, and technique for specific instructional applications
- Designing, administering, coordinating, and supervising student projects, productions, and research

### Evaluating

- Measuring the development of student competence
- Assessing personal effectiveness
- Appraising course and student project results in light of goals and objectives

### Advising

- Advising students regarding curricula and projects
- Providing guidance and direction in the field
- Mentoring students toward achievement of diverse professional goals

## CREATIVE WORK AND RESEARCH

The combination of individual work in the discipline and its presentation in exhibitions, performances, productions, and publications in various formats. Each faculty member undertakes a judicious single or multiple selection among the following:

### Making Art

- Creating a work of art
- Performing a work of art
- Developing new technologies, techniques, and approaches that advance creative capabilities

### Studying Art and Its Influences

- Analyzing how works of art function internally
- Investigating and understanding the history and impact of an arts discipline
- Researching and understanding the physiological and psychological impacts of art
- Exploring the sociological impact of art
- Creating and assessing ideas and values about art — aesthetics, criticism, and philosophy
- Considering the multiple influences on art from various sources
- Integrating and synthesizing some or all of the above

### Advancing the Pedagogy of Art

- Developing instructional materials and curricula that have broad impact on the field
- Determining causes and effects in educational settings
- Integrating and applying theoretical and practical knowledge in policy settings
- Exploring philosophical, sociological, and historical connections between the arts and education

#### PLEASE NOTE:

*Every item in this outline involves to some degree any or all of the following:*

- *Intellectual processes*  
*creation*  
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*analysis*  
*interpretation*  
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*application*  
*evaluation*  
*etc.*
- *Approaches to art as:*  
*process*  
*product*  
*educative force*  
*communication*  
*psychological phenomenon*  
*physiological phenomenon*  
*therapeutics*  
*social expression*  
*heritage*  
*subject matter for other disciplines*  
*etc.*
- *Connections and interrelationships among the various categories and items in the outline*

*Choices in these matters are at times institutional, at times individual, and at times both.*



### Applying Art and Facilitating Arts Activities

- Curating, exhibiting, programming, publishing, and recording works of art
- Exploring and developing connections between art and such areas as administration, commerce, public relations, and technologies
- Developing and practicing arts therapies
- Exhibiting, programming, and publishing explanations, studies, and critiques; research and scholarly findings; translations and compilations

### SERVICE

The utilization of disciplinary and other expertise to support and advance the institution, the discipline, and the community. Each faculty member undertakes a judicious single or multiple selection among the following:

#### Assisting the Institution

- Organizing, coordinating, administering, or maintaining curricular programs, academic departments, campus organizations, technical facilities, or institutional events
- Serving on committees
- Identifying and writing grant proposals; fund raising
- Recruiting students and faculty
- Appraising institutional and departmental results in light of goals and objectives
- Providing expertise that assists the work of other institutional units, including libraries, academic and administrative departments, development offices, and support agencies

#### Advancing the Profession Beyond the Institution

- Organizing, coordinating, or administering exhibitions, performances, projects, organizations, or events
- Professional writing
- Editing
- Serving on committees, task forces, review and advisory boards, councils
- Adjudicating and reviewing
- Consulting

#### Contributing to the Community

- Participating in working groups, boards, arts councils, and community events
- Consulting, clinical work, and practice in the community
- Contributing to public education through teaching, performances, and presentations

#### PLEASE NOTE:

*Every item in this outline involves to some degree any or all of the following:*

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- *Connections and interrelationships among the various categories and items in the outline*

*Choices in these matters are at times institutional, at times individual, and at times both.*

## THE WORK OF THE ARCHITECTURE FACULTY

The following outline presents a composite list of responsibilities undertaken by architecture faculty. Users should note the following:

- The excitement, power, and achievement of great teaching, creative work-research, and service come from individual expertise, inspiration, and involvement, and from institutional support. This document can only note these possibilities; realizing them is an individual and local matter.
- Users may wish to rearrange the outline or double list categories such as administration, grant writing, adjudication, consulting, etc., to better fit their mission, goals, and objectives.
- This document assumes a commitment to introduce students to works and techniques from various world cultures and historical periods.

Users of the outline may obtain a more comprehensive picture by considering these activities in relation to various approaches and perspectives for content outlined in Section II.

*Italics are used to indicate a few primary examples in each category.*

### TEACHING

The combination of content, intellectual processes, approaches, and preparations that produce instruction and associated services for students at the institution. Each faculty member undertakes a judicious selection of the following:

#### **Delivering Group or Individual Instruction That Enables Students to**

- **Create Architectural Designs and Works**
  - develop knowledge, problem-solving abilities, and skills in architecture and the practice of architectural design and works. This may include social, environmental, technical, theoretical, and aesthetic aspects of architectural design.
  - integrate and synthesize knowledge and skills in the creation of architectural designs and works  
*sketches, drawings, models, specifications; written, verbal, and visual presentations*
- **Study, Understand, and Evaluate Architecture**
  - analyze how architecture functions as aesthetic and practical entities  
*architectural theory; social, environmental, technical, aesthetic aspects, and cultural contexts*
  - understand the histories and theories of architecture  
*historical description and analysis; bibliography and impact of specific works on the discipline*
  - understand architecture as studied through other methodologies  
*sociology of architecture; psychology of architecture; anthropology, philosophy, and the natural and physical sciences*

#### PLEASE NOTE:

*Every item in this outline involves to some degree any or all of the following:*

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*etc.*
- *Connections and interrelationships among the various categories and items in the outline*

*Choices in these matters are at times institutional, at times individual, and at times both.*

■ **Teach Architecture**

- integrate and synthesize knowledge, skills, and techniques in the development and delivery of instruction

■ **Practice Architecture**

- make connections among architecture, business practice and management, and law and regulations

These aspects of teaching are delivered through individual and group instruction, preparation for and presentation of exhibitions and student projects, seminars, and in informal settings.

**Preparing for Group or Individual Instruction**

- Maintaining artistic and intellectual currency in the discipline  
*creative work and research; independent, private, or group study; professional exchange*
- Creating, discovering, integrating, synthesizing, and applying ideas, subject matter, and technique for specific instructional applications  
*course and project development*
- Designing, administering, coordinating, and supervising student projects  
*design projects; theses; dissertations*

**Evaluating**

- Measuring the development of student competence  
*designs; projects; examinations*
- Assessing personal effectiveness  
*studio, classroom, and informal teaching*
- Appraising course and student project results in light of goals and objectives  
*course and curricula review*

**Advising**

- Advising students regarding curricula and projects
- Providing guidance and direction in the field
- Mentoring students toward achievement of diverse professional goals

**CREATIVE WORK AND RESEARCH**

The combination of individual work in architecture and its presentation in exhibitions, performances, productions, and publications in various formats. Each faculty member undertakes a judicious single or multiple selection among the following:

**Creating Architectural Designs**

*research and synthesis that lead to original architectural and related designs by means of commissions, contracts, competitions, and proposals*

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*etc.*
- *Connections and interrelationships among the various categories and items in the outline*

*Choices in these matters are at times institutional, at times individual, and at times both.*

### Studying Architecture and Studying Its Influences

- Analyzing how works of architecture function  
*theory; technology*
- Investigating the history and impact of architecture  
*studies and analyses from historical, geographical, cultural, religious, and other perspectives; history of architectural ideas; bibliography*
- Researching the physiological and psychological impact of architecture  
*behavioral studies*
- Exploring the sociological impact of architecture  
*architecture and society; ethnographic and demographic studies*
- Creating and assessing ideas and values about architecture  
*aesthetics, criticism, and philosophy of architecture*
- Considering the multiple influences on architecture from various sources  
*conditions, events, ideas, and technologies*
- Integrating and synthesizing some or all of the above

