

FINE ARTS FACULTY EVALUATION PROCESS IN HIGHER EDUCATION:  
ITS VALUE AS A MOTIVATOR OF TEACHING IMPROVEMENT  
AND LESSONS FOR ADMINISTRATORS

by

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## ABSTRACT

Students expect quality teaching. Foremost among the considerations for arriving at this conclusion is research data that will help determine what elements – if any – of the annual evaluation process arts faculty in higher education consider, in lieu of meeting this expectation. Administrators can speak of this goal to faculty, even offer up incentives for paying attention to and working toward achieving it. However, until faculty are asked if they use any part of this annual “rite-of-passage” to build their expertise in instruction, speaking about it is all that has taken place. Direct input from the faculty members themselves is required for any real analysis and the only way to gain access to this applicable information is to ask the faculty members themselves.

If arts administrators want faculty to improve teaching, they must first identify those elements of the annual review that pertain specifically to teaching in the arts disciplines. Although this research does not advocate the design nor use of an arts-specific evaluation instrument for teaching performance, I believe that an argument can be made that the uniqueness of the arts warrants investigation into the importance of doing so; subsequently, for future studies on the subject, researchers may question whether or not a separate, unique instrument should be developed and utilized.

From my analysis, I have concluded that there are three major areas of emphasis when faculty seek to tie teaching improvement to faculty evaluation: (1) faculty place significant value upon what their students say about their teaching ability, (2) unless the faculty member perceives s/he is being administratively supported, there is little interest

in developing teaching ability beyond its present status, and (3) arts faculty in higher education care little for the exercise of annual evaluation, unless it has tangible benefits for improving teaching.

Higher education arts faculty teaching in the areas of the visual arts, music, theatre and dance were the participants in this study. As well, these educators were employed as such at institutions with membership in the Southwest Theatre Association. Although many participated, a larger level of participation came from those who teach in the visual arts and music.

The findings of this study may be of benefit to faculty and administration alike. If teaching performance is indeed a part of the mission and purpose of a given institution, this research may be seen as viable when faculty work to determine what they want to pursue in terms of developing their teaching. Likewise, administrators who care to consider the input of the faculty may find that they do not have to work alone. In fact, chances are that this study, if seriously considered, will both aid faculty and administration to work together to develop quality teaching for the benefit of students.



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## CHAPTER I

### INTRODUCTION

#### Background of Study

This study examines the relative value arts faculty in higher education place on evaluation. Specifically, it is designed to highlight what, if any, meaningful and useful information faculty members can glean from the annual evaluation process in order to improve teaching. The fundamental question of whether or not arts faculty choose to acknowledge and utilize any part of the process is of great importance. Furthermore, administrators at institutions of higher education may be interested in the degree to which faculty attend to the process, if at all. Community, public, and private four-year colleges, as well as universities, conduct annual faculty evaluations to determine if the stated goals and objectives of their institutions are being met and if meeting these goals/objectives has led to growth and improvement in teaching and learning. The evaluation includes an annual faculty assessment, issued by an administrator, which reports and comments on the teaching effectiveness of each faculty member. Through this process, the institution also engages in self-evaluation. To be successful, a symbiotic relationship exists between the administrator(s), usually the “chair,” and the departmental faculty. According to Braskamp, Brandenburg, and Ory,

A campus evaluation program should be developed keeping in mind two of the major purposes for evaluation: to help faculty examine their teaching for improving it and to help those with proper authority make enlightened decisions about a faculty member’s promotion, tenure, annual salary adjustments, awards, and selection into special development programs. Thus, the purpose of an evaluation influences the type of

information collected, the analysis and portrayal of the information, and the dissemination and use to be made of the information in an evaluation program. (19)

This process usually requires the involvement of all levels of tenured, non-tenured, full and adjunct faculty, as well as those instructional administrators who are charged with the responsibility of gauging educational effectiveness at their respective institutions. Bell and Gil indicate that recommended practices include “. . . goals-setting and self-evaluation . . . direct observation . . . by supervisors and colleagues, information gathering by supervisors . . . performance from a variety of perspectives, [and] timely feedback” (Beall 76; Gil 59). Simply put, faculty must not only have access to evaluative information as to how well they are doing, but they must also receive this input in a timely manner for maximum benefit. This process involves a variety of personnel as well.

Martin Bergee indicates there are positive implications when a faculty evaluation structure includes both colleague and student evaluations as a formal part of a larger systematic process (601). In this case, faculty members are not only reviewed by their own peers but also by their own students. It is important to point out that no one institution evaluates its faculty in identical ways. How often the faculty are rated by administrators, peers, and students, or why one area of input carries more weight than another are factors which are determined by each department, college, or university. The key to success for institutional effectiveness is to conduct this process in a highly structured manner which incorporates good planning. This in turn helps lead to academic

excellence (Witherspoon 341).

In his comprehensive research encompassing well over thirty years of documented study, Dr. Raul A. Arreola captures the essence of what it is to seek completeness of evaluation:

By defining the total teaching act . . . it becomes clear that the evaluation of teaching cannot be accomplished by using simply one student rating form or another. Nor can it be done solely on the basis of the judgment of one individual administrator or peer committee based on a few classroom visits. No one person or group can have a sufficiently detailed and complete view of the entire process of teaching. A more accurate and valid perception of teaching performance would, of necessity, involve information from students on their opinions, and reactions to the instructor's instructional delivery skills and characteristics. (15)

The faculty, their students, colleagues, and supervisory administrators have a distinct role to play in the overall process of evaluation. All must work together to establish a whole system, with each part necessarily coming into play in support of the overall process.

#### Definition of Terms

An *administrative evaluation*, in its most basic form, is conducted by a member of the college or university administrative team. The effectiveness of the instructor, most typically in the classroom, and the quality of her/his contribution to research, teaching, and overall service are judged. This oversight most often is a charge given to the department chair, dean, or other institutional administrator (Glassick, Huber, and Maeroff 36; Richlin and Manning 5). Depending upon the governing structure of the institution, this administrator may, in consultation with others or alone, make a determination of the overall effectiveness of the faculty member.



The college or university may also place greater value, for example, on research or teaching or a balance of the two. Depending upon the academic or programmatic focus of a given college or university, one or more of these criteria (teaching, research/creative activity, service) may be emphasized above others in order to determine whether or not to continue the employment of a faculty member. Richlin and Manning state that schools that value quality teaching and the ability of their faculty to develop themselves as master teachers are considered as quality higher learning institutions (3). These colleges and universities attempt to use clear and justifiable reasoning to support decisions that will positively impact the faculty and the institution.

*Peer evaluation* is an evaluation that formally considers the views of the colleagues of the faculty member under review. In many higher education settings, senior faculty members are often assigned as peer reviewers (Tang 380). These individuals will observe classes, serve as research mentors, or even work closely with junior faculty members to improve faculty effectiveness (Centra 50). One reason for including the faculty peer review is to balance the administrative/peer measure on the one hand and the input of the students on the other.

The *student evaluation*, often the most recognizable form of evaluation utilized at most colleges and universities, records the direct feedback from the classroom students. Generally, students will have an opportunity to rate the faculty member every semester/term (Massey, Wilger, and Colbeck 14). In many cases, students respond to a series of questions about the ability of the faculty member to teach, conduct class, and cover the

material in an organized and proficient manner; overall teaching effectiveness is also rated (Davis 184).

### The Fine Arts

Typically teaching effectiveness, research/creative endeavor quality and quantity, professional development, and collegial/community/instructional service top the list of key elements for faculty evaluation (Redmon 57). Even though all academic disciplines are governed by assessments, the arts can be viewed as a “special case,” especially in terms of evaluating teaching effectiveness. Arts administrators and arts faculty (visual arts, music, theatre and dance disciplines), like others in different academic areas, are justifiably interested in determining teaching effectiveness. As Koroseik explains, “We face an enormous challenge in deciding how to help students grasp the big picture of our disciplines while leading them to develop in-depth knowledge in an area of specialization that will serve them well beyond graduation . . . As arts education policymakers, we will need to pay more attention to this problem and look for ways to adapt or reinvent the infrastructure upon which our existing curriculum rests. (3)

Of all evaluation criteria, teaching performance – how it is valued by the faculty, administratively measured, and what, if anything, the faculty member and supervisory administration do to improve its quality – is food for thought.

What is abundantly clear is that fine arts faculty in higher education, whether teaching visual art, music, theatre, or dance, cannot escape the annual review process, and while the process differs from institution to institution, the annual review is a

mainstay of higher education (Richlin and Manning 3). Educators who wish to attain tenure at a university that places importance upon research will likely be expected to spend a majority of their time in pursuit of endeavors that result in creative activities or publication of scholarly work (Koroseik 2). On the other hand, some colleges and universities have elected to support teaching excellence as the primary means for determining whether faculty members receive an offer of tenure (Osborn 36). In all cases, the common goal of improvement is at the forefront of faculty assessment. This is true in all disciplines, not just the arts.

The arts administrator and/or senior professors must assess whether or not a junior faculty member demonstrates improvement throughout an academic cycle. The annual review process is a tool for measuring this improvement, to question whether or not one area, for example research and/or teaching, has proven to be more or less productive than another. By approaching evaluation in this way, the unit undertakes comprehensive evaluation. Additionally, self-evaluations can comprise a body of evidence that is used for both formative and summative appraisals (Redmon 59).

While much general research exists about the typical practices of faculty evaluation undertaken by academic institutions, practically none has been presented that is specifically related to the unique discipline of higher education fine arts faculty. A harsh fact is that the same evaluation instrument is generally used for *all* faculty in *all* disciplines, despite the fact that distinct differences exist between higher education *arts* faculty and those of other disciplines (Snare 823).

Assessing classroom performance is difficult, especially in the arts. For example, the private/studio instructional setting is unique. This teaching arrangement, while foreign in many disciplines, is typical in the arts. Likely, one would be hard pressed to find a college or university that scheduled its faculty teaching loads around “one-on-one” instruction in areas other than the arts. Likewise, exploration of the human condition and the manner in which it is manifested is common investigation in the arts. This analysis may take the form of the student and teacher investigating material through intense, interactive activity, a method not appropriate to common, lecture-based teaching. This “through-line” of individualized, activity-based instruction – in the classroom, rehearsal, or production – is a hallmark of higher educational arts settings. Because the arts clearly separate themselves from some other disciplines in the manner and approach of faculty/student interaction, it seems that focusing upon a singular evaluation instrument, a “one-size-fits-all” approach, may be a poor practice.

#### Interest and Qualifications of the Researcher

I began my career in higher education in 1989, the year I became the founding director of the Department of Theatre at New Mexico Junior College (NMJC) in Hobbs, New Mexico. Working from a curricular base that offered only one course in the appreciation of the humanities, I developed a program of study for students pursuing the Associate of Arts degree, with an emphasis in theatre performance. I personally designed courses at the introductory and intermediate levels of theatre: Introduction to Theatre, Beginning and Intermediate Acting, Production and Performance, Stage

Management, and Technical Production.

Eleven years later, in 2001, I was appointed dean of arts and sciences at NMJC. Along with budget planning/implementation and divisional management of financial resources, I was charged with the annual evaluation of 46 full-time faculty in the arts, humanities, and the natural and behavioral sciences. The system of evaluation conducted by the college at that time included administrative and student evaluations of classroom performance, as well as a review by the dean of the faculty member's creative and professional service to the college and community.

In 2004, the institution started what would be a two-year process of instructional re-organization. This resulted in the formation of two new divisions beginning July 1, 2006 – Arts and Humanities and Mathematics and Sciences. In my continuing appointment, I am senior dean for Arts and Humanities, supervising twenty-three full-time and fourteen adjunct faculty in my unit. My duties and responsibilities have not changed since my original administrative assignment, and faculty evaluation is an ongoing part of my professional life. I continue to oversee all fiscal and personnel aspects of an academic division, including involvement in a new faculty evaluation initiative that began in 2005 with a two-day workshop with Dr. Raul A. Arreola of the University of Tennessee's Center for Faculty Development. Dr. Arreola is considered to be one of the foremost international researchers in faculty evaluation and development. I was instrumental in receiving the NMJC Foundation Grand Funds that were used to hire Dr. Arreola for the purpose of training all NMJC instructional administration and faculty.

Faculty evaluation is an on-going part of my professional life.

### Thesis

If arts administrators want faculty to improve teaching, they must first identify those elements of the annual review that pertain specifically to teaching in the arts disciplines. Although this research does not advocate the design nor use of an arts-specific evaluation instrument for teaching performance, I believe that an argument can be made that the uniqueness of the arts warrants investigation into the importance of doing so; subsequently, for future studies on this subject, researchers may question whether or not a separate, unique instrument should be developed and utilized.

### Methodology

“Arts disciplines,” for the purpose of this study, are limited to visual arts, music, theatre, and dance. I will survey specified fine arts faculty teaching in one or more higher education settings to identify elements of the annual review that faculty value in terms of improving their teaching. My survey will be used for the purpose of gathering faculty input about those elements that pertain to teaching in the arts, and I will interpret the data. In conducting this study, however, I will not advocate a set of criteria for arts administrators to consider, nor recommend an instrument to be used exclusively for faculty evaluation.

A copy of the faculty survey appears in Appendix B. Using a Lykert Scale, faculty members will be asked to indicate their relative satisfaction with the criteria of the evaluation that may or may not support teaching performance. I have made no attempt to

indicate if a statement is only applicable to a faculty member from visual arts, music, theatre, or dance. In point of fact, because faculty completing the survey work at a variety of institutions – small to large, public to private, etc., it is highly likely that the number of faculty responding in the areas of music and the visual arts will far outweigh the number of participating faculty in theatre and dance. (My presumption simply is that generally there are more faculty hired in the disciplines of visual arts and music.) The faculty completing the survey will be asked to identify themselves upon the basis of their type of institution, their teaching discipline, and their academic rank.

After approval from the Texas Tech University Office of Institutional Research Services, I will disseminate the on-line survey to arts faculty via their institutional email. To insure as high a volume of return as possible, I will compile a mass listing of web addresses of department chairpersons within the selected arts disciplines at the 80 institutional member schools of the Southwest Theatre Association [SWTA]. My presumption is that these schools also have faculty in visual arts, music, and possibly dance. I will make specific contact with the chairs of each department, requesting their assistance in disseminating the electronic link to the survey to their faculty members. This web-based process is user friendly. The faculty member need only place the cursor on the desired response for each statement and select the desired answer, ranging from “Strongly Disagree” to “Strongly Agree.” This same point-and-click process applies in the section requesting demographic information from faculty members, including their rank and institution type. Finally, once faculty members have completed the survey, they

will submit it. With the press of a button, faculty members will forward the data to an on-line data collection program where I can access it. After I analyze the data, I will send the survey results to the administrators and faculty members who requested to receive it. I will begin the process by contacting the department chairpersons of the arts disciplines via email by November 14, 2007 to request their assistance in distributing the survey link to their faculty. Participating faculty must complete and submit their survey for processing by December 4, 2007. On November 26, 2007 I will again contact the department chairperson and ask them to remind faculty to complete and submit the survey by the indicated deadline. The “carrot” for the chairpersons is the promise that I will share this research information with them. No surveys will be received after December 7, 2007.

Prior to issuing the survey to the target faculty members, ten individuals who are fine arts faculty members employed at SWTA institutional member colleges/universities will be asked to participate as a “pilot” group for the survey instrument. In addition to being asked to complete the survey and forward it back to me, I will request that they provide me with a general assessment of the survey – what worked or what was confusing. This will aid greatly in any potential redesign and reassessment of the tool.

### Conclusion

Higher education arts faculty cannot escape the annual college/university rite of evaluation. While the research is sparse at best about how and with what methods arts faculty should be reviewed, there is abundance of information regarding annual



practices of faculty evaluation in general. This study is focused on one level of inquiry regarding this issue: what elements arts faculty find beneficial for improved teaching. To seek input from the faculty, I will construct a survey that addresses self, peer, student, and administrative facets of the arts faculty evaluation.

Chapter I presents the background and of this study. I discuss previous research regarding the general faculty evaluation process, define key terms related to the annual review, and the methodology I will employ. In this chapter, I highlight the special nature of the arts and their pedagogical uniqueness.

Chapter II introduces the questions used in the survey, emphasizing their basis within administrative, peer, and student evaluation elements that come into play – as applicable to fine arts faculty. Specific to my research is a discussion of the pilot study, which was conducted prior to sending out the formal survey. In this chapter, I detail the results of this portion of my research. The characterization of the final survey and its distribution is discussed.

Chapter III presents the results of the survey and their relation to teaching improvement.

Chapter IV details conclusions drawn from my research and offers recommendations for future research.

The Appendices contain sample copies of the email letter forwarded to the pilot study group of 10 faculty teaching in the arts at SWTA institutional member schools. Also included are the initial email cover letter and follow-up “email reminder,” presented

to the department chairs/program directors/deans at these same institutions.

Additionally, I provide a copy of the survey and complete list of the SWTA institutional member schools who were registered at the time of the writing of this dissertation.

## CHAPTER II

### THE SURVEY

Arts administrators can better support faculty efforts to improve teaching by acknowledging those elements of the annual review that the arts faculty themselves say they value. The best arts administrators pay attention to what the faculty members embrace as necessary for overall teaching growth and improvement. The administration must address issues specific to the arts themselves. I noted in the previous chapter that my research is centered on what arts faculty deem as the necessary elements of a plan for improvement, so the evidence of what the arts faculty say is (or is not) of value is the backbone of this study. In order to ascertain the opinions of arts faculty members, I devised a survey which asked questions pertinent to my research.

On November 14, 2007, I sent an electronic link to the survey to department chairs/deans/directors in arts areas at SWTA member institutions. In an electronic cover letter, I asked these administrators to forward the survey link to the applicable full- and part-time faculty. A short deadline of December 7, 2007 was specified for submission of completed surveys.

#### The Questions

I must acknowledge that some of my survey questions could be asked of any faculty member, whether teaching in the arts or not. This is true because the topic of teaching effectiveness is common to all of academia. Other questions also address issues related specifically to the arts faculty. In the survey, college and university arts faculty

are asked questions related to the level of value they place on annual teaching evaluations from students, peers, and administrators. To further address the extent to which these arts educators garner useful information for the purpose of increasing instructional effectiveness, I ask whether or not they value professional development as a tool for improvement. A copy of the survey appears in Appendix B.

### Student Evaluation Questions

This first section of the survey consists of twelve questions, specific to the input provided by students. I want to learn what the faculty value – from the perspective of student input – for improved teaching. In other words, all faculty are evaluated by current or previously enrolled students. This evaluation takes place for courses taught in either a traditional classroom setting or in a setting in which the faculty member works with students in a production area, such as performance, design, sculpture, etc. The focus of the working relationship between the student and instructor in a “praxis” classroom differs from a more traditional “lecture” classroom, yet teaching still takes place.

Faculty are asked to delineate if they feel student input is useful and/or affected by these different settings. Additionally, faculty are asked if they feel students even have the capacity to make meaningful judgments about the quality of instruction they received. This section culminates with an opportunity for the faculty members to indicate whether or not they use student input to make changes in order to improve teaching effectiveness.

### Peer Evaluation Questions

Four questions constitute this section of the survey which is meant to discern how

much emphasis the faculty member places on the opinion of a peer or department colleague. As with the section student section, I ask if the faculty member places value on peer/colleague input for improving teaching. Lastly, the faculty member is asked to compare the relative importance of peer review to student evaluation.

#### Administrative Evaluation Questions

Aside from peer and student evaluations, the administrative review of faculty performance is a mainstay of the faculty evaluation program. In this and the subsequent section “Professional Development,” twelve questions ask the faculty member to rate the importance of the administrative review. As with the sections dealing with student and peer evaluation, the faculty member is asked to indicate what value this carries in terms of improving teaching. Consequently, there is little dissimilarity between these series of questions and those pertaining to student and peer evaluation of teaching performance, including what (if anything) is of use to the faculty member.