### Advancing the Pedagogy of Architecture

- Developing instructional materials and curricula that have broad impact on the field
- Determining causes and effects in educational settings
- Integrating and applying theoretical and practical knowledge in educational policy settings
- Exploring philosophical, sociological, and historical connections between architecture and education

### Applying Architecture and Facilitating Architectural Activities

- Exhibiting and publishing architectural designs, plans, drawings, models, and photographs
- Exhibiting, programming, and publishing explanations, studies, and critiques; research and scholarly findings; translations and compilations  
*books and chapters in books; articles, monographs; delivering or publishing conference papers, panel discussions, proceedings; lectures; reviews of books, exhibitions, or new works of architecture; appointments as artist-in-residence; workshops; master classes; interviews; seminars; computer applications*
- Exploring and developing connections between the discipline and practice of architecture  
*business practice and management; law and regulations*

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- *Connections and interrelationships among the various categories and items in the outline*

*Choices in these matters are at times institutional, at times individual, and at times both.*

## **SERVICE**

The utilization of disciplinary and other expertise to support and advance the institution, architecture, and the community. Each faculty member undertakes a judicious single or multiple selection among the following:

### **Assisting the Institution**

- Organizing, coordinating, administering, or maintaining curricular programs, academic departments, campus organizations, technical facilities, or institutional events
- Serving on committees
- Identifying and writing grant proposals; fund raising
- Recruiting students and faculty
- Appraising institutional and departmental results in light of goals and objectives
- Providing expertise that assists the work of other institutional units, including libraries, academic and administrative departments, development offices, and support agencies

### **Advancing the Profession Beyond the Institution**

- Organizing, coordinating, or administering exhibitions, projects, organizations, or events
- Professional writing
- Editing
- Serving on committees, task forces, review and advisory boards, councils
- Adjudicating and reviewing
- Consulting

### **Contributing to the Community**

- Participating in working groups, boards, professional organizations, arts councils, and community events
- Consulting and practice in the community
- Contributing to public education through teaching and presentations

#### **PLEASE NOTE:**

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*etc.*
- *Connections and interrelationships among the various categories and items in the outline*

*Choices in these matters are at times institutional, at times individual, and at times both.*

## THE WORK OF THE ART AND DESIGN FACULTY

The following outline presents a composite list of responsibilities undertaken by art and design faculty. Users should note the following:

- The excitement, power, and achievement of great teaching, creative work-research, and service come from individual expertise, inspiration, and involvement, and from institutional support. This document can only note these possibilities; realizing them is an individual and local matter.
- Users may wish to rearrange the outline or double list categories such as administration, grant writing, adjudication, consulting, etc., to better fit their mission, goals, and objectives.
- This document assumes a commitment to introduce students to works and techniques from various world cultures and historical periods.

Users of the outline may obtain a more comprehensive picture by considering these activities in relation to various approaches and perspectives for content outlined in Section II.

*Italics are used to indicate a few primary examples in each category.*

### TEACHING

The combination of content, intellectual processes, approaches, and preparations that produce instruction and associated services for students at the institution. Each faculty member undertakes a judicious selection of the following:

#### **Delivering Group or Individual Instruction That Enables Students to**

##### ■ **Make Art and Design**

- develop knowledge and skills in the practice of art, design, and related disciplines  
*develop an understanding of art and design principles, concepts, materials and processes; techniques and insights for solving aesthetic and design problems; use of art and design technologies, including computers*
- integrate and synthesize knowledge, skills, and understanding in the creation of a work of art or design  
*creating works of art and design in such areas as advertising design; ceramics; commercial design; drawing; fashion design; film/video; glass; graphic design; illustration; industrial design; interior design; jewelry/metals; painting; photography; printmaking; sculpture; textile/surface design; theatre design; weaving/fibers; woodworking; performance art*

##### ■ **Study, Understand, and Evaluate Art and Design Disciplines, Their Influences, and Their Relationships**

- analyze how art and design works function as artistic and aesthetic entities  
*visual theory: perspective, form, color, composition, shape and texture, value, scale, motion, the impact of technology*
- understand the history of art and design including the impact of specific works on the disciplines themselves  
*historical description and analysis; bibliography; style; current contexts; evolution of techniques*

#### PLEASE NOTE:

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- *Intellectual processes*  
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*etc.*
- *Connections and interrelationships among the various categories and items in the outline*

*Choices in these matters are at times institutional, at times individual, and at times both.*

- analyze past and present relationships of art and design with events, ideas, people, and situations as studied through various methodologies and theories  
*aesthetics; sociology of art; psychology of art; art therapy; art-design criticism and theory; relationships to general history*
- **Teach Art and Design**
  - integrate and synthesize knowledge, skills, and techniques in the understanding, development, and delivery of instruction  
*teaching skills; educational methodologies; evaluation; course and curriculum development; instructional innovation; research; development and preparation of instructional materials*
- **Apply Art and Design and Facilitate Art and Design Activities**
  - practice in fields involving connections between art and design and such areas as administration, commerce, public relations, and technologies  
*museum and gallery management; commercial art; art and design industries; artist management; copyright and patent issues; art therapy; art and design technologies*

These aspects of teaching are delivered through individual and group instruction, preparation for and presentation of exhibitions and installations, master classes/guest artists, seminars, and in informal settings.

#### Preparing for Group or Individual Instruction

- Maintaining artistic and intellectual standards in the discipline  
*creative work and research; independent, individual, or group study; professional exchange*
- Creating, discovering, understanding, integrating, synthesizing, and applying ideas, subject matter, and technique for specific instructional applications  
*course and project development*
- Designing, administering, coordinating, and supervising student projects  
*research; portfolio development projects; exhibitions; theses; dissertations*

#### Evaluating

- Assessing the development of student learning  
*group or individual critiques; portfolio reviews; written projects; examinations*
- Assessing personal effectiveness  
*studio, classroom, individual, and independent teaching*
- Appraising course and student project results in light of goals and objectives  
*course and curricula review*

#### Advising

- Advising students regarding curricula and projects
- Providing guidance and direction in art and design relative to career goals and professional development
- Mentoring students toward achievement of diverse professional goals

#### PLEASE NOTE:

*Every item in this outline involves to some degree any or all of the following:*

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*etc.*
- *Connections and interrelationships among the various categories and items in the outline*

*Choices in these matters are at times institutional, at times individual, and at times both.*

## **CREATIVE WORK AND RESEARCH**

The combination of individual work in the visual arts and its presentation in exhibitions, performances, productions, and publications in various formats. Each faculty member undertakes a judicious single or multiple selection among the following:

### **Creating Art and Design**

- Creating works of art and design  
*study, research, understanding, and synthesis that result in original works of art and design*
- Developing new technologies, techniques, and approaches that advance creative capabilities in art and design

### **Studying Art and Design**

- Analyzing art work  
*visual theory and other critical dimensions*
- Investigating the history and impact of art and design  
*studies and analyses from historical, geographical, cultural, ethnic, religious, and other perspectives; history of art and design ideas; bibliography*
- Researching the psychological impact of art and design  
*visual perception; behavioral applications*
- Exploring the sociological impact of art and design  
*art-design and the human condition; art-design and society; ethnographic and demographic studies*
- Creating and assessing ideas and values about art and design  
*aesthetics; criticism; philosophy*
- Considering the multiple influences on art and design from various sources  
*conditions, events, ideas, and technologies*
- Integrating and synthesizing some or all of the above

### **Advancing the Pedagogy of Art and Design**

- Developing instructional materials and curricula that have broad impact on the field
- Determining causes and effects in educational settings
- Integrating and applying theoretical and practical knowledge in educational policy settings
- Exploring philosophical, sociological, and historical connections between art and design and education

### **Applying Art and Design and Facilitating Art and Design Activities**

- Curating, exhibiting, and publishing works of art and design  
*curating or serving as artistic director of exhibitions; festivals; summer programs; workshops; master classes; seminars*
- Exploring and developing connections between art and design and such areas as administration, commerce, public relations, and technologies  
*museum and gallery management; commercial art; art and design industries; artist management; copyright issues; art and design technologies*

#### **PLEASE NOTE:**

*Every item in this outline involves to some degree any or all of the following:*

- *Intellectual processes*  
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- *Connections and interrelationships among the various categories and items in the outline*

*Choices in these matters are at times institutional, at times individual, and at times both.*



- Exhibiting, programming, and publishing explanations, studies, and critiques; research and scholarly findings; translations and compilations  
*books and chapters in books; articles, monographs; delivering or publishing conference papers, panel discussions, proceedings; lectures; reviews of books, exhibitions, installations, or new works of art; appointments as artist-in-residence; workshops; master classes; interviews; seminars; computer applications*
- Developing and practicing art therapy

## **SERVICE**

The utilization of disciplinary and other expertise to support and advance the institution, the visual arts, and the community. Each faculty member undertakes a judicious single or multiple selection among the following:

### **Assisting the Institution**

- Organizing, coordinating, administering, or maintaining curricular programs, academic departments and other units, technical facilities, campus organizations, or institutional events
- Serving on committees
- Identifying and writing grant proposals; fund raising
- Recruiting students and faculty
- Appraising institutional and departmental results in light of goals and objectives
- Providing expertise that assists the work of other institutional units, including libraries, academic and administrative departments, development offices, and support agencies

### **Advancing the Profession Beyond the Institution**

- Organizing, coordinating, or administering exhibitions, performances, projects, organizations, or events
- Professional writing
- Editing
- Serving on committees, task forces, review and advisory boards, and councils
- Adjudicating and reviewing
- Consulting

### **Contributing to the Community**

- Participating in working groups, boards, arts councils, and community events
- Consulting, clinical work, and practice in the community
- Contributing to public education through teaching and exhibitions

#### PLEASE NOTE:

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*heritage*  
*subject matter for other disciplines*  
*etc.*
- *Connections and interrelationships among the various categories and items in the outline*

*Choices in these matters are at times institutional, at times individual, and at times both.*

## THE WORK OF THE DANCE FACULTY

The following outline presents a composite list of responsibilities undertaken by dance faculty. Users should note the following:

- The excitement, power, and achievement of great teaching, creative work-research, and service come from individual expertise, inspiration, and involvement, and from institutional support. This document can only note these possibilities; realizing them is an individual and local matter.
- Users may wish to rearrange the outline or double list categories such as administration, grant writing, adjudication, consulting, etc., to better fit their mission, goals, and objectives.
- This document assumes a commitment to introduce students to works and techniques from various world cultures and historical periods.

Users of the outline may obtain a more comprehensive picture by considering these activities in relation to various approaches and perspectives for content outlined in Section II.

*Italics are used to indicate a few primary examples in each category.*

### TEACHING

The combination of content, intellectual processes, approaches, and preparations that produce instruction and associated services for students at the institution. Each faculty member undertakes a judicious selection of the following:

#### **Delivering Group or Individual Instruction That Enables Students to**

##### ■ **Dance**

- develop knowledge and skills in the practice of dance and dance-related disciplines  
*choreography; dance sciences and somatics; dance techniques (ballet, ethnic, folk, jazz, modern, etc.); improvisation; movement analysis; music; notation and other analytical and reconstructive skills; production design*
- integrate and synthesize knowledge and skills in the creation, reconstruction, and/or performance of a work of dance  
*choreographing original work; reconstructing repertory; directing; preparing and presenting dance in concert and other settings*

##### ■ **Study, Understand, and Evaluate Dance, Its Influences, and Its Relationships**

- analyze works of dance as artistic and aesthetic entities  
*dance theory, philosophy, and criticism; anatomy and kinesiology; dance notation*
- understand genres of dance, including cultural context and the impact of specific works on the discipline itself  
*style; repertory; historical description and analysis; dance ethnology; bibliography; evolution of technique or form*

#### PLEASE NOTE:

*Every item in this outline involves to some degree any or all of the following:*

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*etc.*
- *Connections and interrelationships among the various categories and items in the outline*

*Choices in these matters are at times institutional, at times individual, and at times both.*

- analyze past and present relationships of dance with events, ideas, people, and situations  
*history of dance; philosophy of dance; sociology of dance; psychology of dance; and related methodologies and theories of other fields such as humanities, social sciences, and natural sciences; relationships to general history and culture*
- **Teach Dance**
  - integrate and synthesize knowledge, skills, and techniques in the development and delivery of instruction  
*teaching skills; educational methodologies; evaluation; course and curriculum development; instructional innovation; research; development and preparation of instructional materials*
- **Apply Dance and Facilitate Dance Activities**
  - practice in fields involving connections between dance and such areas as administration, commerce, public relations, therapies, and technologies  
*administration of presenting organizations and venues; artist management; dance therapy; media arts*

These aspects of teaching are delivered through individual and group instruction, preparation for and presentation of dance concerts and productions, master classes, seminars, and in informal settings.

### Preparing for Group or Individual Instruction

- Maintaining artistic and intellectual activity and standing in the discipline  
*creative work and research; independent, private, or group study; professional exchange and presentation*
- Creating, discovering, integrating, synthesizing, and applying ideas, subject matter, and technique for specific instructional applications  
*course and project development; rehearsal preparation*
- Directing, designing, administering, coordinating, and supervising student projects and productions  
*auditions; choreographing; designing; dissertations; rehearsing; research; technical directing; theses; concert advising*

### Evaluating

- Measuring the development of student competence  
*entrance auditions; periodic adjudication; dance concerts; juries; written and video projects; examinations*
- Assessing personal effectiveness  
*studio, classroom, and informal teaching*
- Appraising course and student project results in light of goals and objectives  
*course and curricula review*

### Advising

- Advising students regarding curricula and projects
- Providing guidance and direction in the field
- Mentoring students toward achievement of diverse professional goals
- Referring students to appropriate specialists in areas such as nutrition, care and prevention of injuries, body conditioning, and related health matters

### PLEASE NOTE:

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- *Connections and interrelationships among the various categories and items in the outline*

*Choices in these matters are at times institutional, at times individual, and at times both.*

## **CREATIVE WORK AND RESEARCH**

The combination of individual work in dance and its presentation in performances, productions, publications, and exhibitions in various formats. Each faculty member undertakes a judicious single or multiple selection among the following:

### **Creating Dance**

- Performing  
*practice, study, and rehearsal that lead to live, film, or video performance of solo or ensemble dances*
- Choreographing and/or reconstructing a work of dance  
*study, research, and synthesis that lead to original or reconstructed works of dance*
- Directing  
*study of repertory; directorial techniques; coaching*
- Developing new technologies, techniques, and approaches that advance creative capabilities in dance

### **Studying Dance and Its Influences**

- Analyzing works of dance as artistic and aesthetic entities  
*dance aesthetics; critical theory; movement analysis*
- Researching the history and impact of dance  
*repertory; studies and analyses from historical, geographical, cultural, anthropological, religious, and other perspectives; history of dance ideas; performance practices; bibliography*
- Researching the physiological and psychological impact of dance  
*anatomy and kinesiology; therapeutic applications; somatic studies*
- Researching the sociological impact of dance  
*dance and the human condition; dance and society; ethnographic and demographic studies; marketing*
- Creating and assessing ideas and values about dance  
*aesthetics, criticism, and philosophy of dance*
- Considering the multiple influences on dance from various sources  
*conditions, events, ideas, and technologies*
- Integrating and synthesizing some or all of the above