#### Professional Development as Motivator

In conjunction with the sections dealing with student, peer, and administrative evaluation, this section asks the faculty member to address the value of professional development. Since the core element of the survey addresses teaching improvement, these nine questions specifically attempt to discern if and how much the faculty member incorporates professional development activities. Also included in this section are questions that ask which is preferable – an administrative-designed evaluation model or a faculty-designed model. As well, I seek input from the faculty as to whether or not

beginning or more experienced teachers have need for more or less access to professional development. On the whole, this section focuses upon whether or not faculty value professional development for teaching improvement, and to what extent the faculty values professional development opportunities.

### The Pilot Survey

Before issuing the formal survey to faculty members at SWTA member institutions, I conducted a pilot survey of 10 arts faculty to test the validity and ease-of-use of the instrument. Offering a preemptive run of the survey allowed me to determine if I needed to refine and improve it for general dissemination. Importantly, the pilot instrument included a section for test subjects to provide written input. From this, I hoped to improve the ease and clarity of the survey and to learn the participants' relative satisfaction with the survey.

Of the ten faculty members who participated, 8 teach in the area of theatre and 2 in music. Eighteen faculty were invited to participate, including those who teach college-level visual arts and dance. For the purpose of the pilot study, which was to test whether the survey can be seen as a viable research tool, the "balance" of representation among the arts disciplines may not matter.

With approval from the Texas Tech University Research Office [Human Subject Study] to use the instrument, I was able to move forward with its dissemination. A copy of the pilot survey is included in Appendix B. In terms of feedback about the instrument itself, the pilot study elicited a few comments. A single participant objected to the strict

nature of the language provided for responses and believed that it biased the respondent to give a lower rating. The most helpful comments addressed two concerns: 1) a preference for offering open-ended questions, and 2) a preference for offering an additional choice in one question. One additional respondent expressed frustration at getting students to complete evaluations. I believe the latter is a non-issue, as it obviously is not a comment about the instrument; rather, it is a personal statement by the participating faculty member about what s/he has experienced. The entirety of the comments supplied by the pilot study participants are as follows:

- Question 41 should have a Not Applicable choice.
- Be careful with the use of very restrictive language in the questions. I cite question 13 which reads PEER EVALUATION of arts faculty classroom performance is the SINGLE MOST VALUABLE component of evaluation that can be used for the purpose of IMPROVED TEACHING. The use of the phrase, The single most Valuable component of the evaluation, has a tendency to make me need to rate this lower, which I am not sure is the information you seek. It tends to deny a higher rating of peer evaluation than I would otherwise give. Otherwise, a good solid survey.
- Hi Mickie I hope this was helpful.
- I don't know if this suggestion is appropriate or not, but I always benefit more from the open ended questions on student evaluations of teaching than I do from the ranking type questions. I don't know if I'm in the minority on that or not. Also, where I teach, we now do student evaluations on line and it is increasingly difficult to get the students to complete them without offering some kind of incentive (extra points, withholding grades, etc.) which then requires some method of finding out which students have completed the evals without being able to connect the eval to a specific student. I wonder how many colleagues at other institutions are in a similar situation? The decision to go to online evals was an administrative one and was opposed by the majority of the faculty.
- Good work. Interesting ideas.
- Some of the questions didn't state if the students were arts majors. I so desperately wanted to answer a number of these questions "with strong reservations."
- We do not have peer review, perhaps having a "does not apply" answer as a

choice might help.

- There should be more “Not Applicable” responses under administrative teaching evaluation.

Overall, it would appear that the pilot study group had little difficulty in completing the survey, and they supported its structure and content. Of the total number of participants, only one indicated that the content of the question may bias the response. Three others clearly did not grasp the specific language indicating that they – as arts educators, teaching students in the arts – were being asked to participate for that very reason. I wondered if they even read carefully through the survey because their comments seem to be related to issues not tied to the parameters of the instrument itself.

From the majority response to the instrument by those faculty participating in the pilot study, I did not feel there was sufficient evidence to support the need for making changes, prior to issuing it to the SWTA institutional member schools. Although only 10 full-time arts faculty completed the pilot survey, the process of disseminating the tool and gathering input served me well. Had the instrument not been tested prior to its official release, the question of its ease-of-use and understandability would remain unanswered.

### The Final Survey

The sole purpose of the survey is to seek faculty input as to the value they place on the annual review process, specifically in terms of what, if anything, they feel is important for improving teaching. The focus of the final survey remained intact, as it pertains to this exact line of research. Following the dissemination of the pilot survey, I



made no changes and elected to issue it in its present form.

Forty-five questions constitute the survey. For purposes of clarity, I divided the instrument into six distinct parts: Student Evaluations, Peer Evaluations, Administrative Evaluations, Professional Development as Motivator, General, and Demographics. I found it necessary to do this for ease of processing the faculty responses. Also, because I asked the participants to think specifically about how they view, and ultimately how they value, various elements of their annual evaluations, these sections provided them with “transitions” for adjusting their thinking as they go along. The survey, however, also allowed the person completing it to return to a prior line of questioning. This is a useful characteristic because the faculty member could have changed responses to the questions within any section before finally submitting the completed survey.

#### Distribution of The Survey

The survey was issued to visual arts, music, theatre, and dance faculty who teach at the 80 colleges and universities listed as institutional members of SWTFA. No attempt was made to get more or less involvement from one discipline versus another. I anticipated, however, that more participation would be received from faculty in the areas of visual arts and music than in theatre and dance, solely because faculty were more prevalent in the first two areas.

Because faculty continually move from place to place, procuring an up-to-date listing at any given institution, at any time, is difficult. To better manage the dissemination of the survey, I elected to approach the administrators (chair/

director/dean) at the SWTA colleges and universities to request their assistance in distributing the survey to their arts faculty. In this way, these arts administrators – as they were so inclined – forwarded the electronic link to my survey, to the arts faculty who could elect to participate.

As a plea for assistance, I wrote an email “cover letter,” addressed to department chairs/deans/directors of arts programs. A copy of this letter appears in Appendix C. The letter explained the purpose of the survey and the focus of my dissertation. I explained that each faculty member receiving the survey link had to be of full- or part-time status and assigned by the receiving institution to teach in one or more of the areas described: visual arts, music, theatre, or dance.

I contacted the 80 department chairs/deans/directors on November 14, 2007 with a request to encourage survey participation from applicable faculty. As well, I instructed the faculty to complete the instrument and submit it by the December 4, 2007 deadline.

On November 26, 2007, I emailed the department chairs/deans/directors again and asked them to follow up by contacting faculty to complete and submit the survey by the indicated deadline. In this email letter, I reminded the supervisor that I would, in exchange for their assistance, provide them with a summary of my findings following the completion of my dissertation.

### CHAPTER III

#### RESULTS OF SURVEY AND RELATION TO TEACHING IMPROVEMENT

This chapter provides analysis of the survey with regard to its connection to teaching improvement.

##### Collection of Data

The survey instrument was electronically submitted to arts faculty by applicable department chairs/directors/deans and was comprised of 45 questions contained within six categories (Appendix E). Each category was introduced with supplemental text to aid the participants in their understanding of the questions for each section. Participants used a Lykert Scale rating to respond to the questions: (1) Strongly disagree, (2) Disagree, (3) Neutral, (4) Agree, and (5) Strongly agree. In the section of the survey focusing on *Peer Evaluation*, the choice of “Not Applicable” was also included for those faculty who work at institutions where this type of evaluation is non-existent.

##### Survey Participants

The initial response to the survey was very low. Consequently, in consultation with my dissertation advisor, I sent a cover letter on January 12, 2008 appealing to department chairpersons to reissue the instrument. A copy of this letter appears in Appendix E. Following a new completion deadline of January 25, 2008, a sizable number of faculty were able to participate.

There were four populations of higher education arts faculty that were asked to participate in the survey, and all were faculty teaching at SWTA member institutions in

the areas of Visual Arts, Music, Theatre, and Dance. At the time the survey was sent, SWTA had a standing institutional membership of 80 colleges and universities, all located in the southwest United States: Arizona, Arkansas, Louisiana, New Mexico, and Texas.

I received 257 surveys, but of these, only 217, or 84.4% of the total, answered all questions. Forty faculty members skipped one or more questions (see Figures 3.1 – 3.38). Table 3.1 shows detail pertaining to the distribution of participants by discipline (Appendix B, question 39).

Table 3.1: Participants by discipline – Visual Arts, Music, Theatre, and Dance (See Appendix B, question 39)

Discipline	Total number of Participants	Percentage of Total
Visual Arts	59	27
Music	89	41
Theatre	55	25
Dance	10	5
Other	7	3
Total	220	

Note: Out of a total of 257 participants who began the survey, 220, or 85.6%, answered the question and 37, or 14.4%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5% = 2%).

The largest participation of those who answered this question occurred from within the discipline of Music, with a total of 89, or 40.5% of the useable total. However, Visual Arts and Theatre were in close proximity and constitute a significant portion of the

overall total, at 59, or 26.8% and 55, or 25.0% respectively. Dance, at 10, or 4.5% of the total and Other disciplines, at 7, or 3.2% of the total conclude the representation of disciplines within the study.

There is no concern for the numerical differences between the number of participants from one discipline versus another. All who took part in the completion of the survey have the common distinction of being higher education arts faculty. Visual Arts and Theatre together also constitute a large part of the total and have only a small participant difference between them. Dance and Others constitute the smallest percentage of the total.

### Demographics

The survey instrument asks for information pertinent to the identification of the participant on the basis of what discipline(s) they teach, whether they have full- or part-time status and how much teaching is required, the type of higher education institution at which they are employed, and faculty rank. Table 3.2 shows the stratification of these identifiers (see Appendix B, questions 39 – 44).

Table 3.2: Demographics – by discipline, employment and teaching status, institution type, and faculty rank (See Appendix B, questions 39 – 44)

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Signifiers	Participant Total	Percentage of Total
Visual Arts	59	27
Music	89	41
Theatre	55	25
Dance	10	5
	24	

Other	7	3
Less than half time per quarter/semester	18	8
Half time for a quarter/semester	21	10
Three-quarters time for a quarter/semester	12	6
Full-time	167	77
5, three-credit hour courses per quarter/semester	51	27
4, three-credit hour courses per quarter/semester	67	35
3, three-credit hour courses per quarter/semester	61	32
2 or less, three-credit hour courses per quarter/semester	12	6
Public Community College	39	18
Public Arts Conservatory	2	1
Public 2-year Junior College	10	5
Public 4-year College	16	7
Private 4-year college	13	6
Public University	115	52
Private University	25	11
Professor	63	29
Associate Professor	47	22
Assistant Professor	44	21
Faculty Associate	1	1
Instructor/Lecturer	60	28

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Note: Of the 257 participants who began the survey, 217 responded to every question. Additionally, the totals and percentages indicated are cumulative based upon answered questions, not completed surveys. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5% = 2%).

Table 3.2 shows that the vast majority of the participants who completed and submitted the survey are from the performing arts area and are classified as full-time faculty who teach from three to four courses per quarter/semester, mostly at public universities and colleges.

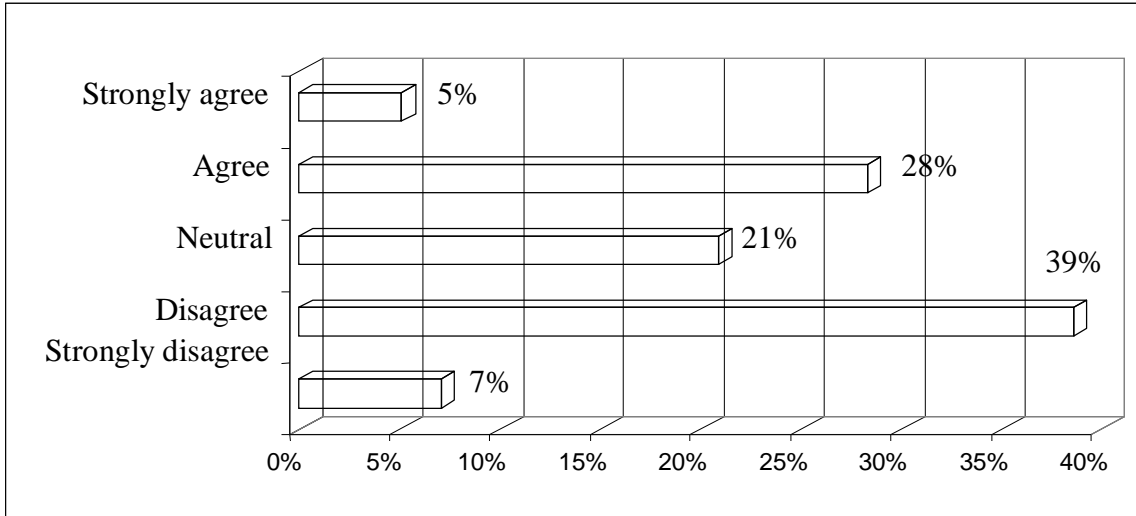
### Relation to Teaching Improvement

The previous section of this chapter introduced the survey results as they relate to the overall demographic analysis of the faculty participants – what they teach, how much, the type of institution at which the teaching occurs, and the faculty rank each held. What remains is the analysis of the elements of the faculty evaluation in terms of increasing teaching effectiveness.

### *Student Evaluations*

The supplemental text for this category explains that these questions focus on the effectiveness of student evaluations. The emphasis is on whether or not faculty place importance on student evaluations and whether or not this critique is a concern for faculty when considering improvement (Appendix B, questions 1-12).

**1. Student ratings of higher education arts faculty are based on popularity, rather than effectiveness of teaching.**



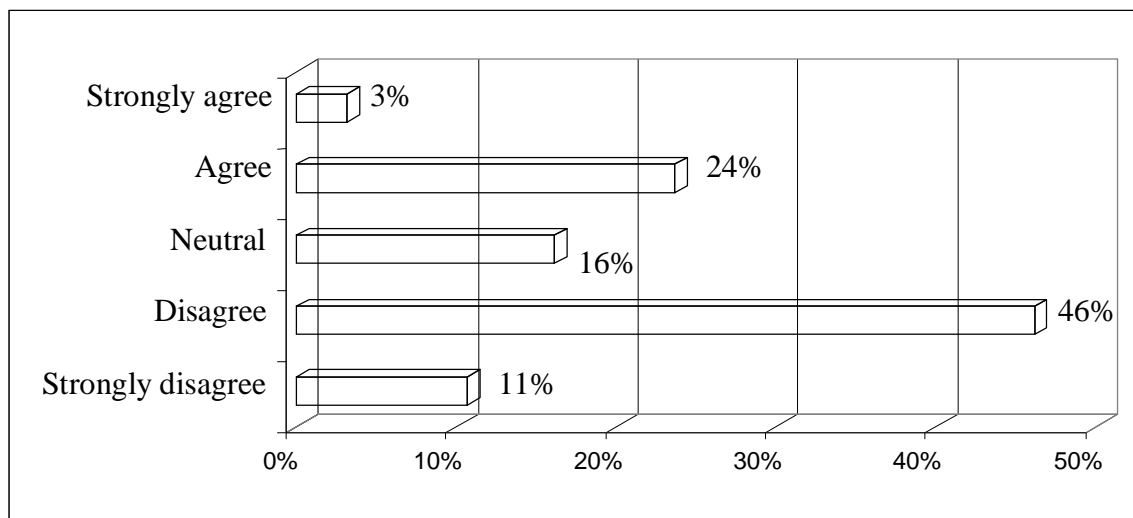
Note: Of the 257 participants who began the survey, 254, or 98.8%, answered the question and 3, or 1.2%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5% = 2%).

Figure 3.1: Student ratings of higher education arts faculty are based on popularity, rather than effectiveness of teaching.

While thirty-nine percent of faculty indicate that they believe students rate them on the basis of their effectiveness and not on popularity, twenty-one percent are neutral on the issue. The data suggests there is a “middle ground” with no strong support for or against students rating faculty upon the basis of effectiveness or popularity.



**2. Students are capricious and not mature or experienced enough to make any consistent judgments.**



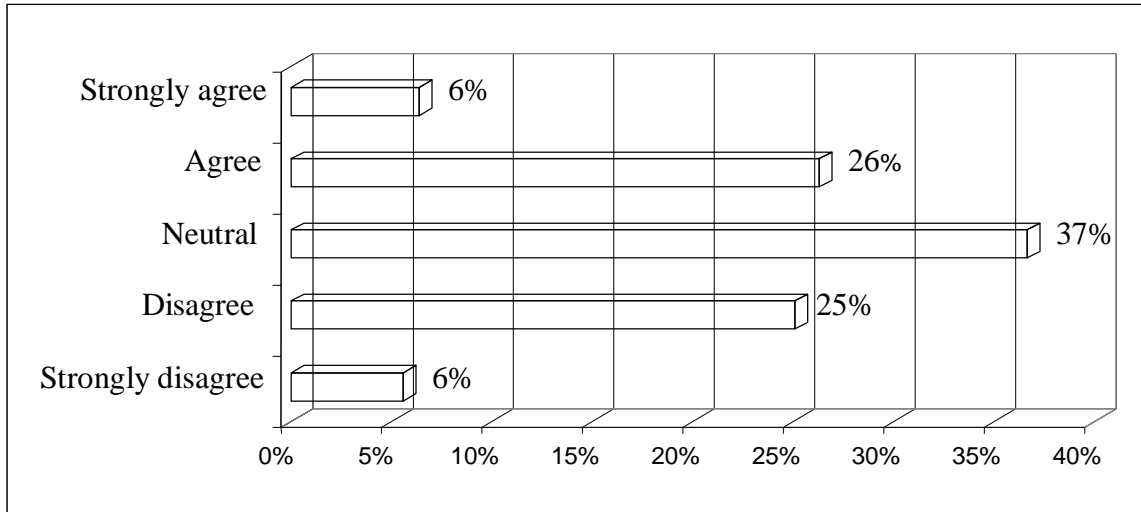
Note: Of the 257 participants who began the survey, 253, or 98.4%, answered the question and 4, or 1.6% abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5% = 2%).

Figure 3.2: Students are capricious and not mature or experienced enough to make any consistent judgments.

Forty-eight percent of faculty participants disagree that students think illogically or lack the maturity to make consistent judgments about teaching effectiveness.

However, we shouldn't discount that 25% of the total agree that student judgments are inconsistent or problematic.

**3. I receive higher student ratings in my activity-based, rather than my lecture-based courses.**

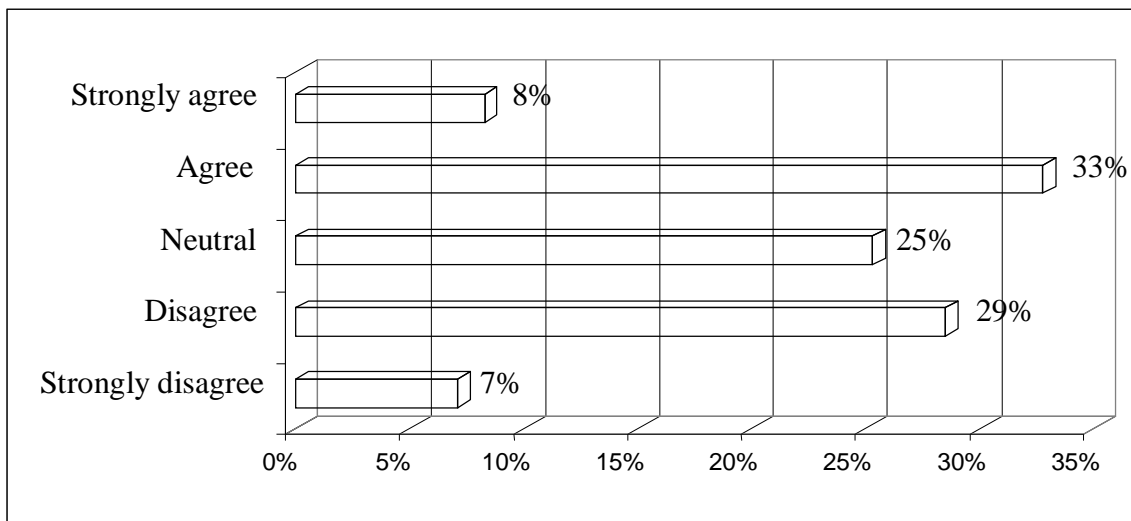


Note: Of the 257 participants who began the survey, 251, or 97.6%, answered the question and 6, or 2.4%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5% = 2%).

Figure 3.3: I receive higher student ratings in my activity-based, rather than my lecture-based courses

Thirty-seven percent of the total are neutral in their view of whether there is a difference in student ratings received for activity-based, versus lecture-based teaching. The question did not illicit a strong response for or against the case that faculty may receive more favorable ratings in one setting over the other.

**4. It is easier to get good student ratings in higher level arts-based courses.**

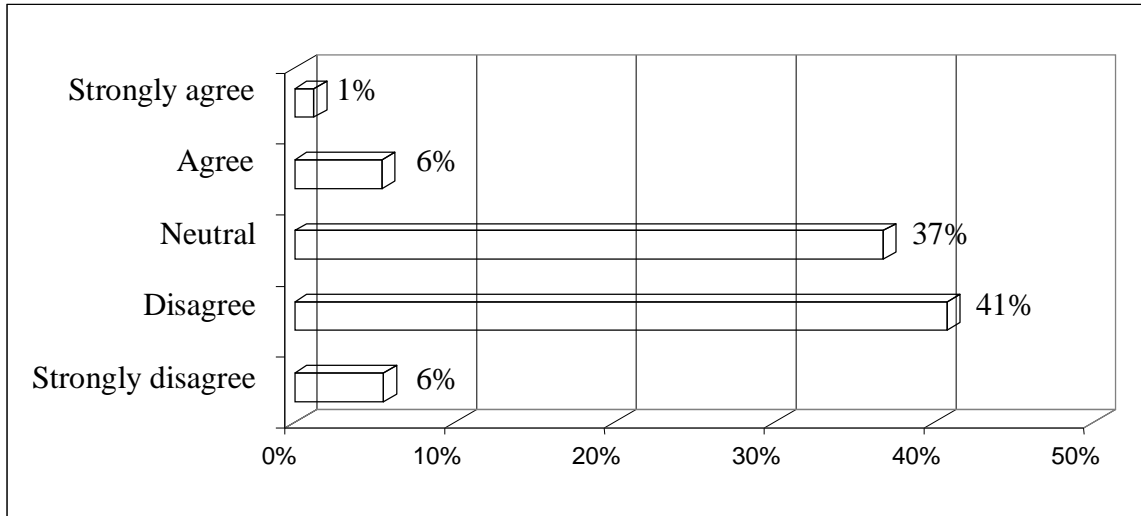


Note: Of the 257 participants who began the survey, 253, or 98.4%, answered the question and 4, or 1.6%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5% = 2%).

Figure 3.4: It is easier to get good student ratings in higher level arts-based courses.

There is not much difference between those faculty who agree or disagree that their more advanced arts students will rate them more favorably than lower-level arts students. Twenty-five percent of the total have no opinion on the question.

**5. Arts discipline students are more adept at evaluating teaching than those of other disciplines.**

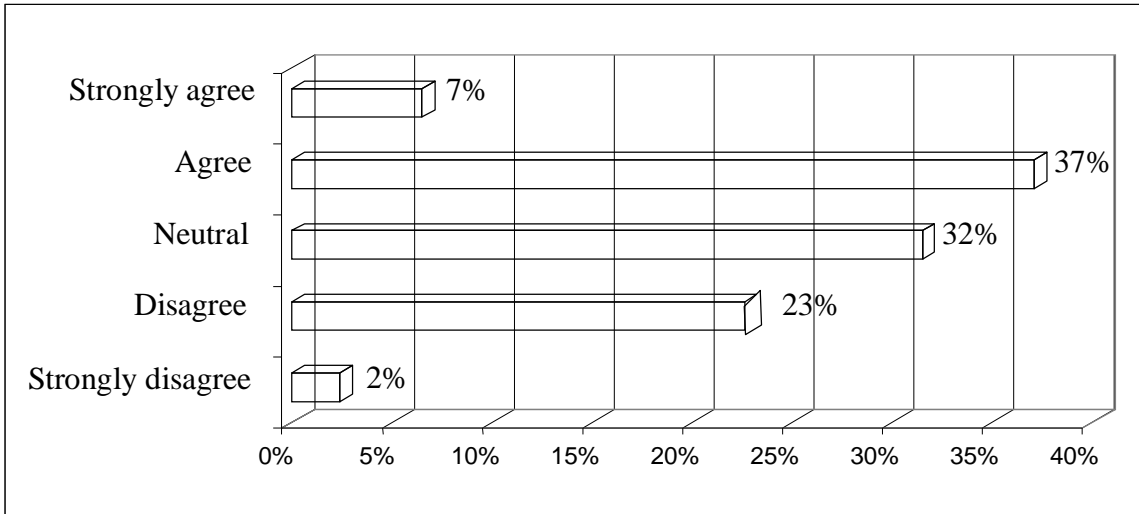


Note: Of the 257 participants who began the survey, 252, or 98.0%, answered the question and 5, or 2%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5% = 2%).

Figure 3.5: Arts discipline students are more adept at evaluating teaching than those of other disciplines.

The results of this question show that forty-one percent of the participants disagree that arts students have more ability or are more adequate than others at evaluating teaching. Significantly, thirty-seven percent have no opinion. This indicates that a significant number of faculty believe that any student, regardless of her/his area of study – arts related or not – has the ability to evaluate faculty.

**6. Students I work with in production will likely give me higher ratings than students in regular classroom settings.**

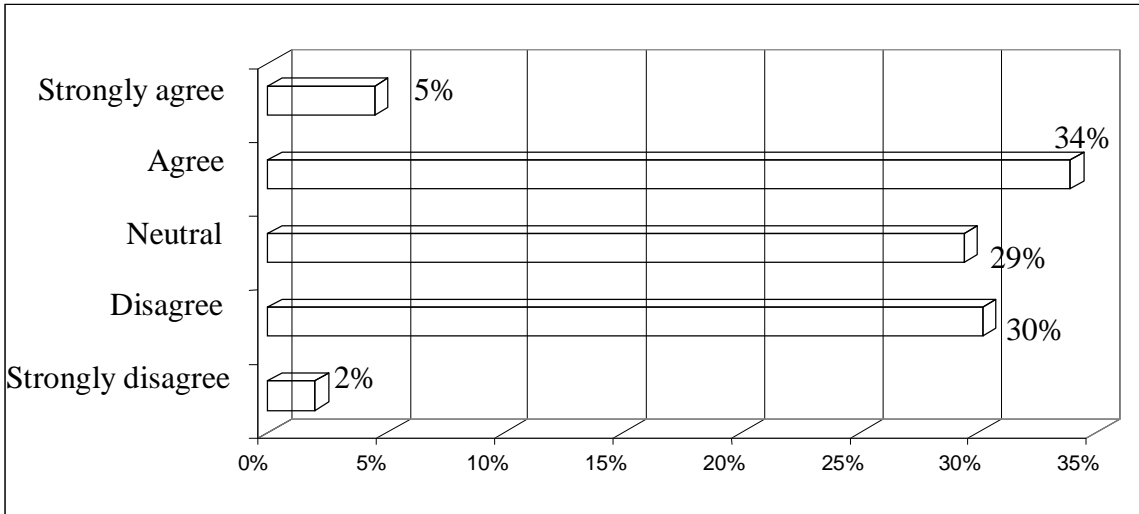


Note: Of the 257 participants who began the survey, 248, or 96.4%, answered the question and 9, 3.6%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5% = 2%).

Figure 3.6: Students I work with in production will likely give me higher ratings than students in regular classroom settings.

In order to answer the question, the faculty member must think in terms of arts discipline students they teach in both a traditional classroom, as well as in a production setting [e.g., studio art, conducting, directing]. Thirty-seven percent of faculty believe that students in a production setting will favor them with higher ratings, while thirty-two percent are neutral on whether this happens or not. Interestingly, close to a quarter of the faculty, or 23%, indicate there would be no difference between student ratings received in a traditional classroom setting or when involved in teaching through production work. Overall, the faculty have a nominal difference on whether one setting over another will result in more favorable student ratings.

**7. Students I work with in production understand my teaching better than my traditional classroom students.**

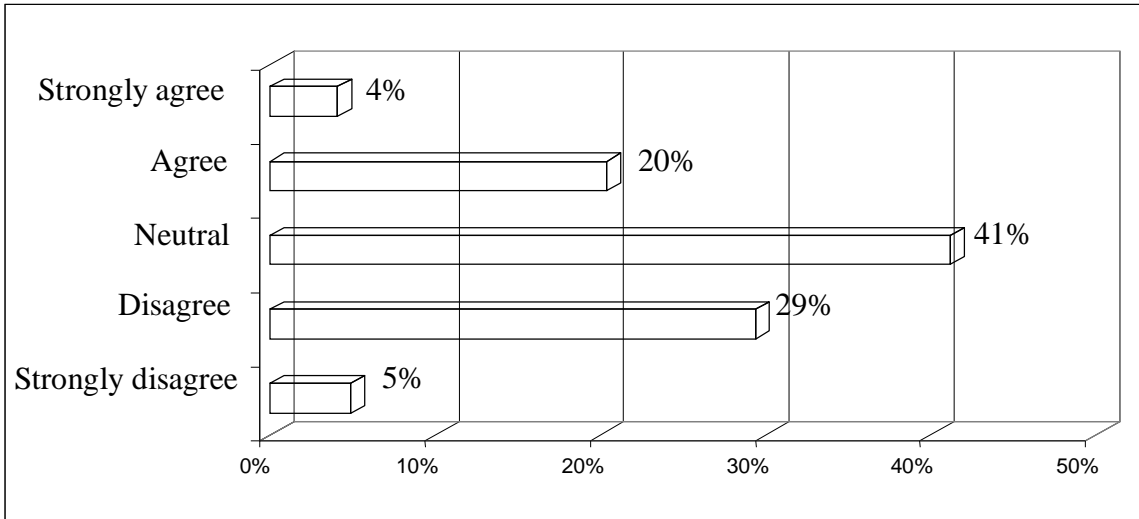


Note: Of the 257 participants who began the survey, 245, or 95.3%, answered the question and 12, or 4.7%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5% = 2%).

Figure 3.7: Students I work with in production understand my teaching better than my traditional classroom students.

There is little difference between those faculty members who agree, those who have a neutral view, and those who disagree. The data does not suggest that faculty strongly believe that students they work with in the production setting have any more or less understanding of teaching than those they teach in a traditional classroom setting.

**8. The amount of production work I am assigned directly affects the level of favorable student ratings I receive.**

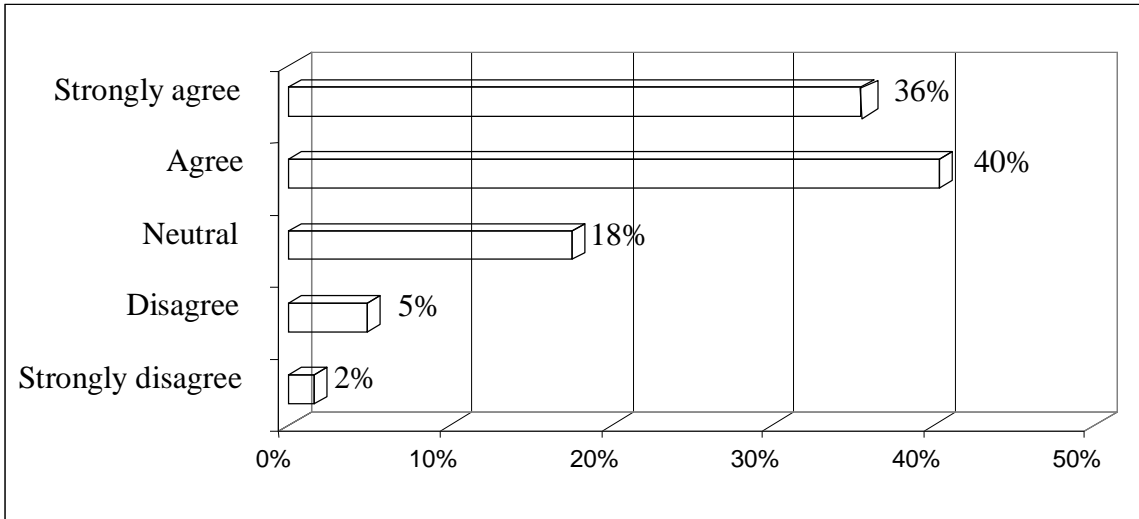


Note: Of the 257 participants who began the survey, 245, or 95.3%, answered the question and 12, or 4.7%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5% = 2%).

Figure 3.8: The amount of production work I am assigned directly affects the level of favorable ratings I receive.

Forty-one percent of the respondents were neutral on the question. There is, however, over a quarter of the faculty, or 29%, who indicate that they disagree with the idea that the amount of production duties assigned to them has any bearing on whether or not favorable ratings will be given by students. On the other hand, slightly less than a quarter of the participants, or 20%, believe that the amount of production work assigned can influence the level of favorable ratings received by students.

**9. I believe I do as much teaching when working on production work as I do when I am teaching in the traditional classroom.**



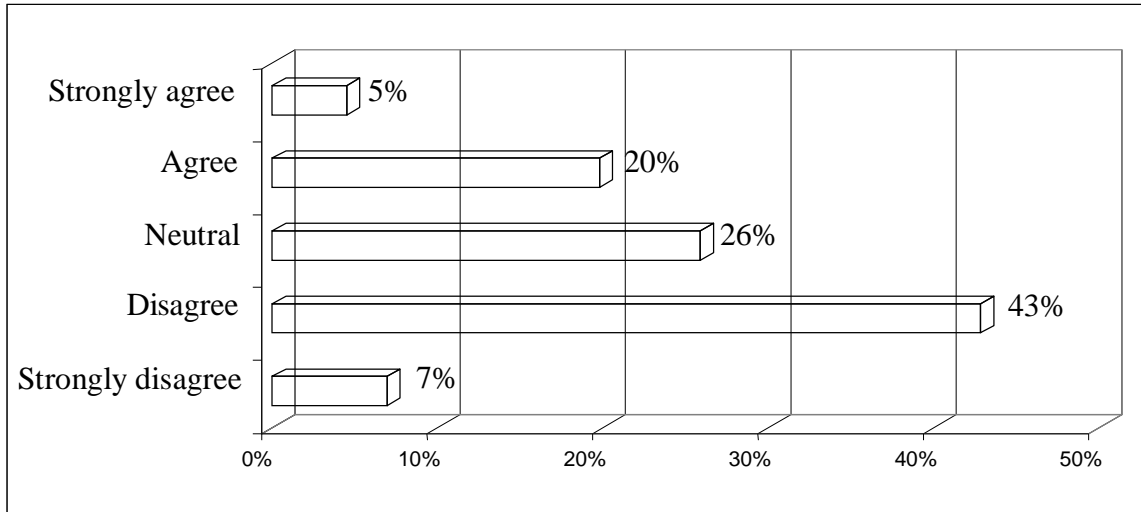
Note: Of the 257 participants who began the survey, 245, or 95.3%, answered the question and 12, or 4.7%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5% = 2%).

Figure 3.9: I believe I do as much teaching when working on production work as I do when I am teaching in the traditional classroom.

Seventy-six percent of the participants either agree or strongly agree that they do as much teaching when working on production work as they do when teaching in the traditional classroom.



**10. Arts courses taken as electives are more harshly rated by students than those which are required as a part of the students' degree plans.**

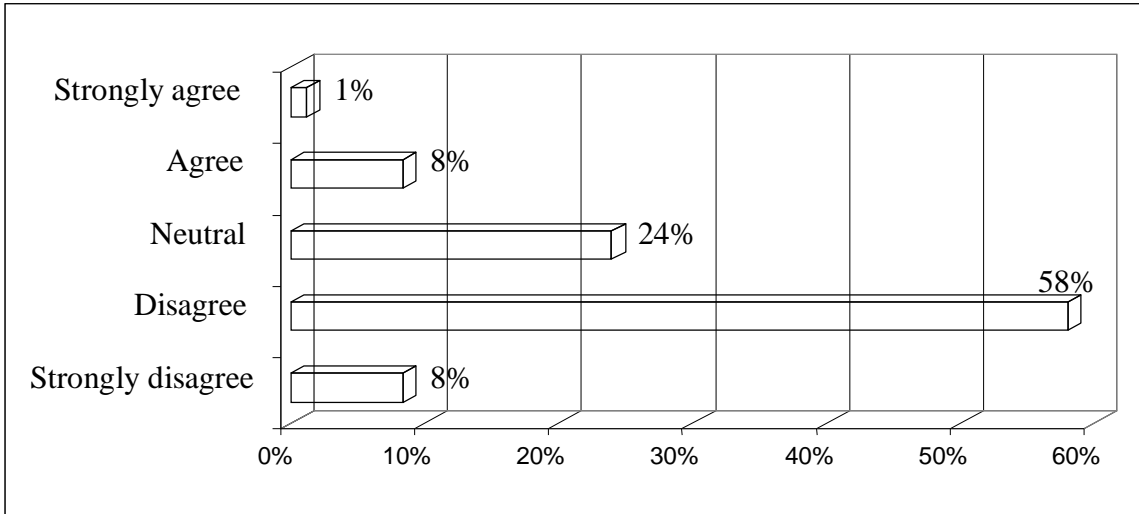


Note: Of the 257 participants who began the survey, 247, or 96.1%, answered the question and 10, or 3.9%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5% = 2%).

Figure 3.10: Arts courses taken as electives are more harshly rated by students than those which are required as a part of the students' degree plans.

Forty-three percent of the total number of participants who answered the question do not believe faculty would be rated more harshly by students taking an elective course versus one specifically required on a degree plan. It is significant to note that twenty-five percent agree or strongly agree, while half the participants disagree and strongly disagree.

**11. My beginning arts students tend to rate my teaching more favorably than my more advanced students.**

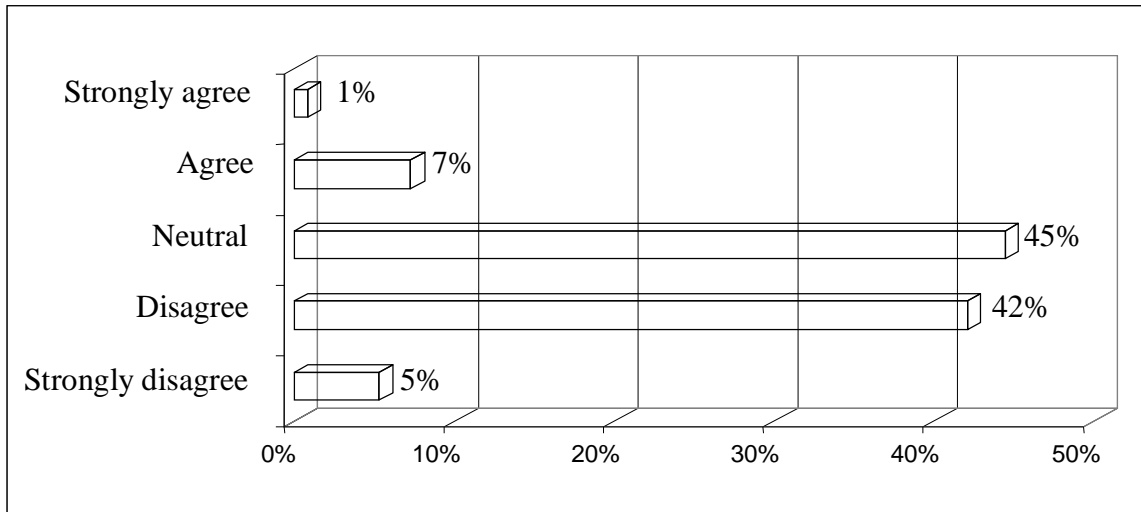


Note: Of the 257 participants who began the survey, 250, or 97.2%, answered the question and 7, or 2.8%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5% = 2%).