### **Advancing the Pedagogy of Dance**

- Developing instructional materials and curricula that have broad impact on the field
- Determining causes and effects in educational settings
- Integrating and applying theoretical and practical knowledge in educational policy settings
- Exploring philosophical, sociological, and historical connections between dance and education

### **Applying Dance and Facilitating Dance Activities**

- Exploring and developing connections between dance and such areas as administration, commerce, public relations, therapies, and technologies  
*administration of presenting organizations and venues; touring; artist and repertory management; copyright; media arts*
- Developing and practicing dance-movement therapy

#### **PLEASE NOTE:**

*Every item in this outline involves to some degree any or all of the following:*

- *Intellectual processes*  
*creation*  
*discovery*  
*analysis*  
*interpretation*  
*integration*  
*synthesis*  
*application*  
*evaluation*  
*etc.*
- *Approaches to art as:*  
*process*  
*product*  
*educative force*  
*communication*  
*psychological phenomenon*  
*physiological phenomenon*  
*therapeutics*  
*social expression*  
*heritage*  
*subject matter for other disciplines*  
*etc.*
- *Connections and interrelationships among the various categories and items in the outline*

*Choices in these matters are at times institutional, at times individual, and at times both.*

- Programming and presenting dance  
*producing and/or directing dance events such as festivals, summer programs, dance performance series, workshops, master classes, seminars*
- Exhibiting, programming, and publishing explanations, studies, and critiques; research and scholarly findings; translations and compilations; notation of scores  
*books and chapters in books; articles; monographs; notated scores; delivering or publishing conference papers, panel discussions, proceedings; lectures; reviews of books, performances, productions, or new works of dance; appointments as artist-in-residence; performances as part of professional meetings; workshops; master classes; interviews; seminars; computer applications; program notes*

## **SERVICE**

The utilization of disciplinary and other expertise to support and advance the institution, dance, and the community. Each faculty member undertakes a judicious single or multiple selection among the following:

### **Assisting the Institution**

- Organizing, coordinating, administering, or maintaining curricular programs, academic departments, campus organizations, technical facilities, or institutional events
- Serving on committees
- Identifying and writing grant proposals; fund raising
- Recruiting students and faculty
- Appraising institutional and departmental results in light of goals and objectives
- Mentoring junior faculty
- Providing expertise that assists the work of other institutional units, including libraries, academic and administrative departments, development offices, and support agencies

### **Advancing the Profession Beyond the Institution**

- Organizing, coordinating, or administering exhibitions, performances, projects, organizations, or events
- Professional writing
- Editing
- Serving on committees, task forces, review and advisory boards, and councils
- Adjudicating and reviewing
- Consulting

### **Contributing to the Community**

- Participating in working groups, boards, arts councils, and community events
- Consulting, clinical work, and practice in the community
- Contributing to public education through teaching, performances, and presentations

#### **PLEASE NOTE:**

*Every item in this outline involves to some degree any or all of the following:*

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*etc.*
- *Connections and interrelationships among the various categories and items in the outline*

*Choices in these matters are at times institutional, at times individual, and at times both.*

## THE WORK OF THE FILM/VIDEO FACULTY

The following outline presents a composite list of responsibilities undertaken by film/video faculty. Users should note the following:

- The excitement, power, and achievement of great teaching, creative work-research, and service come from individual expertise, inspiration, and involvement, and from institutional support. This document can only note these possibilities; realizing them is an individual and local matter.
- Users may wish to rearrange the outline or double list categories such as administration, grant writing, adjudication, consulting, etc., to better fit their mission, goals, and objectives.
- This document assumes a commitment to introduce students to works and techniques from various world cultures and historical periods.

Users of the outline may obtain a more comprehensive picture by considering these activities in relation to various approaches and perspectives for content outlined in Section II.

*Italics are used to indicate a few primary examples in each category.*

### TEACHING

The combination of content, intellectual processes, approaches, and preparations that produce instruction and associated services for students at the institution. Each faculty member undertakes a judicious selection of the following:

#### **Delivering Group or Individual Instruction That Enables Students to**

##### ■ **Create Film/Video**

- develop knowledge and skills in the practice of film/video  
*animation; cinematography; directing; editing; producing; sound; videography; screenwriting; production management*
- integrate and synthesize knowledge, skills, ideas, and subject matter in the creation of film/video  
*documentary; fiction; experimental; animation; advertising; news; public relations; multimedia; computer applications (computer graphics, computer animation, interactive video)*

##### ■ **Study, Understand, and Evaluate Film/Video, Its Influences, and Its Relationships**

- analyze how works of film/video function as practical and aesthetic entities  
*film/video theory; technical and aesthetic considerations*
- understand the history of film/video, including the impact of specific works on the discipline itself  
*historical description and analysis; bibliography; development of techniques and styles*
- analyze past and present relationships of film/video with events, ideas, people, and situations as studied through the methodologies and theories of the humanities, social sciences, and natural sciences  
*philosophy of film/video; aesthetics; sociology of film/video; psychology of film/video; film/video criticism; therapeutic applications; relationships to general history*

#### PLEASE NOTE:

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*etc.*
- *Connections and interrelationships among the various categories and items in the outline*

*Choices in these matters are at times institutional, at times individual, and at times both.*

■ **Teach Film/Video**

- integrate and synthesize knowledge, skills, and techniques in the development and delivery of instruction  
*teaching skills; educational methodologies; evaluation; course and curriculum development; instructional innovation; pedagogical issues; development and preparation of instructional materials*

■ **Apply Film/Video and Facilitate Film/Video Activities**

- practice in fields involving connections between film/video and such areas as administration, public relations, therapies, and technologies  
*business practices, commercial applications; marketing; broadcast law; artist management; medical applications; educational applications*

These aspects of teaching are delivered through individual and group instruction, preparation for and presentation of exhibitions and student projects, master classes, seminars, and in informal settings.

**Preparing for Group or Individual Instruction**

- Maintaining artistic and intellectual currency in the discipline  
*creative work and research; independent or group study; professional exchange*
- Creating, discovering, integrating, synthesizing, and applying ideas, subject matter, and technique for specific instructional applications  
*course and project development*
- Designing, administering, coordinating, and supervising student projects  
*productions; theses; dissertations*

**Evaluating**

- Measuring the development of student competence  
*projects; examinations*
- Assessing personal effectiveness  
*studio, classroom, and informal teaching*
- Appraising course and student project results in light of goals and objectives  
*course and curricula review*

**Advising**

- Advising students regarding curricula and projects
- Providing guidance and direction in the field
- Mentoring students toward achievement of diverse professional goals

**PLEASE NOTE:**

*Every item in this outline involves to some degree any or all of the following:*

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- *Connections and interrelationships among the various categories and items in the outline*

*Choices in these matters are at times institutional, at times individual, and at times both.*

## **CREATIVE WORK AND RESEARCH**

The combination of individual work in film/video and its presentation in exhibitions, performances, productions, and publications in various formats. Each faculty member undertakes a judicious single or multiple selection among the following:

### **Making Film/Video**

- Creating original works  
*study, research, and synthesis that lead to original works of film/video involving skills and interdisciplinary relationships in animation; cinematography; computer graphics; directing; editing; funding; producing; screenwriting; sound recording; videography*
- Collaborating within the discipline and with other disciplines in various aspects of a complete production
- Developing new technologies, techniques, and approaches that advance creative capabilities in film/video