Figure 3.11: My beginning arts students tend to rate my teaching more favorably than my more advanced students.

The data suggests that most faculty disagree with the premise that beginning arts students will show more favor in their ratings of faculty teaching than more advanced students.

**12. Students tend to rate teaching by arts faculty more harshly than teaching by non-arts faculty.**



Note: Of the 257 participants who began the survey, 247, or 96.1%, answered the question and 10, or 3.9%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5% = 2%).

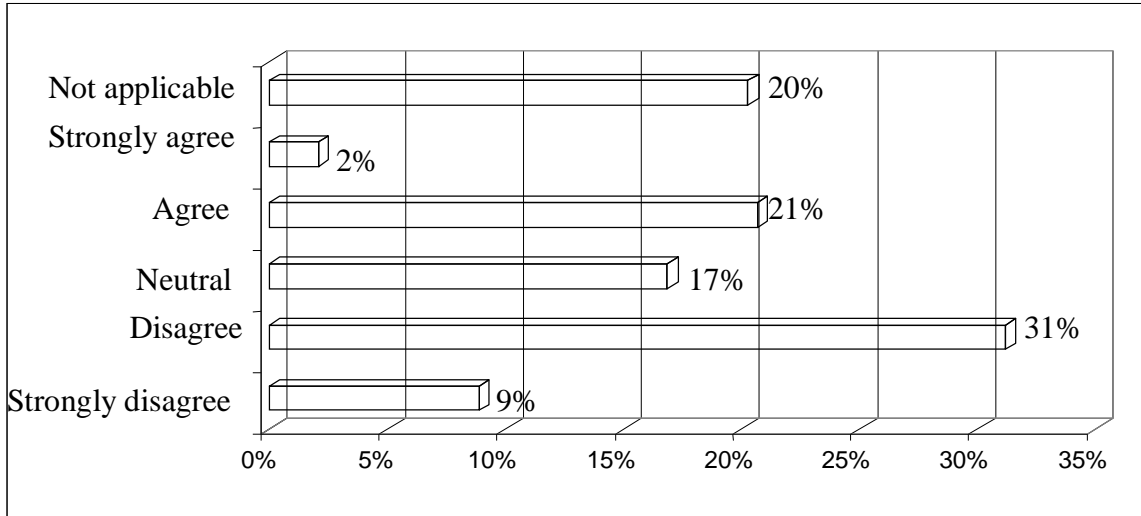
Figure 3.12: Students tend to rate teaching by arts faculty more harshly than teaching by non-arts faculty.

The results show that forty-seven percent of faculty disagree and strongly disagree with the claim that students rate arts faculty more harshly than non-arts faculty. Those who agree and strongly agree represent only 8% of the total.

Peer Evaluations

The supplemental text for this category explains that these questions focus on the effectiveness of peer review in relation to improving teaching. It is also important to point out that the participants were directed to answer “Not Applicable” if peer evaluation does not exist at their institution (Appendix B, questions 13–16).

**13. Peer evaluation of arts faculty classroom performance is the single most valuable component of evaluation that can be used for the purpose of improved teaching.**

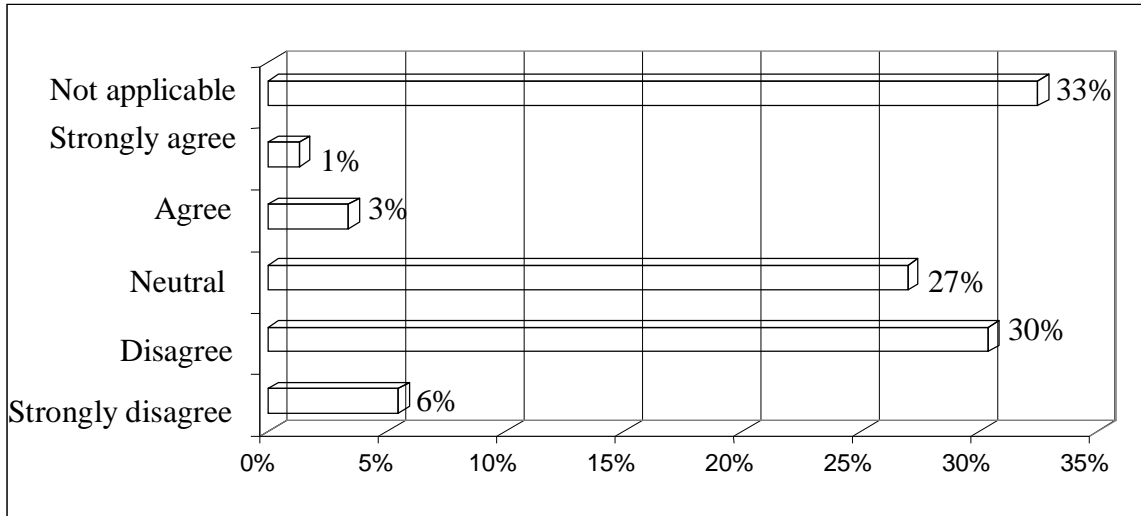


Note: Of the 257 participants who began the survey 237, or 92.0%, answered the question and 20, or 8.0%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5% = 2%).

Figure 3.13: Peer Evaluation of arts faculty classroom performance is the single most valuable component that can be used for the purpose of improved teaching.

Thirty-one percent of the faculty disagree that peer review is the single most valuable component that can be used for the purpose of improving teaching. A smaller set, 21%, agree that peers have significant influence for change. The data shows a wide-spread of viewpoints and does not present a strong argument in support of or against peer evaluation as an agent of change leading to teaching improvement.

**14. When observing and evaluating my teaching, my peers rate me more harshly in activity-based, versus lecture-based courses.**

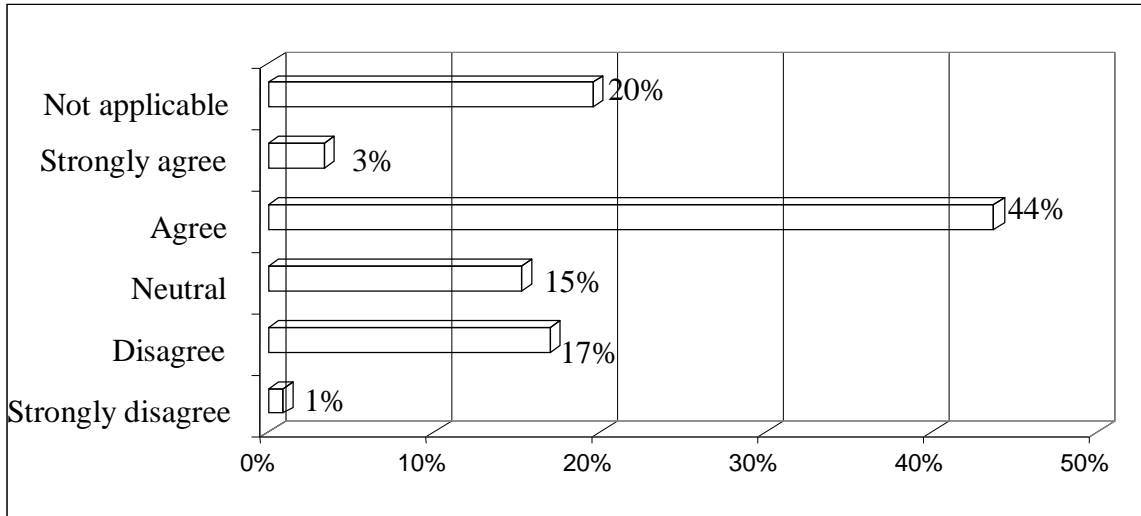


Note: Of the 257 participants who began the survey 237, or 92.0%, answered the question and 20, or 8.0%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5% = 2%).

Figure 3.14: When observing and evaluating my teaching, my peers rate me more harshly in activity-based, versus lecture-based courses.

Thirty percent of respondents disagree that they are rated more harshly in activity-based courses, versus lecture-based ones. Also, 27% of the total are faculty who stand neutral on the issue. Significantly, only 4% of the total agree and strongly agree with this question.

**15. Teaching improvement resulting from peer evaluation of classroom performance will more likely occur with less experienced arts faculty.**

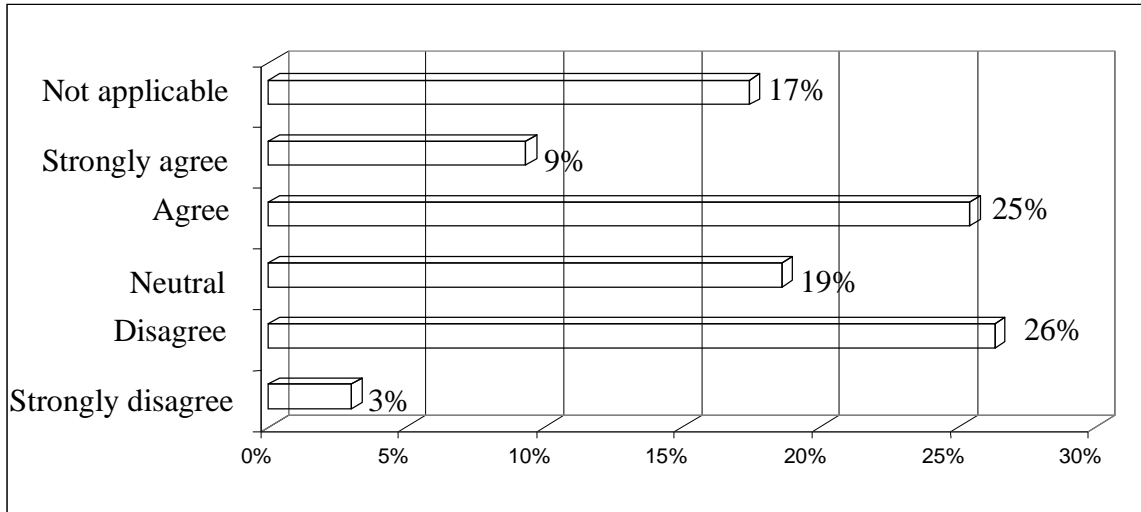


Note: Of the 257 participants who began the survey, 235, or 91.4%, answered the question and 22, or 8.6%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5% = 2%).

Figure 3.15: Teaching improvement resulting from peer evaluation of classroom performance will more likely occur with less experienced arts faculty.

It seems significant that forty-four percent of the participants agree that less experienced faculty will be more influenced by peer evaluation than will faculty with more experience.

**16. Peer evaluation of arts faculty classroom performance is more useful than student ratings of teaching.**



Note: Of the 257 participants who began the survey, 236, or 91.8%, answered the question and 21, or 8.2%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5% = 2%).

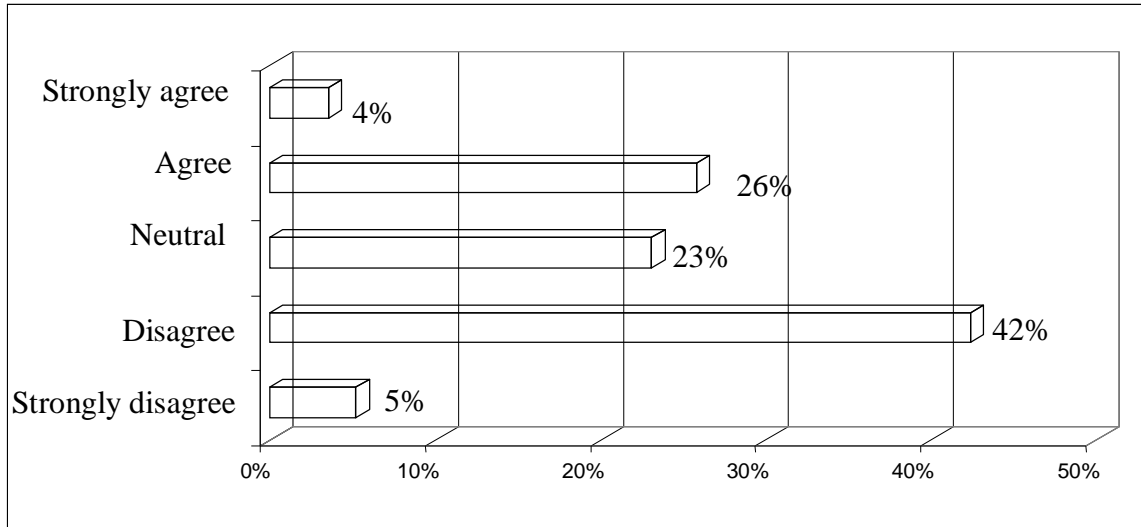
Table 3.16: Peer evaluation of arts faculty classroom performance is more useful than student ratings of teaching.

Faculty are almost evenly divided between “agree” and “disagree,” and nineteen percent are neutral. There is no consensus when considering whether or not peer evaluation, versus student ratings of teaching, are more important to faculty working toward teaching improvement.

Administrative Evaluation

The supplemental text for this category explains that these questions focus on the effectiveness of administrative evaluation as it relates to teaching effectiveness (Appendix B, questions 17–24).

**17. Administrative evaluation of classroom performance should be considered by the arts faculty member above student ratings and peer evaluation of teaching.**



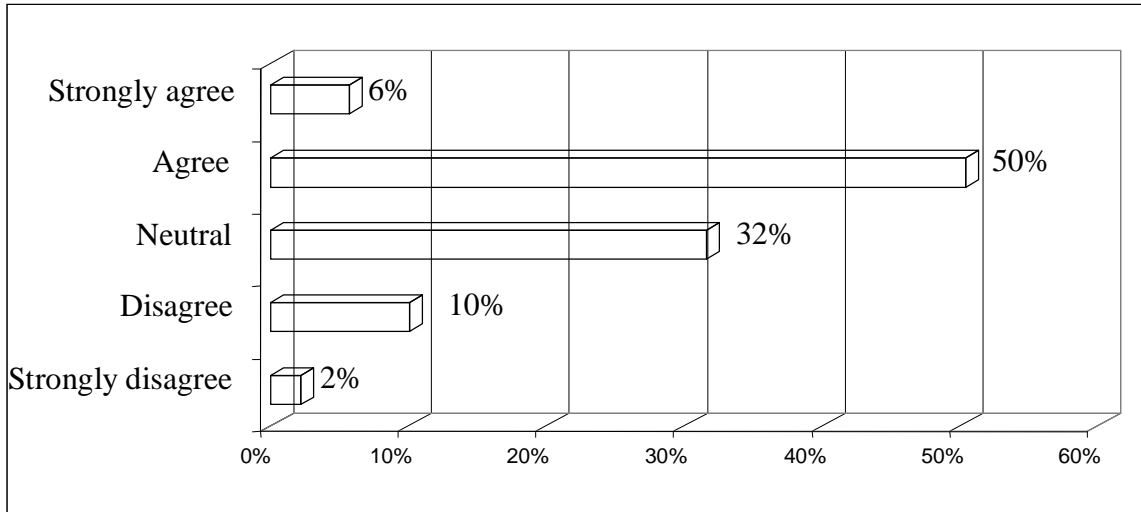
Note: Of the 257 participants who began the survey, 229, or 89.1%, answered the question and 28, or 10.9%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5% = 2%).

Figure 3.17: Administrative evaluation of classroom performance should be considered by the arts faculty member above student ratings and peer evaluation of teaching.

Forty-seven percent of participants disagree and strongly disagree that they view administrative evaluation at a higher level of importance than that of their peers or students. Oppositely, those who do agree, or 26%, and those who are neutral, or 23%, are not far apart in their view. There is basic disagreement with the premise that faculty should consider administrative evaluation above student or peer evaluations of teaching.



**18. Arts faculty are more receptive toward administrative evaluation of teaching, when the process is supported by professional development resources.**

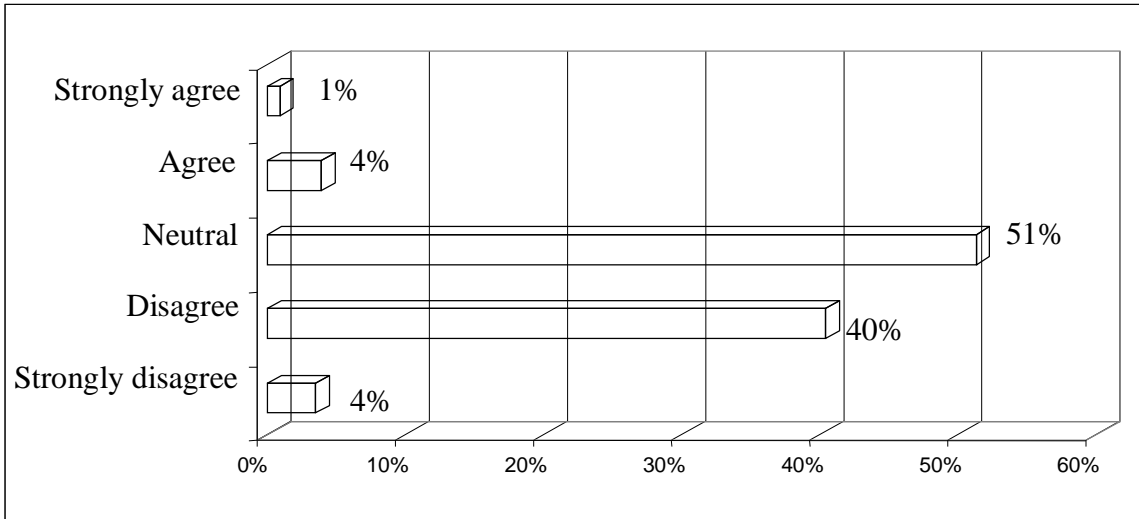


Note: Of the 257 participants who began the survey, 228, or 88.7%, answered the question and 29, or 11.3%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5% = 2%).

Figure 3.18: Arts faculty are more receptive toward administrative evaluation of teaching, when the process is supported by professional development resources.

A full 50% of the participants answering the question have basic agreement that they are open to administratively supported professional development, while almost a third of the participants, or 32%, have no opinion one way or the other. The faculty support the idea of being more open to administrative evaluation of teaching, if they feel the process is inherent within a system which provides for professional development.

**19. I tend to receive more favorable administrative ratings on my lecture-based teaching than I do on my activity-based teaching.**

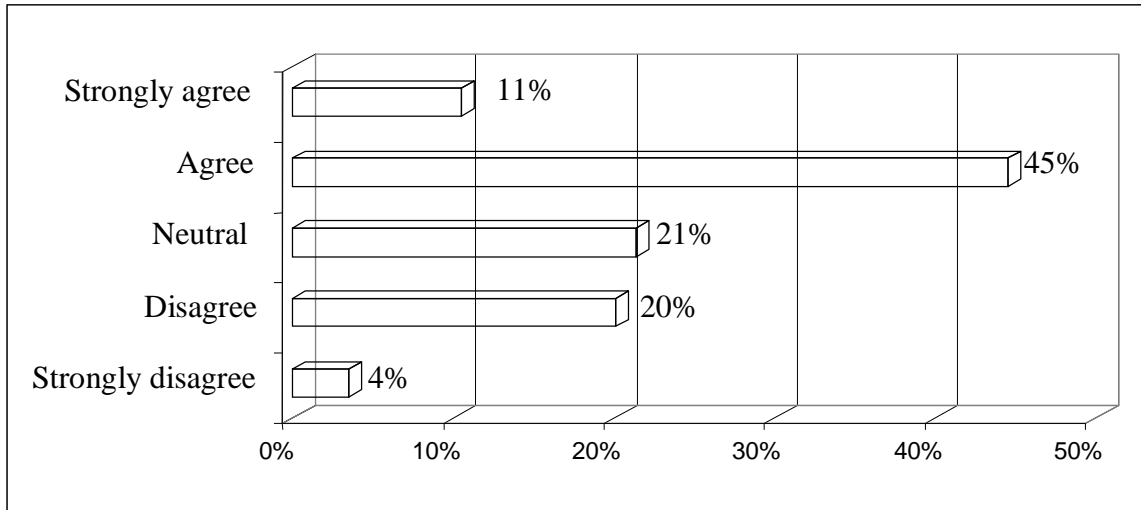


Note: Of the 257 participants who began the survey, 228, or 88.7%, answered the question and 29, or 11.3%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5% = 2%).