### **Studying Film/Video and Its Influences**

- Analyzing how works of film/video function  
*film/video theory*
- Investigating the history and impact of film/video  
*studies and analyses from historical, geographical, cultural, religious, and other perspectives; history of film/video ideas; bibliography*
- Researching the physiological and psychological impact of film/video  
*audience research; behavioral studies; studies of propaganda*
- Exploring the correlation between film/video and culture  
*film/video and society; sociological, ethnographic, and demographic studies*
- Creating and assessing ideas and values about film/video  
*aesthetics; criticism; philosophy*
- Considering the multiple influences on film/video from various sources  
*conditions, events, ideas, and technologies*
- Integrating and synthesizing some or all of the above

### **Advancing the Pedagogy of Film/Video**

- Developing instructional materials and curricula that have broad impact on the field
- Determining causes and effects in educational settings
- Integrating and applying theoretical and practical knowledge in policy settings
- Exploring philosophical, sociological, and historical connections between film/video and education

### **Applying Film/Video and Facilitating Film/Video Activities**

- Exhibiting and disseminating completed works  
*festivals; conferences; competitions; galleries; museums; media arts centers; dissemination through distribution entities such as commercial, public, or cable television; distribution companies; university media libraries; arts organizations; professional associations; etc.*

#### **PLEASE NOTE:**

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- *Connections and interrelationships among the various categories and items in the outline*

*Choices in these matters are at times institutional, at times individual, and at times both.*



- Exhibiting, programming, and publishing explanations, studies, and critiques; research and scholarly findings; translations and compilations  
*books and chapters in books; articles, monographs; delivering or publishing conference papers, panel discussions, proceedings; lectures; reviews of books or film/video; appointments as artist-in-residence; workshops; master classes; interviews; seminars; computer applications*
- Curating, programming, and presenting film/video  
*Festivals, summer programs; film/video series; workshops; seminars*
- Exploring and developing connections between film/video and such areas as administration, commerce, public relations, therapies, and technologies  
*business practices, commercial applications, marketing; copyright; FCC regulations; artist management, medical applications; educational applications*

## **SERVICE**

The utilization of disciplinary and other expertise to support and advance the institution, film/video, and the community. Each faculty member undertakes a judicious single or multiple selection among the following:

### **Assisting the Institution**

- Organizing, coordinating, administering, or maintaining curricular programs, academic departments, campus organizations, technical facilities, or institutional events
- Serving on committees
- Identifying and writing grant proposals; fund raising
- Recruiting students and faculty
- Appraising institutional and departmental results in light of goals and objectives
- Providing expertise that assists the work of other institutional units, including libraries, academic and administrative departments, development offices, and support agencies

### **Advancing the Profession Beyond the Institution**

- Organizing, coordinating, or administering exhibitions, performances, projects, organizations, or events
- Professional writing
- Editing
- Serving on committees, task forces, review and advisory boards, councils
- Adjudicating and reviewing
- Consulting

### **Contributing to the Community**

- Participating in working groups, boards, arts councils, and community events
- Consulting and practice in the community
- Contributing to public education through teaching and presentations

#### **PLEASE NOTE:**

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*etc.*
- *Connections and interrelationships among the various categories and items in the outline*

*Choices in these matters are at times institutional, at times individual, and at times both.*

## THE WORK OF THE LANDSCAPE ARCHITECTURE FACULTY

The following outline presents a composite list of responsibilities undertaken by landscape architecture faculty. Users should note the following:

- The excitement, power, and achievement of great teaching, creative work-research, and service come from individual expertise, inspiration, and involvement, and from institutional support. This document can only note these possibilities; realizing them is an individual and local matter.
- Users may wish to rearrange the outline or double list categories such as administration, grant writing, adjudication, consulting, etc., to better fit their mission, goals, and objectives.
- This document assumes a commitment to introduce students to works and techniques from various world cultures and historical periods.

Users of the outline may obtain a more comprehensive picture by considering these activities in relation to various approaches and perspectives for content outlined in Section II.

*Italics are used to indicate a few primary examples in each category.*

### TEACHING

The combination of content, intellectual processes, approaches, and preparations that produce instruction and associated services for students at the institution. Each faculty member undertakes a judicious selection of the following:

#### **Delivering Group or Individual Instruction That Enables Students to**

##### ■ **Create Landscape Designs**

- develop knowledge and skills in the practice of landscape architecture  
*natural and social sciences (horticulture, architecture, engineering, sociology, ecology, psychology, and anthropology); design; technology; aesthetics; written, graphic, and oral communication skills*
- integrate and synthesize knowledge and skills in the creation of landscape designs at a range of scales  
*site planning; public park and open space design; urban design; master plans; landscape plans; community planning and design; commercial, industrial, and residential design*

##### ■ **Study, Understand, and Evaluate Landscape Architecture, Its Influences, and Its Relationships**

- analyze how examples of landscape architecture operate as aesthetic and functional entities  
*landscape architectural theory; environmental, cultural, technical, and aesthetic aspects*
- understand the history of landscape architecture, including the impact of specific designs on the discipline itself  
*historical description and analysis; development of techniques and styles; regional influences; bibliography*
- analyze past and present relationships of landscape architecture with events, ideas, people, and situations as studied through the methodologies of the humanities, social sciences, and natural sciences  
*aesthetics; sociology of landscape architecture; psychology of landscape architecture; ecology of landscape architecture; relationships to general history*

#### PLEASE NOTE:

*Every item in this outline involves to some degree any or all of the following:*

- *Intellectual processes*  
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*heritage*  
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*etc.*
- *Connections and interrelationships among the various categories and items in the outline*

*Choices in these matters are at times institutional, at times individual, and at times both.*

### ■ Practice Landscape Architecture

- work in interdisciplinary terms with a range of professionals including engineers, ecologists, archaeologists, architects, foresters, and regional planners
- practice landscape architecture in public and private settings  
*facilities and program management; contract and project management; data management; business practices and management; laws and regulations; technology; planning and policy development; communication of design solutions through drawings, models, computer simulations, and graphics*

### ■ Teach Landscape Architecture

- integrate and synthesize knowledge, skills, and techniques in the development and delivery of instruction  
*teaching skills; educational methodologies; evaluation; course and curriculum development; instructional innovation; pedagogical issues; development and preparation of instructional materials*

These aspects of teaching are delivered through individual and group instruction, preparation for and presentation of exhibitions and student projects, seminars, and in informal settings.

### Preparing for Studio or Class Instruction

- Maintaining artistic and intellectual currency in the discipline  
*creative work and research; independent, individual, or group study; professional exchange*
- Creating, discovering, integrating, synthesizing, and applying ideas, subject matter, and technique for specific instructional applications  
*course and project development*
- Designing, administering, coordinating, and supervising student projects  
*design projects; theses; dissertations*

### Evaluating

- Measuring the development of student competence  
*designs; projects; examinations; juries; design competitions*
- Assessing personal effectiveness  
*studio, classroom, and informal teaching*
- Appraising course and student project results in light of goals and objectives  
*course and curricula review*

### Advising

- Advising students regarding curricula and projects
- Providing guidance and direction in the field
- Mentoring students toward achievement of diverse professional goals

#### PLEASE NOTE:

*Every item in this outline involves to some degree any or all of the following:*

- *Intellectual processes*  
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*subject matter for other disciplines*  
*etc.*
- *Connections and interrelationships among the various categories and items in the outline*

*Choices in these matters are at times institutional, at times individual, and at times both.*

## **CREATIVE WORK AND RESEARCH**

The combination of individual work in landscape architecture and its presentation in exhibitions, performances, productions, and publications in various formats. Each faculty member undertakes a judicious single or multiple selection among the following:

### **Making Landscape Architecture**

- Creating landscape designs  
*study, research, and synthesis that lead to original landscape designs (built works, proposed projects, design feasibility studies, competitions)*
- Performing landscape planning  
*master plans; management plans; ecosystem models; regional analyses; resource assessment; feasibility reports; visual management and sustainable landscape planning*
- Developing new technologies, techniques, and approaches that advance the capabilities of landscape architecture

### **Studying Landscape Architecture and Its Influences**

- Evaluating landscape architectural designs  
*landscape architectural theory*
- Investigating the history and impact of landscape architecture  
*studies and analyses from historical, geographical, cultural, and other perspectives; history of ideas about landscape architecture; bibliography*
- Researching the social, economic, and environmental impact of landscape architecture  
*post-occupancy evaluation; visual analysis; landscape and human health; cross-cultural studies of landscape perception; user-needs analysis; cost-benefit analysis*
- Creating and assessing ideas and values about landscape architecture  
*aesthetics; criticism; philosophy; theory*
- Considering the multiple influences on landscape architecture from multiple perspectives
- Integrating and synthesizing all or some of the above

### **Applying and Presenting Landscape Architecture**

- Exploring and developing connections between landscape architecture and such areas as administration, commerce, public relations, and technologies  
*business practices and management; law and regulations; technology*
- Exploring and developing methods of communicating design solutions  
*drawings and models; graphics; computer graphics and simulations*
- Exhibiting and publishing landscape architecture designs
- Exhibiting, programming, and publishing explanations, studies, and critiques; research and scholarly findings; translations and compilations  
*books and chapters in books; articles, monographs; delivering or publishing conference papers, panel discussions, proceedings; lectures; reviews of books or landscape architecture designs; appointments as artist-in-residence; workshops; master classes; interviews; seminars; computer applications*

#### **PLEASE NOTE:**

*Every item in this outline involves to some degree any or all of the following:*

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*etc.*
- *Connections and interrelationships among the various categories and items in the outline*

*Choices in these matters are at times institutional, at times individual, and at times both.*

### Advancing the Pedagogy of Landscape Architecture

- Developing instructional materials and curricula that have broad impact on the field
- Determining causes and effects in educational settings
- Integrating and applying theoretical and practical knowledge in policy settings
- Exploring philosophical, sociological, and historical aspects of professional education

### SERVICE

The utilization of disciplinary and other expertise to support and advance the institution, landscape architecture, and the community. Each faculty member undertakes a judicious single or multiple selection among the following:

#### Assisting the Institution

- Organizing, coordinating, administering, or maintaining curricular programs, academic departments, campus organizations, technical facilities, or institutional events
- Serving on committees
- Identifying and writing grant proposals; fund raising
- Recruiting students and faculty
- Appraising institutional and departmental results in light of goals and objectives
- Providing expertise that assists the work of other institutional units, including libraries, academic and administrative departments, development offices, and support agencies

#### Advancing the Profession Beyond the Institution

- Organizing, coordinating, or administering exhibitions, competitions, projects, organizations, or events
- Professional writing
- Editing
- Serving on committees, task forces, review and advisory boards, councils
- Adjudicating and mediating

#### Contributing to the Community

- Participating in working groups, boards, arts councils, and community events
- Consulting and practice in the community  
*individual assistance; community assistance; classroom projects in service to the community*
- Contributing to public education through teaching and exhibitions

#### PLEASE NOTE:

*Every item in this outline involves to some degree any or all of the following:*

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*etc.*
- *Connections and interrelationships among the various categories and items in the outline*

*Choices in these matters are at times institutional, at times individual, and at times both.*

## THE WORK OF THE MUSIC FACULTY

The following outline presents a composite list of responsibilities undertaken by music faculty. Users should note the following:

- The excitement, power, and achievement of great teaching, creative work-research, and service come from individual expertise, inspiration, and involvement, and from institutional support. This document can only note these possibilities; realizing them is an individual and local matter.
- Users may wish to rearrange the outline or double list categories such as administration, grant writing, adjudication, consulting, etc., to better fit their mission, goals, and objectives.
- This document assumes a commitment to introduce students to works and techniques from various world cultures and historical periods.

Users of the outline may obtain a more comprehensive picture by considering these activities in relation to various approaches and perspectives for content outlined in Section II.

*Italics are used to indicate a few primary examples in each category.*

### TEACHING

The combination of content, intellectual processes, approaches, and preparations that produce instruction and associated services for students at the institution. Each faculty member undertakes a judicious selection of the following:

#### **Delivering Group or Individual Instruction That Enables Students to**

##### ■ **Make Music**

- develop knowledge and skills in the practice of music and music-related disciplines  
*musicianship; vocal, instrumental, conducting, compositional, and improvisational techniques; orchestration; interpretation; style; diction; movement; recording and computer technologies*
- integrate and synthesize knowledge and skills in the creation or performance of musical works  
*composition; preparing and presenting recitals, concerts, religious services, and productions as arranger, composer, conductor, director, performer*

##### ■ **Study, Understand, and Evaluate Music, Its Influences, and Its Relationships**

- examine how compositions function as artistic and aesthetic entities  
*music theory, including notations, harmony, counterpoint, and analysis*
- understand the history of music, including the impact of specific works on the discipline itself  
*literature and repertory; historical description and analysis; bibliography; style; performance practices; evolution of compositional technique; cultural contexts and influences*
- examine past and present relationships of music with events, ideas, people, and situations as studied through the methodologies and theories of the humanities, social sciences, and natural sciences  
*aesthetics; sociology of music; psychology of music; music therapy; acoustics; music criticism; relationships to general history*

#### PLEASE NOTE:

*Every item in this outline involves to some degree any or all of the following:*

- *Intellectual processes*  
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*etc.*
- *Connections and interrelationships among the various categories and items in the outline*

*Choices in these matters are at times institutional, at times individual, and at times both.*

## ■ Teach Music

- integrate and synthesize knowledge, skills, techniques, and technologies in the development and delivery of instruction  
*teaching skills; educational methodologies; evaluation; course and curriculum development; instructional innovation; research; development and preparation of instructional materials, including but not limited to use of electronic and computer capabilities*

## ■ Apply Music and Facilitate Music Activities

- work in fields involving connections between music and such areas as administration, arts management, public relations, therapies, and technologies  
*administration of presenting organizations and venues; commercial music; artist management; music therapy; recording arts; computer and electronic music*

These aspects of teaching are delivered through individual and group instruction; preparation for and presentation of recitals, concerts, and staged productions; master classes; seminars; and in informal settings.

### Preparing for Group or Individual Instruction

- Maintaining artistic and intellectual currency in the discipline  
*creative work and research; independent, private, or group study; professional exchange and development*
- Creating, discovering, integrating, synthesizing, and applying ideas, subject matter, and technique for specific instructional applications  
*course and project development; rehearsal preparation*
- Designing, administering, coordinating, and supervising student projects and productions  
*research; auditions; directing; rehearsing; choreographing; coaching; designing; technical directing; theses; dissertations*

### Evaluating

- Measuring the development of student competence  
*entrance auditions; recitals; competitions; juries; composition and performance portfolios; written projects; examinations*
- Assessing personal effectiveness  
*studio, classroom, and informal teaching*
- Appraising course and student project results in light of goals and objectives  
*course and curricula review*

### Advising

- Advising students regarding curricula and projects
- Providing guidance and direction in the field
- Mentoring students toward achievement of diverse professional goals

#### PLEASE NOTE:

*Every item in this outline involves to some degree any or all of the following:*

- *Intellectual processes*  
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- *Connections and interrelationships among the various categories and items in the outline*

*Choices in these matters are at times institutional, at times individual, and at times both.*