Figure 3.19: I tend to receive more favorable administrative ratings on my lecture-based teaching than I do on my activity-based teaching.

A majority, or 51%, have no opinion as to whether they receive better administrative ratings of teaching in lecture-based, versus activity-based settings. On the other hand, 44% disagree and strongly disagree with this claim.

**20. The commitment of an arts faculty member to work toward teaching improvement is directly related to the quality of the professional relationship that exists between the faculty member and the administrator conducting evaluation.**

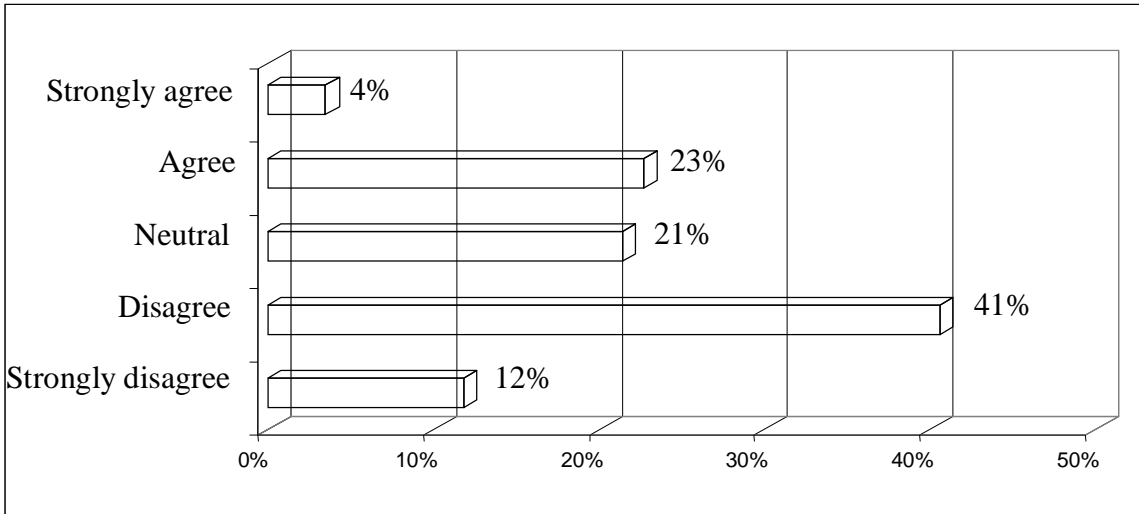


Note: Of the 257 participants who began the survey, 229, or 89.1%, answered the question and 28, or 10.9%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5% = 2%).

Figure 3.20: The commitment of an arts faculty member to work toward teaching improvement is directly related to the quality of the professional relationship that exists between the faculty member and the administrator conducting evaluation.

A significant portion of the faculty, or 45%, of those answering the question agree that the professional relationship between themselves and their evaluating administrator will have an affect on their commitment to work toward teaching improvement. Of the 21% faculty who are either neutral, or those 20% who disagree, there is practically no difference. Most participants agree that the nature of the professional relationship between faculty and administration does influence whether or not faculty will possess a desire to work to improve their teaching.

**21. I feel I am at a disadvantage when I teach an activity-based course because my administration is unfamiliar with the kind of teaching I do in this type of course.**

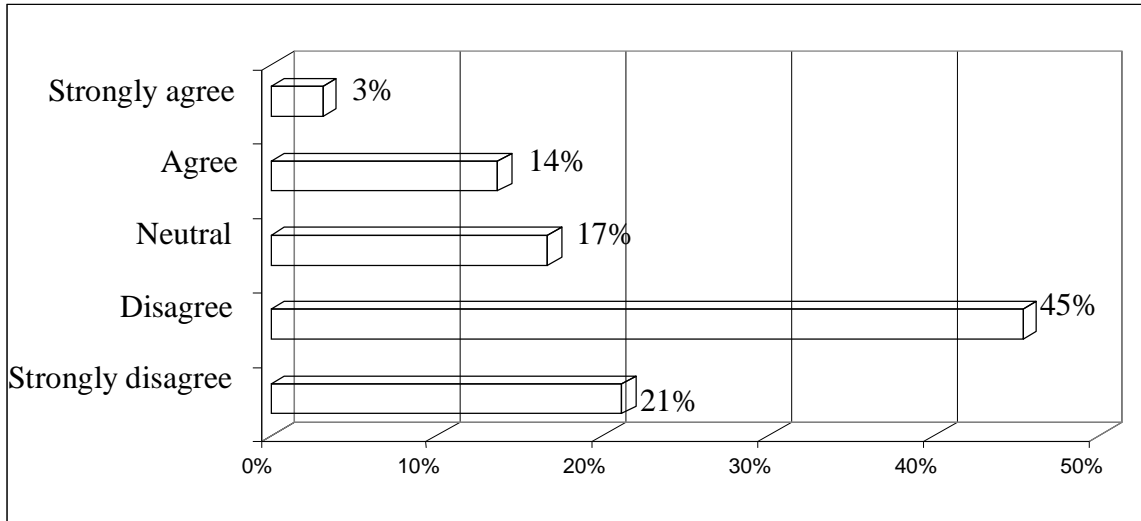


Note: Of the 257 participants who began the survey, 229, or 89.1%, answered the question and 28, or 10.9%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5% = 2%).

Figure 3.21: I feel I am at a disadvantage when I teach an activity-based course, because my administration is unfamiliar with the kind of teaching I do in this type of course.

Fifty-three percent of the respondents agree and strongly disagree that they are at a disadvantage when teaching an activity-based course. In other words, they do not feel that their administration has difficulty differentiating between teaching settings.

**22. Teaching improvement cannot come about unless the arts faculty are evaluated annually by the administration.**

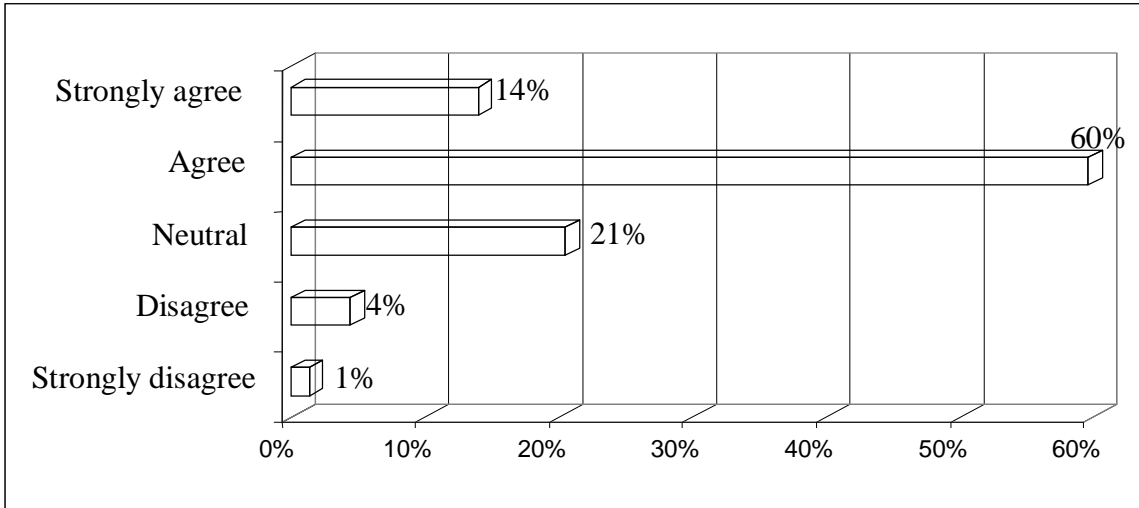


Note: Of the 257 participants who began the survey, 227, or 88.3%, answered the question and 30, or 11.7%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5% = 2%).

Figure 3.22: Teaching improvement cannot come about unless the arts faculty are evaluated annually by the administration.

Forty-five percent of the faculty disagree that annual evaluation must occur for teaching improvement to occur. This view is further reinforced by the 21% who strongly disagree that annual evaluation must be present within the annual review process in order to bring about teaching effectiveness.

**23. My administration should evaluate my teaching in both my activity-based and lecture-based courses.**

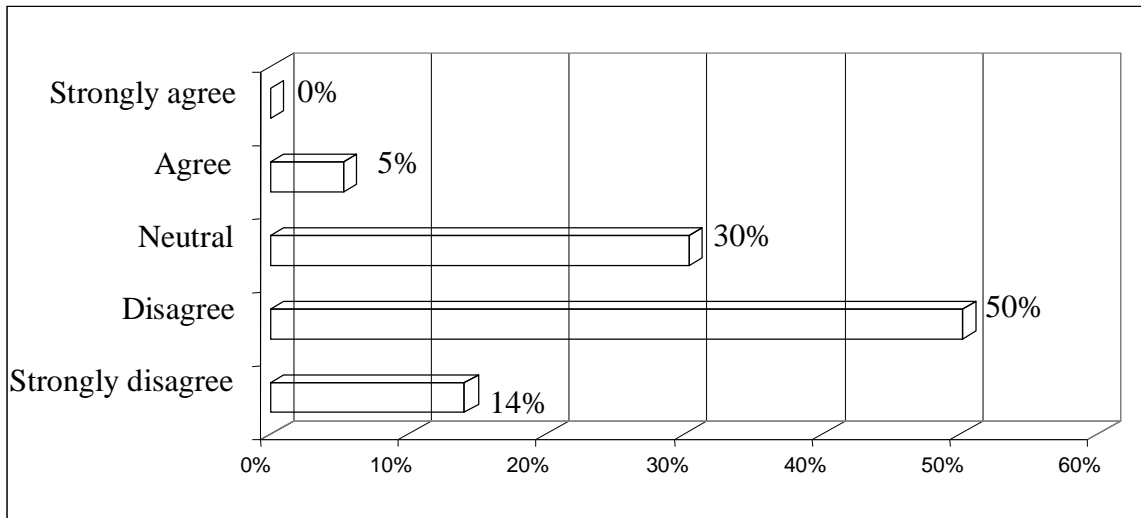


Note: Of the 257 participants who began the survey, 228, or 88.7%, answered the question and 29, or 11.3%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5% = 2%).

Figure 3.23: My administration should evaluate my teaching in both my activity-based and lecture-based courses.

A large majority of those answering the question, or 74%, either agree or strongly agree that their teaching should be evaluated, whether activity-based or lecture-based. However, less than a quarter of the total, or 21%, are neutral on this issue. There is support for administrative evaluation in activity- as well as lecture-based courses.

**24. Because I am a “specialist” and my administration approaches evaluation from a “generalist” mode, only my teaching in lecture-based courses should be evaluated.**



Note: Of the 257 participants who began the survey, 227, or 88.3%, answered the question and 30, or 11.7%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5% = 2%).

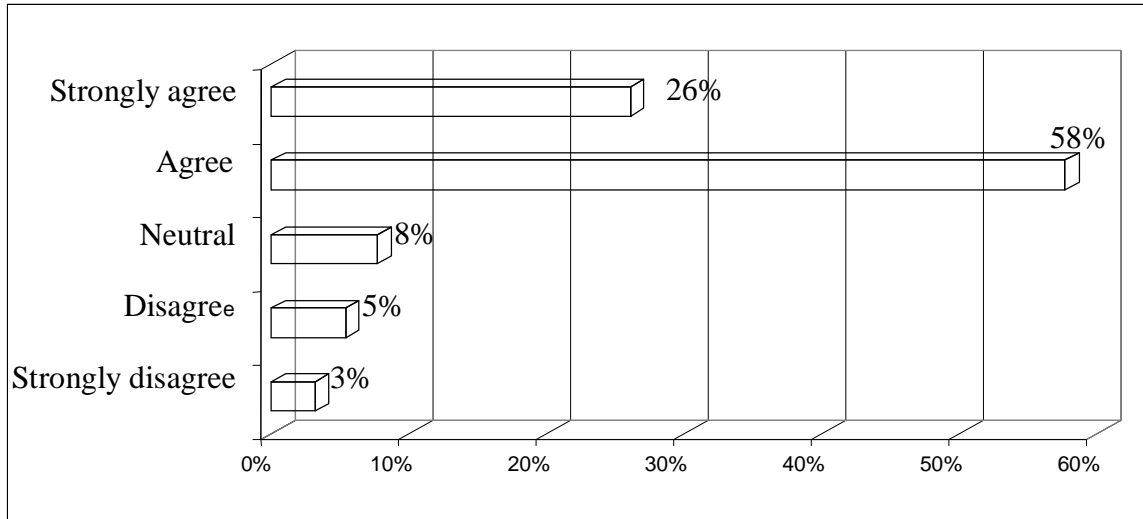
Figure 3.24: Because I am a “specialist” and my administration approaches evaluation from a “generalist” mode, only my teaching in lecture-based courses should be evaluated.

Half of the respondents disagree with this statement, while 30% have no opinion regarding the issue. The data suggests that the faculty have no blatant objection to or preference for administrative evaluation of their lecture-based classes.

*Professional Development as Motivator*

The supplemental text for this category explains that these questions focus on the effectiveness of professional development as a motivator to improve teaching (Appendix B, questions 25—31).

**25. Arts faculty have a fundamental right to administrative support of professional development activities and resources.**



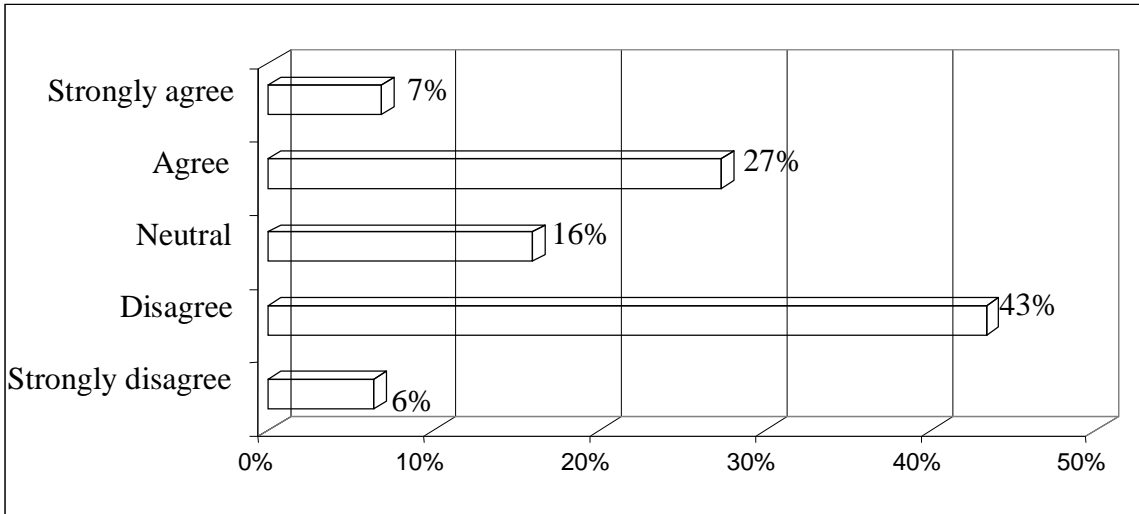
Note: Of the 257 participants who began the survey, 222, or 86.3%, answered the question and 35, or 13.7%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5% = 2%).

Figure 2.25: Arts faculty have a fundamental right to administrative support of professional development activities and resources.

A majority, or 84% of the participants, either agree or strongly agree they should have access to professional development that is supported by the administration. The respondents heavily favor administrative support of these activities and resources.



**26. Professional development activities should be administratively supported more often for junior arts faculty, than for experienced arts faculty.**

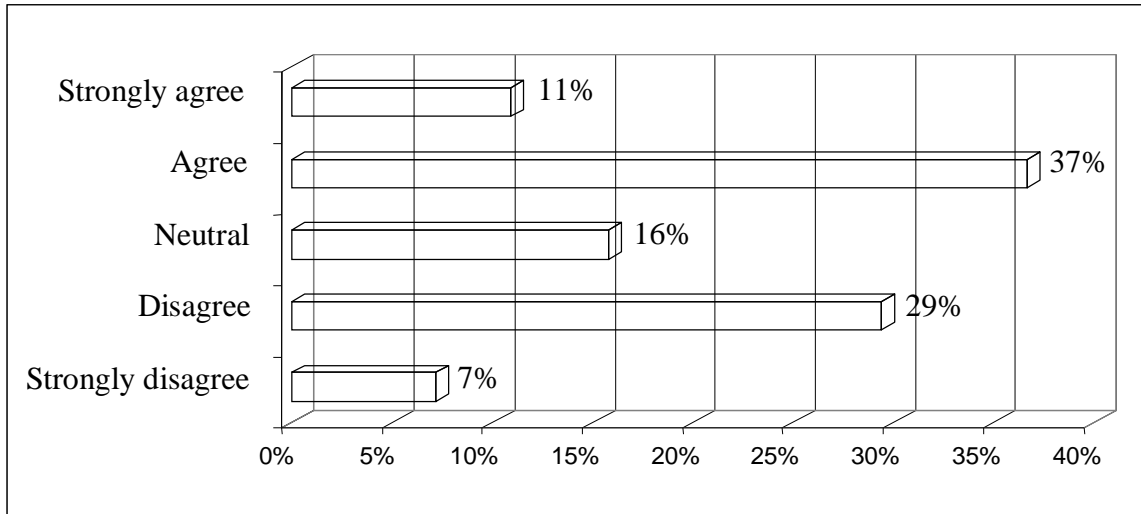


Note: Of the 257 participants who began the survey, 219, or 85.2%, answered the question and 38, or 14.8%, abstained. Indicated percentages are rounded up at 5% to the next highest number (e.g., 1.5%=2%)

Figure 3.26: Professional development activities should be administratively supported more often for junior arts faculty, than for experienced arts faculty.

Forty-nine percent indicate they disagree and strongly disagree with the statement. In opposition of this view, 34% of the total either agree or strongly agree that this should occur.

**27. Improved teaching will not occur without professional development.**

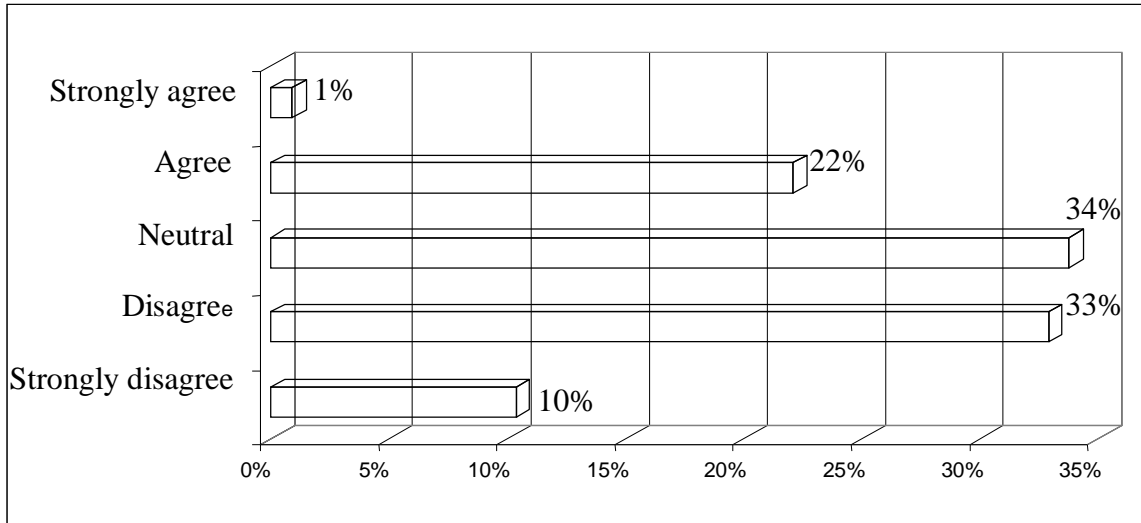


Note: Of the 257 participants who began the survey, 221, or 85.9%, answered the question and 36, or 14.1%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5%=2%).

Figure 3.27: Improved teaching will not occur without professional development.

Forty-eight percent of the total agree and strongly agree that improved teaching occurs with professional development. Thirty-six percent, however, disagree and strongly disagree that the two are linked.

**28. Arts faculty should involve themselves in professional development activities that are designed by the administration.**

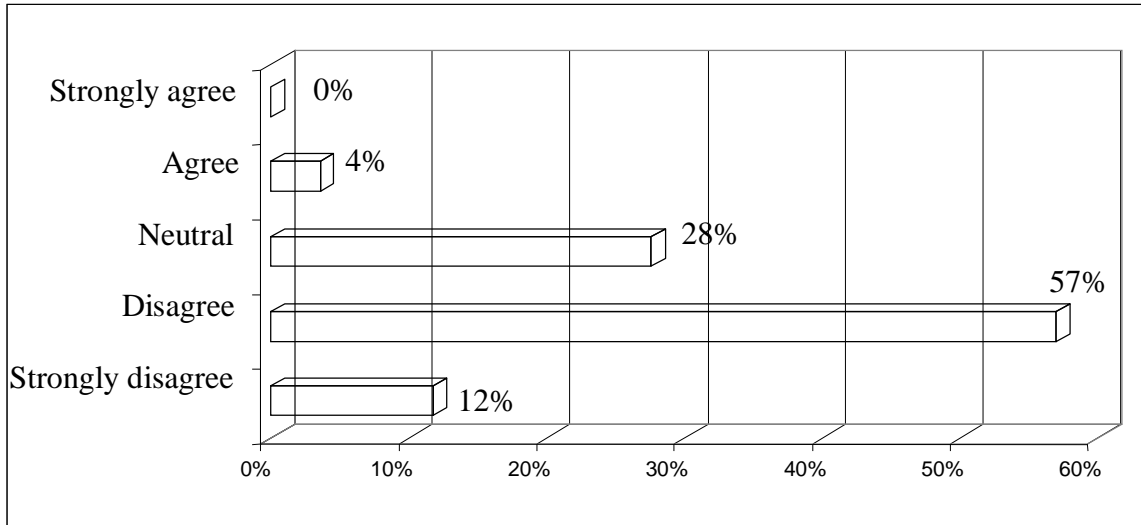


Note: Of the 257 participants who began the survey, 222, or 86.3%, answered the question and 35, or 13.7%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5%=2%).

Figure 3.28: Arts faculty should involve themselves in professional development activities that are designed by the administration.

The participants views are split between those who have no opinion about whether faculty should partake in administratively designed professional development and those who disagree and believe they should. Interestingly, ten percent strongly disagree that they should involve themselves in administratively designed professional development.

**29. Administratively-designed professional development programs for teaching improvement are typically more effective than faculty-generated programs.**

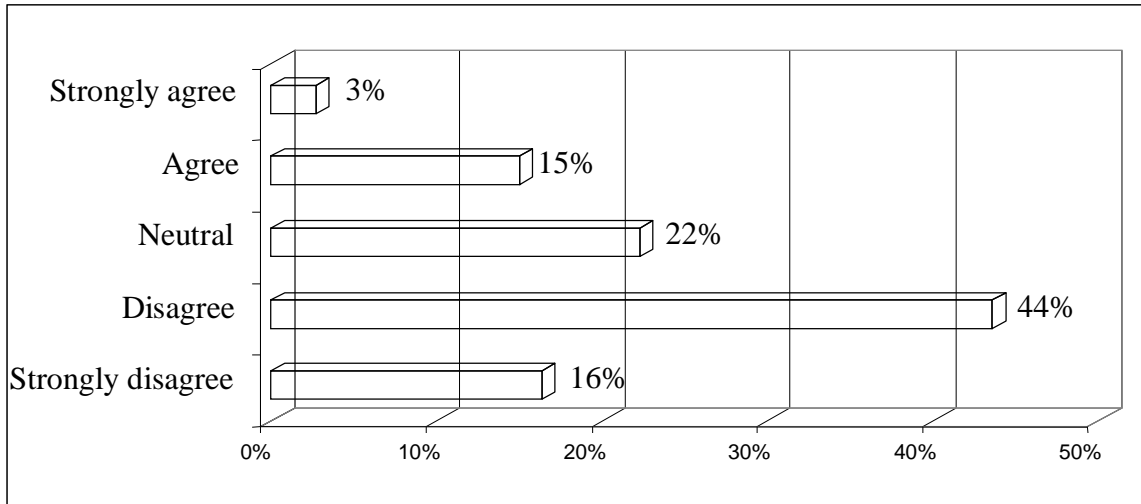


Note: Of the 257 participants who began the survey, 221, or 85.9%, answered the question, and 36, or 14.1%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5%=2%).

Figure 3.29: Administratively-designed professional development programs for teaching improvement are typically more effective than faculty-generated programs.

A strong majority, or 69%, disagree and strongly disagree that the administration can produce professional development that would be more effective than that which would be faculty-designed. However, just over a quarter, or 28%, are neutral about the question of whether one would be better than the other. The faculty have basic disagreement with the claim that administratively-designed professional development programs are better than those designed by the faculty.

**30. Arts faculty should not be considered for advancement, pay raises, or tenure unless the faculty members can clearly demonstrate how professional development activities they have undertaken have resulted in teaching improvement.**

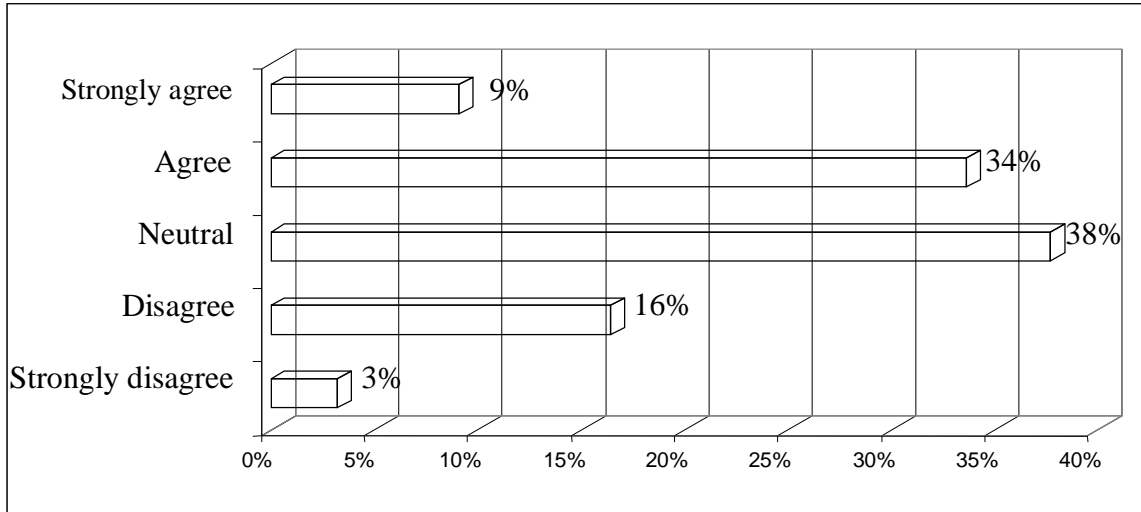


Note: Of the 257 participants who began the survey, 220, or 85.6%, answered the question, and 37, or 14.4%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5%=2%).

Figure 3.30: Arts faculty should not be considered for advancement, pay raises, or tenure unless the faculty members can clearly demonstrate how professional development activities they have undertaken have resulted in teaching improvement.

Sixty percent of the participants disagree and strongly disagree that they should in any way have benefits withheld if they cannot demonstrate teaching improvement after participating in professional development. Twenty-two percent have no opinion about the issue.

**31. I have benefited from enrollment in a professional development course focused on improvement of teaching.**



Note: Of the 257 participants who began the survey, 220, or 85.6%, answered the question and 37, or 14.4%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5%=2%).

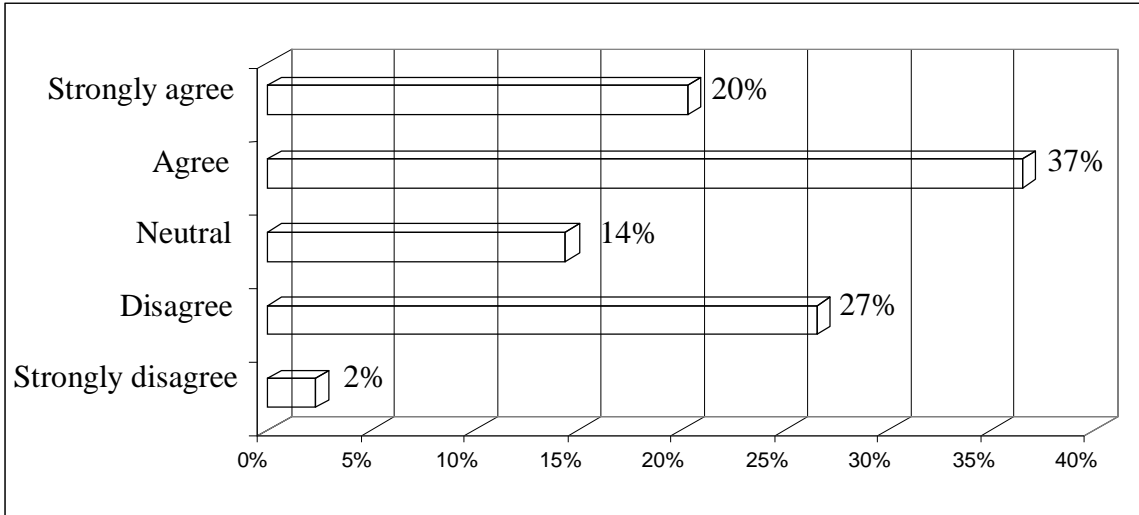
Figure 3.31: I have benefited from enrollment in a professional development course focused on improvement of teaching.

It is noteworthy that 43% show agreement and strong agreement with the claim, while only 19% disagree and strongly disagree.

General

No supplemental text was provided for this set of questions. These general questions focus on elements of the annual review, its value to the faculty, and its relation to teaching improvement (Appendix B, questions 32-38).

**32. As my course load decreases, my teaching improves.**

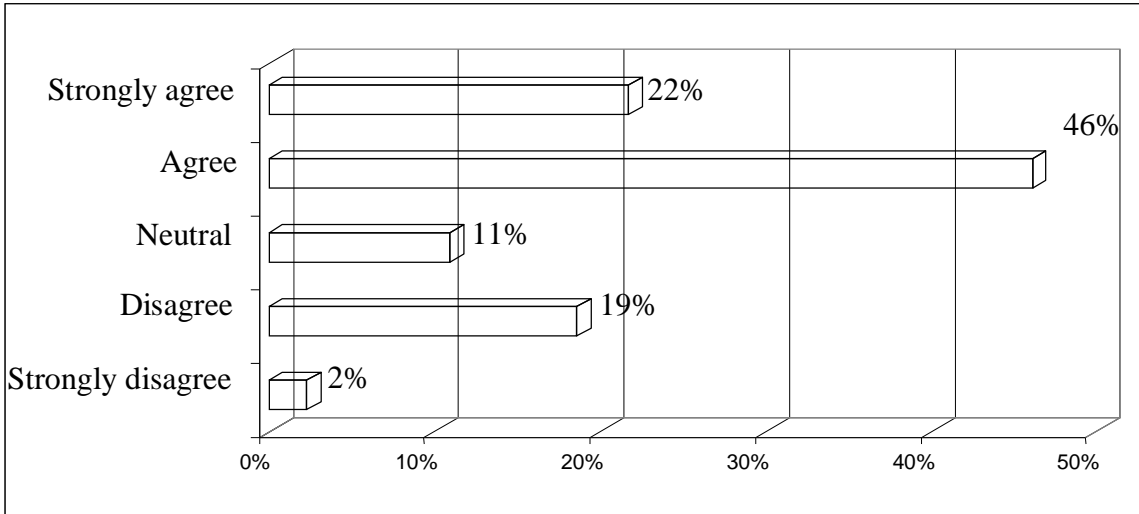


Note: Of the 257 participants who began the survey, 222, or 86.3%, answered the question and 35, or 13.7%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5%=2%).

Figure 3.32: As my course load decreases, my teaching improves.

A significant portion of the faculty, or 57%, agree and strongly agree that they teach more effectively when they teach fewer classes. On the other hand, 29% disagree and strongly disagree with the survey statement. The data shows that more faculty believe that a smaller teaching load can result in better teaching.

**33. The type of teaching I do cannot be evaluated in the same way non-arts teaching is evaluated.**



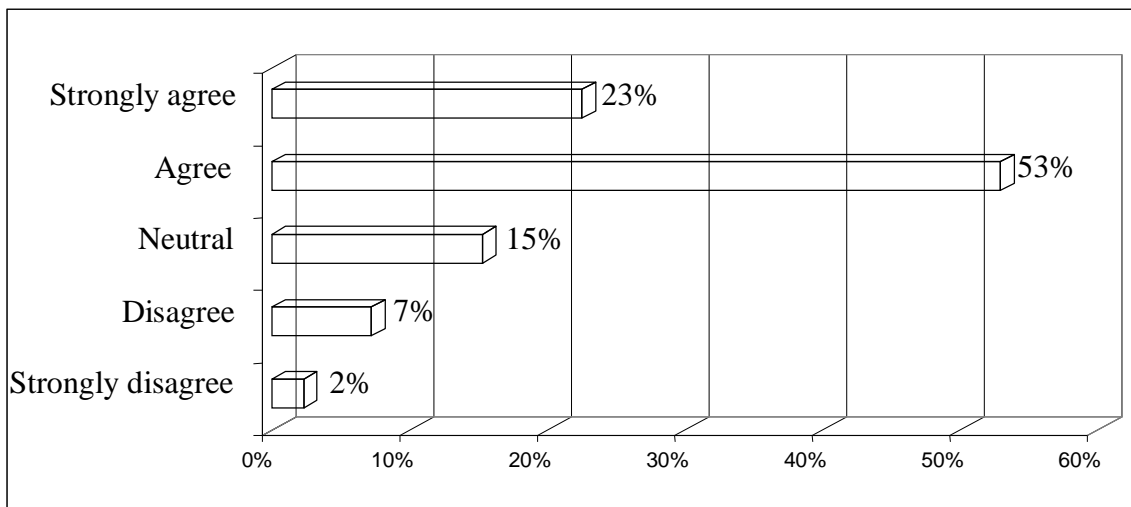
Note: Of the 257 participants who began the survey, 221, or 85.9%, answered the question and 36, or 14.1%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5%=2%).

Figure 3.33: The type of teaching I do cannot be evaluated in the same way non-arts teaching is evaluated.

The faculty seem to believe strongly in the survey statement. The majority of the participants, or 88%, agree or strongly agree that evaluation of arts-based teaching cannot be evaluated in the same manner as other types of teaching. The faculty seem to believe strongly in the survey statement.



**34. I value research activity as a direct means for improving my teaching.**

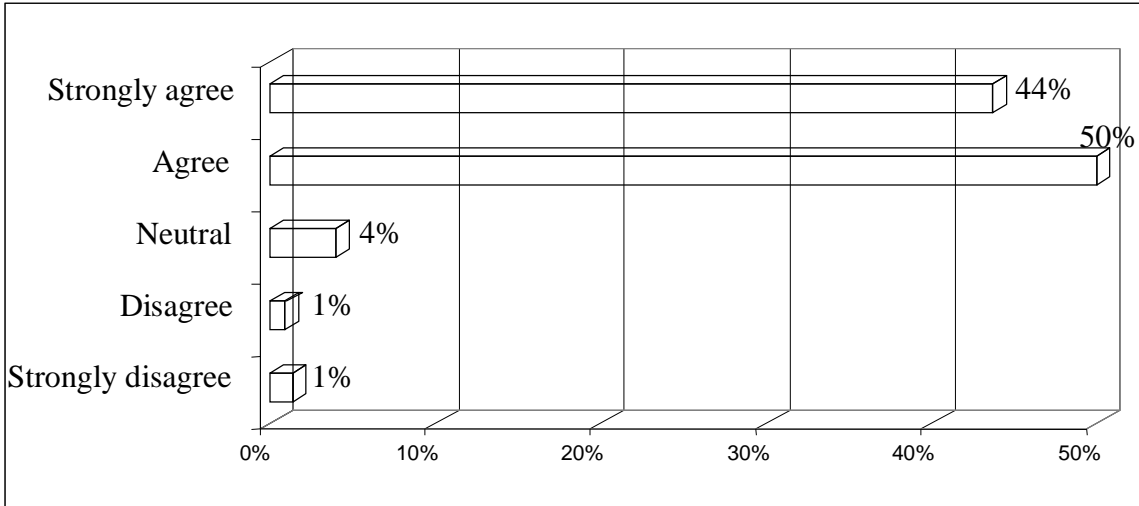


Note: Of the 257 participants who began the survey, 222, or 86.3%, answered the question and 35, or 13.7%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5%=2%)

Figure 3.34: I value research activity as a direct means for improving my teaching.

The majority of the faculty, or 76%, indicate they agree and strongly agree that involvement in research activity has direct bearing on improvement of teaching. Only 9% disagree and strongly disagree.

**35. I value creative activity as a direct means for improving my teaching.**

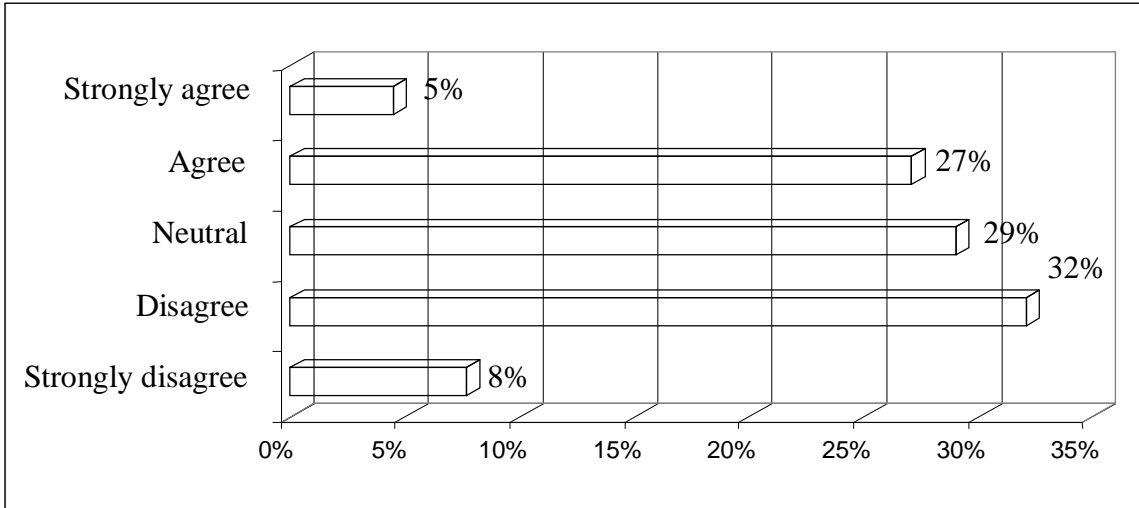


Note: Of the 257 participants who began the survey, 222, or 86.3%, answered the question and 35, or 13.7%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5%=2%).