## **CREATIVE WORK AND RESEARCH**

The combination of individual work in music and its presentation in exhibitions, performances, productions, and publications in various formats. Each faculty member undertakes a judicious single or multiple selection among the following:

### **Making Music**

- Performing  
*practice, study, research, and rehearsal leading to live or broadcast performances, film and videos, recordings, or competitions involving solo performances, ensemble performances, and conducting*
- Creating a musical work  
*study, research, and synthesis leading to original works, transcriptions, and arrangements*
- Improvising a musical work  
*performance combined with spontaneous creation*
- Developing new technologies, techniques, and approaches that advance creative capabilities in music

### **Studying Music and Its Influences**

- Analyzing compositions in terms of the compositional materials, structure, and expressive/communicative impact
- Investigating the history and impact of music  
*repertory; studies and analyses from historical, geographical, cultural, religious, and other perspectives; history of musical ideas, performance practices; bibliography*
- Researching the physiological and psychological impact of music  
*musical perception and cognition; acoustics and psychoacoustics; therapeutic applications*
- Exploring the sociological impact of music  
*music and the human condition; music and society; ethnographic and demographic studies; marketing; political influences*
- Creating and assessing ideas and values about music  
*aesthetics, criticism, and philosophy of music*
- Considering the multiple influences on music from various sources  
*conditions, events, ideas, and technologies*
- Integrating and synthesizing some or all of the above

### **Advancing the Pedagogy of Music**

- Developing, evaluating, and revising instructional materials and curricula having a broad impact on the field, including but not limited to computer and electronic applications
- Determining causes and effects in educational settings
- Integrating and applying theoretical and practical knowledge in educational policy settings
- Exploring philosophical, sociological, and historical connections between music and education

#### **PLEASE NOTE:**

*Every item in this outline involves to some degree any or all of the following:*

- *Intellectual processes*  
*creation*  
*discovery*  
*analysis*  
*interpretation*  
*integration*  
*synthesis*  
*application*  
*evaluation*  
*etc.*
- *Approaches to art as:*  
*process*  
*product*  
*educative force*  
*communication*  
*psychological phenomenon*  
*physiological phenomenon*  
*therapeutics*  
*social expression*  
*heritage*  
*subject matter for other disciplines*  
*etc.*
- *Connections and interrelationships among the various categories and items in the outline*

*Choices in these matters are at times institutional, at times individual, and at times both.*



## Applying Music and Facilitating Music Activities

- Exploring and developing connections between music and such areas as administration, arts management, public relations, therapies, and technologies  
*administration of presenting organizations and venues; music industries; artist and repertory management; copyright; recording arts; computer and electronic music*
- Developing and practicing music therapy
- Programming and publishing musical works  
*designing or serving as artistic director of festivals, summer programs, concert series, workshops, master classes, seminars*
- Exhibiting, programming, and publishing explanations, studies, and critiques; research and scholarly findings; translations and compilations  
*books and chapters in books; articles, monographs; delivering or publishing conference papers, panel discussions, proceedings; lectures; critical editions of music; reviews of books, musical works, and performances or productions; appointments as artist-in-residence; performances as part of professional meetings; workshops; master classes; interviews; seminars; computer applications; program notes*

## SERVICE

The utilization of disciplinary and other expertise to support and advance the institution, music, and the community. Each faculty member undertakes a judicious single or multiple selection among the following:

### Assisting the Institution

- Organizing, coordinating, administering, or maintaining curricular programs, academic departments, campus organizations, technical facilities, conferences and other institutional events
- Serving on committees
- Identifying and writing grant proposals; fund raising
- Recruiting students and faculty
- Appraising institutional and departmental results in light of goals and objectives
- Providing expertise that assists the work of other institutional units, including libraries, academic and administrative departments, development offices, and support agencies

### Advancing the Profession Beyond the Institution

- Organizing, coordinating, or administering exhibitions, performances, projects, organizations, or events
- Professional writing
- Editing
- Serving on committees, task forces, review and advisory boards, councils
- Adjudicating and reviewing
- Consulting

### Contributing to the Community

- Participating in working groups, boards, arts councils, and community events
- Consulting, clinical work, and practice in the community
- Contributing to public education through teaching, performances, presentations, and consulting

### PLEASE NOTE:

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## THE WORK OF THE THEATRE FACULTY

The following outline presents a composite list of responsibilities undertaken by theatre faculty. Users should note the following:

- The excitement, power, and achievement of great teaching, creative work-research, and service come from individual expertise, inspiration, and involvement, and from institutional support. This document can only note these possibilities; realizing them is an individual and local matter.
- Users may wish to rearrange the outline or double list categories such as administration, grant writing, adjudication, consulting, etc., to better fit their mission, goals, and objectives.
- This document assumes a commitment to introduce students to works and techniques from various world cultures and historical periods.

Users of the outline may obtain a more comprehensive picture by considering these activities in relation to various approaches and perspectives for content outlined in Section II.

*Italics are used to indicate a few primary examples in each category.*

### TEACHING

The combination of content, intellectual processes, approaches, and preparations that produce instruction and associated services for students at the institution. Each faculty member undertakes a judicious selection of the following:

#### **Delivering Group or Individual Instruction That Enables Students to**

##### ■ **Create Theatre**

- develop knowledge and skills in the practice of theatre arts and theatre-related disciplines  
*acting; speech; voice; movement; directing; interpretation; stage, costume, sound and lighting design; technical operations; film/video production; computer technologies; participation in collaborative projects*
- integrate and synthesize knowledge and skills in the creation or performance of works for the theatre  
*playwriting; translation of foreign dramatic literature; improvisation; preparing and presenting theatrical works; dramaturgy*

##### ■ **Study, Understand, and Evaluate Theatre, Its Influences, and Its Relationships**

- analyze how works of theatre function as artistic and aesthetic entities  
*dramatic theory; play analysis*
- understand the history of the theatre, including the impact of specific works on the discipline itself  
*repertory; historical description and analysis; bibliography; textual criticism and editing; style; performance practices; ethnology; evolution of theatrical technique*
- analyze past and present relationships of theatre with events, ideas, people, and situations as studied through the methodologies and theories of the humanities, social sciences, and natural sciences  
*aesthetics; sociology of theatre; psychology of theatre; theatre criticism; philosophy of theatre; acoustics and theatre architecture; drama therapy; relationships to general history*

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*Choices in these matters are at times institutional, at times individual, and at times both.*

## ■ Teach Theatre

- integrate and synthesize knowledge, skills, and technologies in the development and delivery of instruction  
*teaching skills; educational methodologies; evaluation; course and curriculum content and development; instructional innovation; research; development and preparation of instructional materials; organizational and management skills; advising; academic and career counseling; philosophical, sociological, and historical connections between theatre and education*

## ■ Apply and Present Theatre and Facilitate Theatre Activities

- practice in fields involving connections between theatre and such areas as administration, commerce, public relations, therapies, and technologies  
*administration of presenting organizations and venues; artist management; drama therapy; media arts; community service*

These aspects of teaching are delivered through individual and group instruction; tutorials; directed research; field trips and attendance at off-campus performances; preparation for and presentation of theatrical performances; master classes; seminars; student teaching; and in informal settings.

## Preparing for Studio, Performance, or Class Instruction

- Maintaining artistic and intellectual currency in the discipline  
*creative work and research; independent, individual, or group study; professional exchange; successful participation in collaborative projects*
- Creating, discovering, integrating, synthesizing, and applying ideas, subject matter, and technique for specific instructional applications  
*course and project development; rehearsal preparation; awareness of ongoing trends, issues, and technologies*
- Directing, interpretation, designing, administering, coordinating, and supervising student projects and productions  
*research; auditions; rehearsing; choreographing; technical directing; theses; dissertations; design portfolio development*

## Evaluating

- Measuring the development of student competence  
*entrance auditions; performances; written projects; examinations; ongoing and exit assessment*
- Assessing personal effectiveness  
*studio, classroom, individual, and informal teaching*
- Appraising course and student project results in light of goals and objectives  
*course and curricula review; critique of methodology*

## Advising

- Advising students regarding curricula and projects
- Providing guidance and direction in the field
- Mentoring students toward professionalism in practice and/or teaching in the discipline

### PLEASE NOTE:

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*Choices in these matters are at times institutional, at times individual, and at times both.*

## CREATIVE WORK AND RESEARCH

The combination of individual work in theatre and its presentation in exhibitions, performances, productions, and publications in various formats. Each faculty member undertakes a judicious single or multiple selection among the following:

### Creating Theatre

- Creating a work of theatre  
*study, research, and synthesis that lead to original works, translations, interpretations, and adaptations (full-length and one-act plays, screenplays, children's theatre, electronic media, interactive applications); contribution and participation as a collaborative artist in the creation of theatre*
- Performing a work of theatre  
*study, research, and practice that lead to live, broadcast, or computer performances, films or videos – including acting; directing; stage, costume, and lighting designing; technical directing; dramaturgy*
- Developing new technologies, techniques, and approaches that advance creative capabilities in theatre

### Studying Theatre and Its Influences

- Analyzing how works of theatre function  
*dramatic theory, criticism, interpretation*
- Investigating and understanding the history and impact of theatre  
*repertory; studies and analyses from historical, geographical, cultural, religious, and other perspectives; history of ideas in theatre; performance practices; bibliography; textual criticism and editing*
- Researching the physiological and psychological impact of theatre  
*perception of theatrical phenomena; relationship of theatre to various specialized audiences; therapeutic applications; theatre as a laboratory for research in human psychophysiology; the biology of performance*
- Exploring the sociological impact of theatre  
*theatre and the human condition; theatre and society; ethnographic and demographic studies; marketing*
- Creating and assessing ideas and values about theatre  
*aesthetics, criticism, and philosophy of theatre*
- Investigating and understanding issues and developments in theatre design, technology, and engineering
- Considering the multiple influences on theatre from various sources  
*conditions, events, ideas, and technologies*
- Integrating and synthesizing some or all of the above

### Advancing the Pedagogy of Theatre

- Developing instructional materials, curricula, and technologies that have broad impact on the field
- Determining causes and effects in educational settings
- Integrating and applying theoretical and practical knowledge in educational policy settings
- Exploring philosophical, sociological, and historical connections between theatre and education

#### PLEASE NOTE:

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- Connections and interrelationships among the various categories and items in the outline

Choices in these matters are at times institutional, at times individual, and at times both.

## Applying Theatre and Facilitating Theatre Activities

- Programming works of theatre  
*designing or serving as artistic director of festivals; summer programs; theatre series; workshops; master classes; seminars*
- Exploring and developing connections between theatre and such areas as administration, commerce, public relations, therapies, and technologies  
*administration of presenting organizations and venues; artist and repertory management; theatre-related industries; copyright; media arts*
- Developing and practicing drama therapy
- Exhibiting, programming, and publishing explanations, studies, and critiques; research and scholarly findings; translations and compilations  
*books and chapters in books; articles, monographs; delivering or publishing conference papers, panel discussions, proceedings; lectures; reviews of books, performances, productions, or new works of theatre; appointments as artist-in-residence; performances as part of professional meetings; workshops; master classes; interviews; seminars; computer applications; program notes; exhibitions of stage and historical costume, stage designs, etc.*

## SERVICE

The utilization of disciplinary and other expertise to support and advance the institution, the theatre profession, and the community. Each faculty member undertakes a judicious single or multiple selection among the following:

### Assisting the Institution

- Organizing, coordinating, administering, or maintaining curricular programs, academic departments, campus organizations, technical facilities, or institutional events
- Serving on committees
- Identifying and writing grant proposals; fund raising
- Recruiting students and faculty
- Appraising institutional and departmental results in light of mission, goals, and objectives
- Providing expertise that assists the work of other institutional units, including libraries, special collections, academic and administrative departments, development offices, and support agencies

### Advancing the Profession Beyond the Institution

- Organizing, coordinating, or administering exhibitions, performances, projects, organizations, or events
- Professional writing
- Editing – journals, newsletters, etc.
- Serving on committees, task forces, review and advisory boards, councils
- Adjudicating and reviewing, peer evaluations
- Consulting

### Contributing to the Community

- Participating in working groups, boards, arts councils, performance organizations, and community events
- Consulting, clinical work, and practice in the community
- Contributing to public education through teaching, performances, and presentations

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## VI. CONCLUSION

As the work of the arts faculty continues to evolve, new combinations of elements, approaches, and perspectives will be formed. The ability to distinguish between fads and trends and to place analyses and decisions in the contexts of mission, goals, objectives, and priorities is critical to the future of each arts unit, to the overall productivity of each institution of higher education, and to the progress of cultural development within and beyond the institution. As this document has shown, the arts disciplines represent a large field filled with various needs, responsibilities, issues, and opportunities. Each institution with arts-related goals will choose to focus its work on one or more aspects of the field. When such choices are made, many parameters of faculty work and faculty evaluation begin to arrange themselves and to establish certain internal goals, objectives, and priorities. However, each institution is responsible for going beyond this natural progression. Each must determine how it will develop and employ personnel resources to fulfill aspirations on many levels.

The arts in American higher education are one of the glories of our nation's cultural life. A premise underlying the integration of the arts throughout our higher education system is that work in the arts and work about the arts are interdependent, that both gain from strong interrelationships, that scholarship and artistry support each other on many levels, including the scholarly and artistic work of specific individuals. The successes of the past challenge us to continue our efforts, and thus to ensure the productive continuation of these important linkages. The work of the faculty can only be regarded as a central element in higher education. Therefore, it is important that arts faculty and administrators take first responsibility to clarify and present their values and positions as the basis for developing a greater understanding of the work of arts faculties in specific institutions and throughout higher education as a whole. This document marks the beginning of a new level of effort in this regard. The real effect, however, will come from the aggregate impact of reconsideration and possible revision of institutional approaches throughout the nation.

## VII. ACKNOWLEDGEMENTS

The cooperation and support of all institutions and individuals holding memberships in the sponsoring and consultant organizations were essential to the development of this project.

Special appreciation is extended to Syracuse University, and Assistant Vice Chancellor Robert Diamond, for convening the national project to expand definitions of scholarship in American higher education. Syracuse was the first among equals in a consortium of seven institutions, each of which contributed to a project on the importance of undergraduate teaching. This present project emerged from these efforts.

The Interdisciplinary Task Force that developed the initial draft and reviewed subsequent drafts made the project credible in content and pleasurable in its development. Members of the Task Force are identified on the following page.

Meetings of the Task Force were funded by sponsoring and consultant organizations — Landscape Architectural Accreditation Board, National Architectural Accrediting Board, National Association of Schools of Art and Design, National Association of Schools of Dance, National Association of Schools of Music, National Association of Schools of Theatre, and University Film and Video Association; and the following institutions in the parent project consortium — Carnegie Mellon University, The Ohio State University, Syracuse University, University of Massachusetts, and University of Michigan. The Lilly Endowment and the Fund for the Improvement of Secondary Education also provided partial support for Task Force activity.

Special appreciation is expressed to the staff members of the sponsoring organizations. Willa Shaffer of the National Office for Arts Accreditation in Higher Education prepared various drafts and the final text for publication. Samuel Hope and Catherine Sentman were the principal compilers of the general text.

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**The Work of Arts Faculties in Higher Education**  
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