Figure 3.35: I value creative activity as a direct means for improving my teaching.

A striking 94% of the faculty indicate that they agree and strongly agree that there is a direct correlation between participation in creative activity and teaching improvement.

**36. I value faculty service as a direct means for improving my teaching.**

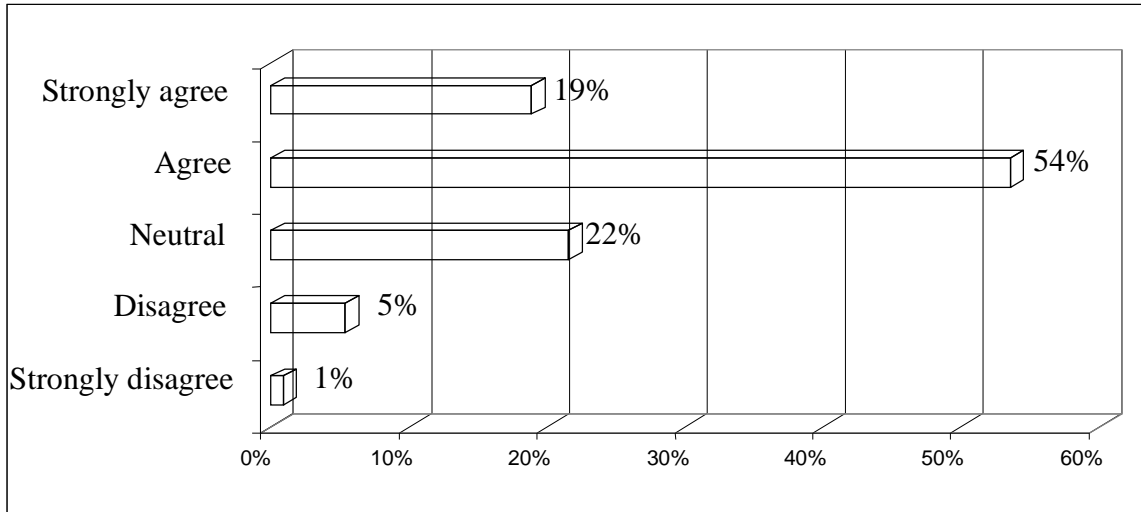


Note: Of the 257 participants who began the survey, 221, or 85.9%, answered the question and 36, or 14.1%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5%=2%).

Figure 3.36: I value faculty service as a direct means for improving my teaching.

There is no significant difference between those faculty who either disagree and strongly disagree, at 42%, and those who agree and strongly agree, at 35%, with the view that faculty service has value as a direct means for improving teaching.

**37. If given the option, I believe a discipline-specific evaluation instrument should be developed and used by my administration for the annual review process.**

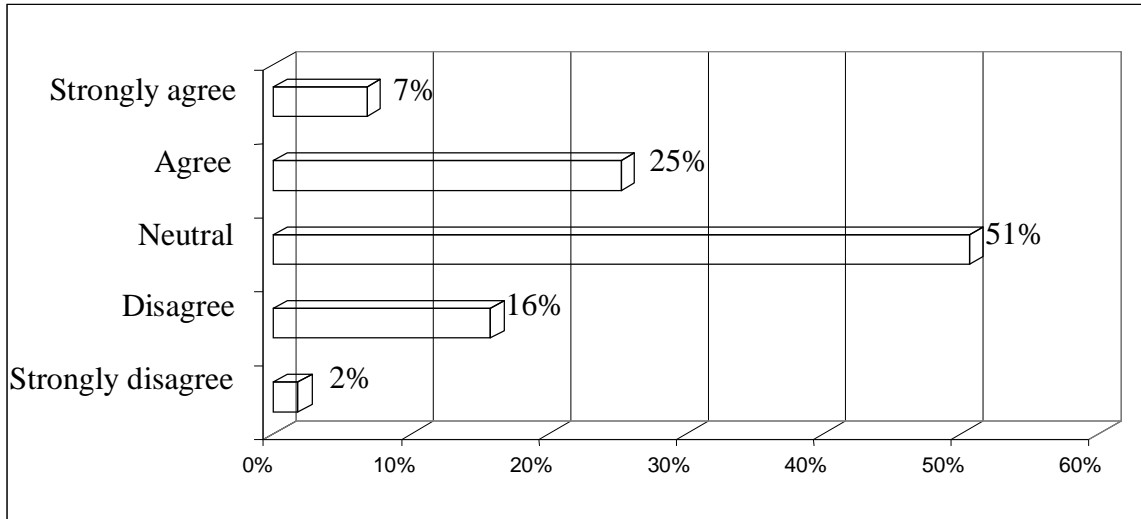


Note: Of the 257 participants who began the survey, 222, or 86.3%, answered the question and 35, or 13.7%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5%=2%).

Figure 3.37: If given the option, I believe a discipline-specific evaluation instrument should be developed and used by my administration for the annual review process.

Clearly, a majority, or 73%, agree and strongly agree that they believe their administration should develop and use a discipline-specific instrument for annual faculty evaluation. Less than a quarter, or 22%, have no opinion one way or the other. There is definite support for the design and implementation of a faculty evaluation instrument centered upon the arts, and it is interesting to note that only 6% disagree or strongly disagree with the survey statement.

**38. The arts discipline courses I teach require that I “teach as participant,” and this directly affects the ratings I receive from my students.**



Note: Of the 257 participants who began the survey, 221, or 85.9%, answered the question and 36, or 14.1%, abstained. Indicated percentages are rounded up at .5% to the next highest number (e.g., 1.5%=2%).

Figure 3.38: The arts discipline courses I teach require that I “teach as a participant,” and this directly affects the ratings I receive from my students.

Just over one-half of the participants, or 51%, indicate that they have a neutral view about whether “teaching through participation” has an impact on the level of ratings received by students or not. However, one quarter, or 32%, agree or strongly agree that this mode of teaching will influence how students will rate faculty.

Open-ended Question

The category of general questions, concludes this discussion of the survey. In order to provide the faculty with an opportunity for open-ended responses, this section allows participants to provide written comments. Additionally, the faculty were invited to add input related to their relative satisfaction of the survey instrument. If at any point participants allude to their own identity, black font highlight is used to mask this information. Table 3.3 lists the comment text provided by participating faculty in their unedited, verbatim form and in the order of submission (Appendix B, question 45).

Table 3.3: Comment Text (See Appendix B, question 45)

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Participant Comment Text

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1. As a visual arts instructor I'm not sure I understand the meaning of "teach as a participant" and "arts discipline course".
2. it's awfully long On a lot of the questions, I don't have strong opinions
3. Many of the initial questions I found difficult to generalize. My response varies depending on the context. Thereby, I answered "neutral" more often than I usually do on surveys.
4. I do not feel that Administration is trained in the area of my discipline and therefore, do not have as accurate a gauge to evaluate my performance as a peer evaluation would provide
5. Very user friendly!
6. This survey was terrible, the questions were extremely specific or extremely vague. I could not answer any of them until the last page. This was a waste of my time.
7. I served as a chair of music and theatre at the same time for five years. I'm a music

faculty person. It is my observation that Theatre and Music are enough different to make most of your survey questions moot for a music teacher. It seems as though you have tried to embrace all arts teachers with your questions. I'm not sure you can other than with the broadcast of questions. As a musician, I developed a great appreciation for the members of the theatre and dance faculty, but there it was my experience that the two disciplines are also two different cultures, primarily in productions. We in music, unless it is an opera or some sort of music theatre production, rarely if every use the word production as you have used it in your survey. I understand the thrust of your questions and I wish you the best.

8. operationally define all terms – professional development, faculty evaluations, etc.
9. I was neutral on many things because either I did not have a strong opinion or because I have seen the student's side involving good and bad instructors. I think tenure stinks (I'm not tenure track and do not want to be) because some of the worst instructors I've had, and have seen, had tenure just because they jumped through the hoops. Degrees and tenure do not make a good teacher and evaluation by students, peers, and administration cannot improve an instructor's teaching. Any desire for improvement is innate. Students think I give a lot of assignments and grade hard. Only when they get close to graduation do they begin to understand why and see how my instruction and expectations benefited them.
10. This was difficult because (unfortunately), our school of music does not engage in ANY peer evaluation and VERY LITTLE administrative evaluation.
11. I have, as an adjunct, not many administrative requirements. I do teach Professional Dev. Courses and have many teachers who consequently have significant improvements in their evaluations. Equally, I have many faculty can not partake unless supported by their institutions. Additionally, the Prof. dev. courses that I teach seem to serve longer experienced faculty who get comfortable and status quo. They find it refreshing and inspiring.
12. Defining "Faculty Service" would be helpful.
13. no
14. Tko learn, sit in on classes, not do surveys
15. Category should be made for Adjunct Faculty who teach a full time load from semester to semester.

16. Stream-lined and fast for busy people to participate in! Very good!! Relevant questions.
17. Our art department has an overload of part-time faculty & we are desperate for change that **BENEFITS OUR STUDENTS**. The university has become more about a money based business, than about the business of giving our students the degrees they are seek. Our part-time faculty are used and abused.
18. Arts participants (students and faculty) are self motivated, independent or they would not be in the arts.
19. I believe your questions are all valid. However, I believe it is incumbent upon Arts Faculty to extend goodwill towards administration to assist them in learning about the uniqueness of the arts classroom. There is a slight tone of “us/them” or a presumed animosity that exists between arts faculty and administration in your survey. But then, I am in an institution that values the arts programs and has high regard for our self-designed evaluation and, in turn, we have modeled the oft feared “outcomes/assessment” of our students. Respect is a 2-way street...
20. Good luck!
21. The questions seem geared to set off a political powderkeg.
22. I am an art historian and some questions do not apply to me.
23. When answering the questions regarding how different groups of students evaluate faculty, there is no way of knowing. These evaluations are done on the basis of faculty not knowing who gave them the evaluation. I would have noway of knowing if this student was taking the course as an elective or a major. We are not supposed to know who wrote the evaluation...how would I seperate these groups that you mentioned?
24. Would like to have the option “don’t know”
25. The survey really is too long. Several questions were repetitive. I understand repetition helps gain accuracy, but too much repetition occurs in this survey. Too, the bolded font and use of all caps really are hard on the eyes.
26. Some questions seem to be of the yes or no type. Also, some questions are very general. It doesn’t seem right to generalize some of the subject matter.
27. We have no peer reviews & I teach no lecture classes. This makes much of the



survey irrelevant for me. Sorry

28. The questions are not always easy to grasp --- wording seemed awkward, and sometimes it seemed there was an agenda that was not obvious. Many questions seemed that they came from the point of view of the “poor” faculty member who was downtrodden, badly treated by his students and administration. And being in the arts brought on more burdens than were fair. At my university, this is not at all the situation, and we have been able to educate the upper administration about how creative work equals traditional scholarship. Honestly, there was a tone of a big chip on the shoulder of whoever conceived of these questions.
29. Our school (or at least, my department) has minimal peer review of faculty teaching. I based on answers to questions relevant to peer review on my experiences at previous universities.
30. No
31. I feel that one gets better as a teacher with time. All of the education classes I took in grad school helped, however you learn how to teach for real by teaching.
32. Regarding question #44, we have not ranking system so we are all Instructors. I don't know if that affects your survey or not. Thanks!
33. Sometimes I needed “not applicable” for a question and it wasn't listed.
34. I think peer evaluation should be done as an informal meeting of faculty without the department chair or administrators.
35. Like: ease of use Dislike: some of the questions are worded too directly and without “not applicable” choice.
36. I am a Dean over a Fine ARts program, and I wanted to make that clear in case my participation is not appropriate for your survey. I formerly taught literature and writing, and I have done numerous evaluations of arts faculty over the past 15 years. I did answer from the vantage point of a professor in the art of literature, but also as an observer of arts faculty. I hope I haven't created a problem, but I wanted to participate to see what sorts of questions my arts faculty were being asked. I would love to have a synopsis of your data because it would inform my engagement with my faculty when I conduct their evaluations and develop professional development activities. Thanks! I will send my address via the e-mail provided in your request for participants.

37. I would fill out your survey, but it contains too many questions. Do you have a short version? [REDACTED]
38. You should have options for and questions related to: professors who teach in institutions with NO professional development support, places that demand far too much service and how too much department/college/university service reduces teaching quality, those who teach 4 credit classes, and people whose teaching is neither peer reviewed nor administratively reviewed yet whose student evaluations are weighed very very heavily . . .
39. The Likert scale with “neutral” isn’t helpful. What does that mean? Ambivalent? The answer is “equal?”
40. Interesting enough 41. Hits all the points
42. Interesting idea – I may skew results a little – the survey does not take account the “personality clashes” which occur so often in departments. The peer and administrative evaluations can be INCREDIBLY affected by personality clashed if the evaluator or administrator is lacking a “professional” viewpoint – and evaluates on a personal basis instead. This has often been the case where I work. It would have been fun for me to see results of questions in this specific area as I would like to know how many others get caught in the professional/personal evaluation bind.
43. Some of the question have confusing wording. Some of the available responses do not indicate a clear answer (Agree/Disagree as a choice is not always accurate).
44. Many of your questions are very open to interpretation. All evaluation criteria whether student or administrative should all be focused on the content of the level, subject, and the discipline of the course specifically. Your questions should be specific to the type of development and evaluation criteria.
45. There wasn’t a welcome screen describing the purpose of this survey: this is disconcerting. Also, most questions are led towards bias which gives the appearance that this survey is slanted towards a chosen end. Generally speaking, if someone “likes” you, they give you a higher rating. But are we in the business to be “liked”? Perhaps they pay more attention if you are “liked” vs. “disliked”, but can that be proved, and should it? These are tricky: the only way to evaluate over time is to look at statistics, and if those are not in front of the person taking the survey, or in front of the person collecting the data, then all it is is a “best guess” or worse yet, an opinion.
46. question 44: [REDACTED] doesn’t have faculty rankings, we are all “instructors”, even

though I have tenure and have been here 11 years.

47. Not familiar with “Teach as a Participant” option in question. Also, teaching discipline question does not allow for multiple answers (I primarily teach Communication, Broadcast, and Theatre equally).
48. Too many questions, but thanks for looking into this. I have often questioned some of the issues you bring up. [REDACTED], [REDACTED].
49. ARTS faculty are more often overloaded without pay than non-arts faculty, due to a lack of administrative understanding of studio/rehearsal teaching demands.
50. what about service learning?
51. not all schools have faculty ranking systems
52. To be frank with you, I have never looked at my student evaluations, outside for tenure to calculate. It’s not that student input is not necessary, but my ways of teaching are collaborative, non-teacher-directed, on the sides of students. Assessing teaching at different levels is also problematic; university is different from community, etc. Until Art’s inclusion in a Visual and Performing ARts COLlege, we suffered in Arts and Humanities COLlege in that social science and science folks did not understand our nature of research- -or that it should even count (See Sullican’s Art as Research, 2006). And if assessment is a traditional top-down model, where administration comes up with assessment tools- -then what? At the very least, peers need to get together and develop sane and fair ways of assessing teaching to, at the very least, help each other out- -so we all don’t have to reinvent the teaching wheel. Also keep in mind, that most visual artists, are not that good or familiar with multiple teaching strategies- -they are artists, and tend to do to students what was done to them. So, maybe at the very least- -some type of educational and interventionist training is in order to train non- supportive teachers- -how to be on the sides of students rather than berate and demean them- -which happens constantly at the college level.
53. This is very interesting. I think professional development often takes place at conferences not associated with my college. Unfortunately, I cannot be rewarded for taking these opportunities, although I am certain it positively affects my teaching.
54. We have no faculty rankings at our institution. All faculty members are “instructors.”

55. You have neglected issues of gender and race, which previous studies (e.g. Weinberg) have noted plays an important and direct role in student evaluation. You have also neglected issues of training, for a group of music faculty are trained in music education and have significant teaching experience before entering the university level (as opposed to the standard university prof who has great knowledge in his/her field but virtually no formalized training, or experience, in education). I have frequently noticed that experienced music education professors, those with 10 or more years of teaching experience, receive lower evaluations than professors with no training. Strange (though I think this may be because the experienced teachers are focused on praxis-based instruction and really trying to get the students to learn, rather than simply teaching a class). Also strange – those teachers with doctorates in music ed but little to no teaching experience receive generally higher evaluations than experienced teachers. Btw, it is confusing to me when you refer to ‘peer assessment’, as I am not certain if you are referring to peers IN the subject or university peers OUTSIDE one’s area. There have been some interesting situations where peers give excellent evaluations for merit pay issues then bash the same faculty member during tenure meetings.
56. The PhD in Fine Arts is a totally useless degree and only produces drivel such as this survey. Artists need doctorates less than mosquitoes need pick-up trucks.
57. Question 41 should have a Not Applicable choice.
58. Be careful in the use of very restrictive language in the questions. I cite question 13 which reads, PEER EVALUATION of arts faculty classroom performance is the SINGLE MOST VALUABLE component of evaluation that can be used for the purpose of IMPROVED TEACHING. The use of the phrase, The single most Valuable component of evaluation, has a tendency to make me need to rate this lower, which I am not sure is the information you seek. It tends to deny a higher rating of peer evaluation than I would otherwise give. Otherwise, a good solid survey.
59. Hi [REDACTED] I hope this was helpful I hope you and yours are healthy and happy [REDACTED]
60. I don’t know if this suggestion is appropriate or not, but I always benefit more from the open ended questions on student evaluations of teaching than I do from the ranking type questions. I don’t know if I’m in the minority on that or not. Also, where I teach, we now do student evaluations on line and it is increasingly difficult to get the students to complete them without offering some kind of incentive (extra points, with holding grades, etc.) which then requires some method of finding out which students have completed the evals without being able to connect the eval to a

specific student. I wonder how many colleagues at other institutions are in a similar situation? the decision to go to online evals was an administrative one and was opposed by the majority of the faculty.

61. Good work. Interesting ideas.
62. Some of the questions didn't state if the students were arts majors. I so desperately wanted to answer a number of these questions "with strong reservations."
63. We do not have a peer review, perhaps having a "does not apply" answer as a choice might help.
64. There should be more "Not Applicable" responses under administrative teaching evaluation.
65. Question 24: "teaching" is misspelled.

---

Note: Of the 257 participants who began the survey 65, or 25.2%, answered the question. Responses 57 through 65 are taken from the pilot survey.

### Conclusion

This chapter presented the analysis of the data received as a result of the study. Of the 257 participants who began the survey, 217 answered every question. A variance of responses shows that as few as 3 and as many as 39 did not address individual survey questions. However, the instrument itself is structured to allow for these issues and does not require the person completing the survey to answer every question.

### Demographics

Demographic characteristics of the participants show that the typical respondent teaches in the performing arts. The data further indicate that a majority are classified as full-time faculty who teach from three to four courses per quarter/semester, teach mostly at public universities and colleges, and are ranked as assistant to full professors.

### *Student Evaluations*

The faculty members view evaluation by students as a valuable tool. There is no strong objection to nor hesitation in encouraging students to provide evaluative input to the faculty. They feel that any student, arts major or not, possesses the ability to assess quality instruction. The faculty also believe that student ratings will be based on the teaching ability of the faculty and not upon the basis of popularity.

When faculty are asked if the ratings they receive from students are affected by either the teaching setting (traditional classroom versus production work) or the type of teaching being done (lecture-based versus activity-based), there are differences of perception. There are faculty who believe they will receive harsher ratings in one setting versus the other and that the type of teaching will also affect the rating outcome. Others do not believe there will be a difference, regardless of the instructional setting or type of teaching.

These differences of opinion do not appear to be altered, even when the faculty are asked if a common approach to evaluation can or should be undertaken for any kind of arts-based teaching in any kind of instructional setting. This view is also expressed when participants are asked to delineate if arts-based teaching and non-arts based teaching can or should be evaluated in the same way.

### *Peer Evaluations*

The most prevalent finding is that peer evaluation does not exist for a majority of the faculty as a structured element in their annual faculty evaluation process. When

faculty members are formally evaluated by their peers, the statistics do not significantly indicate that it should be considered as any more or less important than that provided by the students or the administration. Faculty also indicate that the teaching setting (activity-based versus lecture-based) will not have an impact on receiving more favorable ratings from peers. The data does suggest that a large number of the respondents feel that junior faculty will be more influenced by peer evaluation of teaching than will experienced faculty.

#### *Administrative Evaluation*

With only one exception, all faculty have formal administrative evaluation as a part of the annual review process. The survey, however, indicates that faculty place as much emphasis – if not more – on evaluative input provided by students and, when applicable, their peers. Faculty do not seem concerned whether or not the administrator conducting the evaluation has a complete understanding of the specific arts background. This is especially clear when considering that faculty believe as much teaching occurs in production work as in the traditional classroom setting. The faculty appear to believe that this is something understood by the administrator conducting the teaching evaluations. The survey shows that a majority of faculty place importance upon the quality of the professional relationship that exists between themselves and their supervising administrators. Additionally, the faculty members indicate they may exercise more commitment to improve their teaching through formal professional development based upon the quality of their relationship with the administrator.

*Professional Development as Motivator*

It is clear that faculty appreciate having opportunities for professional development, including those that target teaching effectiveness. They also feel that professional development activities and accompanying resources should be administratively supported and available to any faculty, experienced or not. The survey also showed that the faculty feels that administratively-designed professional development programs are more effective than faculty-designed programs.

The faculty are split in terms of whether or not professional development are useful in improving their teaching. As well, they have differing views regarding whether or not they should participate in professional development that is either administratively designed and/or directed. However, if they do participate and then cannot demonstrate improvement, they feel they should not be penalized in any way.

*General*

The faculty clearly favor the design and implementation of a discipline-specific instrument for evaluation of teaching. This view is reinforced by the fact that a majority feel their arts-based teaching should not be evaluated using the same means as those teaching in other disciplines. Additionally, faculty feel involvement in research and creative activity have direct bearing on teaching effectiveness.



## CHAPTER IV

### CONCLUSIONS AND RECOMMENDATIONS

This chapter summarizes the study and its purpose, as well as conclusions and recommendations for further research.

#### Conclusions

The purpose for conducting this study was two-fold; first, to emphasize the need for arts administrators to seek to identify those elements of the annual review pertaining to the uniqueness of teaching in the arts, leading to improved teaching; and second, to ascertain if the survey data would support the development and implementation of an arts-specific evaluation instrument.

I have identified nine noteworthy results:

- My beginning arts students tend to rate my teaching more favorably than my more advanced students.

Sixty-six percent of the faculty disagree and strongly disagree with this statement.

What is important to note is that arts faculty do not believe the ratings they receive are impacted upon the basis of whether their students are more advanced or not.

- Arts faculty are more receptive toward administrative evaluation of teaching when the process is supported by professional development resources.

Fifty-six percent of the faculty agree and strongly agree with the statement.

The faculty who completed the survey teach within arts-based disciplines. It is reasonable to assume that any responses they have to the statement would be in consideration of professional development resources that are geared toward the work they

do within those disciplines.

- My administration should evaluate my teaching in both my activity-based and lecture-based courses.

Seventy-four percent of the faculty agree and strongly agree with the statement.

Arts faculty, who teach in traditional and non-traditional instructional settings, emphatically state that they want their evaluating administrators to review their teaching in both.

- Because I am a “specialist” and my administration approaches evaluation from a “generalist” mode, only my teaching in lecture-based courses should be evaluated.

Sixty-four percent of the faculty disagree and strongly disagree with the statement.

This response emphasizes that arts faculty do not believe they should be excluded from evaluation because of any level of uniqueness, nor of the teaching that goes along with it.

- Arts faculty have a fundamental right to administrative support of professional development activities and resources.

Eighty-four percent of the faculty agree and strongly agree with the statement.

Arts faculty – a discipline-specific group of educators unlike others – believe they should have unfettered access to professional development activities and resources.

- The type of teaching I do cannot be evaluated in the same way non-arts teaching is evaluated.

Sixty-nine percent of the faculty agree and strongly agree with the statement.

This significant response indicates that the faculty feel that the arts are separate

from the “crowd” of academia. This strong showing of support for delineating the difference between teaching *in* the arts, versus *outside* the arts, indicates that the faculty believe that the approach to the evaluation of their teaching has to be different from that of other disciplines.

- I value research activity as a direct means for improving my teaching.

Seventy-six percent of the faculty agree and strongly agree with the statement.

The arts faculty responding to this statement are equating the research activity/work they do with improvement of teaching. They have indicated that there is a direct relation between conducting the research and subsequently improved teaching.

- I value creative activity as a direct means for improving my teaching.

Ninety-four percent of the faculty agree and strongly agree with the statement.

Significantly, the arts faculty declare themselves as being unique and independent upon the basis of their disciplines. “Creative activity” is a defining element of the arts; faculty who teach – in the private studio setting, through direction of a production, or through any activity-based area – rely on this activity as a means to achieving improved teaching.

- If given the option, I believe a discipline-specific evaluation instrument should be developed and used by my administration for the annual review process.

Seventy-three percent of the faculty agree and strongly agree with the statement.

The arts faculty have stated with little doubt that they believe that the teaching and work they do warrants the design and implementation of an evaluation instrument

centered on their disciplines. In doing so, I presume that they characterize the arts as being separate and apart from other areas. From this and the previous statement, I conclude that the larger consequence of their view is that the arts cannot be evaluated in the same way as other disciplines.

### Recommendations

I posed direct questions to arts faculty in higher education regarding whether or not certain elements contained within the annual faculty evaluation process are of value for improving teaching.

I learned a lot, and have formulated the following recommendations:

- Faculty and administrators must clearly communicate needs and suggestions with each other in order to improve teaching effectiveness.
- Administration and arts faculty must work together to design professional development resources centered upon improvement of teaching.
- The administration should use an instrument that is arts-discipline specific for faculty evaluation.

First, in order to improve teaching effectiveness, faculty must clearly communicate. This does not assume that the administration should serve the faculty as a mere labor force, supplying the faculty's every wish. Rather, I advocate that arts faculty must clearly identify and communicate their unique needs to the administration and the latter must carefully analyze these recommendations. Only when the administration and faculty begin to understand that they "need each other" to accomplish quality teaching in the arts, will both realize how this mutual support can benefit them, the student, and most

certainly the institution as a whole.

Administration and faculty must work together to design professional development resources centered upon improvement of arts teaching. In doing so, the administration should realize something; faculty “self-evaluate” and in doing so, are already attuned to the concept of on-going development. This is extremely important to understand because a system of professional development, one especially targeted for the arts and teaching improvement, must be designed, and ultimately implemented with input from administration and faculty alike. If both parties are vested in the design and implementation of these opportunities, the potential is greater that an acceptable, cohesive, and on-going system of improvement will exist.

Most importantly, the administration should use an instrument that is arts-discipline specific for faculty evaluation. Faculty have clearly indicated that they strongly desire the development of an evaluation instrument centered in the arts. It makes little sense to think that higher education can continue to “generically” (or effectively) approach faculty evaluation and make use of student, peer, or administrative tools that are not arts-discipline specific. To do so assumes that all disciplines – arts-based and not – are “the same.” I presume that the faculty feel that a generic evaluation instrument expresses the view that all higher education areas are alike, can be designed to function similarly, and should therefore be evaluated in the same way.

The arts faculty has spoken; they want an arts-specific annual teaching evaluation.

### Final Thoughts

Arts administrators and faculty alike should constantly work together to better understand teaching effectiveness. A constant reality for both is the fact that the administration will issue annual reviews of performance, and faculty will be the recipients of that evaluation process. If arts students are to benefit from the fruits of this labor, faculty must work to identify those elements of the process they find of value as they consider their teaching improvement, and they must communicate this information to their administration. By the same token, the administration must commit to a never-ending cycle of investigation related to this inquiry. They should, in other words, recognize the uniqueness of the arts themselves and what it is that the faculty value for improving their teaching.

Because issues of professional development, research, and creative activity – as they relate to teaching improvement – are significant to arts faculty, the administration and faculty must work together to develop and implement arts-specific activities and resources that support that improvement. These endeavors should be characterized through the development and implementation of an arts-specific evaluation process. The presumed end result will be better teaching in the arts at our nation's colleges and universities.

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APPENDIX A  
COVER LETTER TO PILOT GROUP

February 13, 2007

Dear Name

I need your help!

I am preparing to submit a survey to arts faculty at colleges and universities who are institutional members of the Southwest Theatre and Film Association (SWTFA). Your college/university is one such school. This survey should take you about twenty minutes to complete.

Because I want to ensure that I have designed a survey that is non-threatening, user-friendly, and easy to understand, I am writing to ask you to “test” the instrument. In plain terms, I would like to ask you to complete and submit the survey. However, I would also like to ask you to provide me with any criticism you feel is warranted – to help me to determine where the flaws are.

The following link will take you to the survey:

[http://www.surveymonkey.com/s.aspx?sm=ip0q\\_2fsdnyEw57NMYmzBtsQ\\_3d\\_3d](http://www.surveymonkey.com/s.aspx?sm=ip0q_2fsdnyEw57NMYmzBtsQ_3d_3d)

If you can lend me a hand, you will have made my day!

Respectfully Yours,

Mickey D. Best, M.F.A., ABD  
Texas Tech University  
Department of Theatre and dance

APPENDIX B  
PILOT SURVEY

## **PILOT SURVEY**

### Description:

The survey will be issued via email to full-time and adjunct higher education arts faculty in the areas of visual arts, music, theatre, and dance who work at institutions who are currently registered as institutional members of the Southwest Theatre and Film Association (SWTFA).

The survey instrument, comprised of two parts, is designed to be completed by the participating faculty member via computer. Part I offers statements to which the faculty member is asked to respond. It has a range of possible responses indicated by using a Likert Scale. Response choices are: "Not Applicable," (for consideration of Peer Evaluation) "Strongly disagree," "Disagree," "Neutral," "Agree," and "Strongly Agree." Part II offers demographic-type questions, dealing with identifying characteristics of the faculty members' discipline, employment status, institution type at which the faculty member teaches, and rank.

Prior to the issuance of the survey to the target audience, I will seek participation from ten individuals who work full-time at representative SWTFA member institutions. These individuals, all from different schools, will be asked to respond to the survey as a "pilot group." In addition to completing the survey, I will ask each person to critically assess the instrument, indicating to me what worked and what was confusing.

### **Part I:**

**STUDENT EVALUATIONS: The evaluations given by the student themselves.**  
**[Check "Neutral" if you neither agree nor disagree with the statement.]**

1. Student ratings of higher education arts faculty are based on popularity, rather than effectiveness of teaching.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree

2. Students are capricious and not mature or experienced enough to make any consistent judgments.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree
3. I receive higher student ratings in my activity-based, rather than my lecture-based courses.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree
4. It is easier to get good student ratings in higher level arts-based courses.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree
5. Arts discipline students are more adept at evaluating teaching than those of other disciplines.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree
6. Students I work with in production will likely give me higher ratings than students in regular classroom settings.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree

7. Students I work with in production understand my teaching better than my traditional classroom students.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree
8. The amount of production work I am assigned directly affects the level of favorable student ratings I receive.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree
9. I believe I do as much teaching when working on production work as I do when I am teaching in the traditional classroom.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree
10. Arts courses taken as electives are more harshly rated by students than those which are required as a part of the students' degree plans.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree
11. My beginning arts students tend to rate my teaching more favorably than my more advanced students.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree



12. Students tend to rate teaching by arts faculty more harshly than teaching by non-arts faculty.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree

**PEER EVALUATIONS: Any form of colleague/peer evaluation. [Check “Not Applicable” if peer evaluation does not exist at your institution.]**

13. Peer evaluation of arts faculty classroom performance is the single most valuable component of evaluation that can be used for the purpose of improved teaching.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree  
Not applicable
14. When observing and evaluating my teaching, my peers rate me more harshly in activity-based, versus lecture-based courses.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree  
Not applicable
15. Teaching improvement resulting from peer evaluation of classroom performance will more likely occur with less experienced arts faculty.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree  
Not applicable

16. Peer evaluation of arts faculty classroom performance is more useful than student ratings of teaching.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree  
Not applicable

**ADMINISTRATIVE EVALUATION: The evaluation given by the faculty member's immediate supervisor. [Check "Neutral" if you neither agree nor disagree with the statement.]**

17. Administrative evaluation of classroom performance should be considered by the arts faculty member above student ratings and peer evaluation of teaching.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree
18. Arts faculty are more receptive toward administrative evaluation of teaching, when the process is supported by professional development resources.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree
19. I tend to receive more favorable administrative ratings on my lecture-based teaching than I do on my activity-based teaching.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree

20. The commitment of an arts faculty member to work toward teaching improvement is directly related to the quality of the professional relationship that exists between the faculty member and the administrator conducting evaluation.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree
21. I feel I am at a disadvantage when I teach an activity-based course, because my administration is unfamiliar with the kind of teaching I do in this type of course.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree
22. Teaching improvement cannot come about unless the arts faculty are evaluated annually by the administration.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree
23. My administration should evaluate my teaching in both my activity-based and lecture-based courses.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree

24. Because I am a “specialist” and my administration approaches evaluation from a “generalist” mode, only my teaching in lecture-based courses should be evaluated.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree

**PROFESSIONAL DEVELOPMENT AS MOTIVATOR: Those activities in which a faculty member may elect to participate for improved teaching. [Check “Neutral” if you neither agree nor disagree with the statement.]**

25. Arts faculty have a fundamental right to administrative support of professional development activities and resources.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree
26. Professional development activities should be administratively supported more often for junior arts faculty, than for experienced arts faculty.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree
27. Improved teaching will not occur without professional development.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree

28. Arts faculty should involve themselves in professional development activities that are designed by the administration.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree
29. Administratively-designed professional development programs for teaching improvement are typically more effective than faculty-generated programs.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree
30. Arts faculty should not be considered for advancement, pay raises, or tenure unless the faculty member can clearly demonstrate how professional development activities they have undertaken have resulted in teaching improvement.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree
31. I have benefited from enrollment in a professional development course focused on improvement of teaching.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree

**GENERAL:**

32. As my course load decreases, my teaching improves.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree
33. The type of teaching I do cannot be evaluated in the same way non-arts teaching is evaluated.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree
34. I value research activity as a direct means for improving my teaching.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree
35. I value creative activity as a direct means for improving my teaching.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree
36. I value faculty service as a direct means for improving my teaching.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree

37. If given the option, I believe a discipline-specific evaluation instrument should be developed and used by my administration for the annual review process.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree
38. The arts discipline courses I teach require that I “teach as a participant,” and this directly affects the ratings I receive from my students.  
Strongly disagree  
Disagree  
Neutral  
Agree  
Strongly Agree

## Part II

### DEMOGRAPHICS

39. Your (primary) teaching responsibility is in what discipline? [**Check all that apply**]  
Dance  
Music  
Theatre  
Visual Arts  
Other
40. You teach?  
Less than half time per quarter/semester  
Half time for a quarter/semester  
Three-quarters time for a quarter/semester  
Full-time

41. IF YOU ARE A FULL-TIME FACULTY MEMBER, you are required to teach –  
The equivalent of 5, three-credit hour courses per quarter/semester  
The equivalent of 4, three-credit hour courses per quarter/semester  
The equivalent of 3, three-credit hour courses per quarter/semester  
The equivalent of 2 or less, three-credit hour courses per quarter/semester
42. Describe your institution: **[Check only one.]**  
Public Community College  
Private Community College  
Public Arts Conservatory  
Private Arts Conservatory  
Public 2-year Junior College  
Private 2-year Junior College  
Public 4-year College  
Private 4-year College  
Public University  
Private University
43. You are a:  
Full-time arts faculty member  
Adjunct or [part-time] arts faculty member
44. Your faculty rank is: **[Check only one.]**  
Professor  
Associate Professor  
Assistant Professor  
Faculty Associate  
Instructor/Lecturer
40. Comments: [please provide me with feedback regarding this survey. What do you like? Not like? Do you have any suggestions for improvements?]

**THANK YOU FOR YOUR TIME! PLEASE SUBMIT THE COMPLETED SURVEY BY CLICKING ON THE “SUBMIT” BUTTON BELOW.**

**SUBMIT**



APPENDIX C

COVER LETTER TO DEPARTMENT CHAIRPERSONS

November 14, 2007

Dear Chairperson XYZ,

I need your help!

While working as full-time Dean of Arts and Humanities at New Mexico Junior College in Hobbs, New Mexico, I am completing my Ph.D. in Fine Arts at Texas Tech University in Lubbock, Texas. I have completed all coursework and have successfully passed all qualifying examinations. At this point, I am writing the dissertation, and hence this is the reason for my letter to you.

The focus of my dissertation pertains to the annual faculty review process and what elements arts faculty value for improving teaching. The following link will direct the faculty member to the survey instrument I have designed:

[http://www.surveymonkey.com/s.aspx?sm=ip0q\\_2fsdnyEw57NMYmzBtsQ\\_3d\\_3d](http://www.surveymonkey.com/s.aspx?sm=ip0q_2fsdnyEw57NMYmzBtsQ_3d_3d)

I would like to ask for your assistance in disseminating this link to your departmental faculty – full-time as well as part-time. Additionally, for your perusal and general information, I invite you to view the document as well. **If you are willing to provide assistance, I would request that you forward the link to the faculty by no later than November 19, 2007.**

What I have offered for consideration is non-threatening, and allows the participant to remain anonymous. The survey has been approved for dissemination by the Texas Tech University Office for human subject study. It can be completed in about twenty minutes.

I greatly appreciate your assistance. If, after I have completed my analysis and published my dissertation, you feel you would like to receive a summary of my findings, I would be happy to oblige by forwarding you an email copy upon your request.

Please forward the above link to your applicable faculty members and ask them to complete and submit the survey by December 4, 2007.

Respectfully Yours,

Mickey D. Best, M.F.A., ABD  
Texas Tech University  
Department of Theatre and Dance

APPENDIX D

FOLLOW-UP COVER LETTER TO DEPARTMENT CHAIRPERSONS

November 26, 2007

Dear Chairperson XYZ,

On November 14, 2007 I contacted you with a request for your assistance with issuing a link to my dissertation survey to your arts faculty. Specifically you may recall that I am seeking input from faculty, both full- and part-time who teach in one or more of the disciplines of the visual arts, music, theatre, or dance.

May I please ask you to contact your applicable faculty and remind them that the deadline of December 4, 2008 is fast approaching and to complete and submit the survey if they have not already done so?

Should any of your faculty need another referral to the survey link, it is as follows:

[http://www.surveymonkey.com/s.aspx?sm=ip0q\\_2fsdnyEw57NMYmzBtsQ\\_3d\\_3d](http://www.surveymonkey.com/s.aspx?sm=ip0q_2fsdnyEw57NMYmzBtsQ_3d_3d)

Thank you in advance for your assistance!

Respectfully Yours,

Mickey D. Best, M.F.A., ABD  
Texas Tech University  
Department of Theatre and Dance

APPENDIX E

FOLLOW-UP COVER LETTER OF APPEAL TO DEPARTMENT CHAIRPERSONS

January 12, 2008

Dear Chairperson XYZ,

In December 2007, I contacted you with a request for your assistance with issuing a link to my dissertation survey to your arts faculty. Specifically, you may recall that I am seeking input from faculty, both full- and part-time who teach in one or more of the disciplines of the visual arts, music, theatre, or dance.

Unfortunately, the percentage of faculty who were able to participate was somewhat low. This was most likely due to the fact that for many colleges and universities, the end of term projects, final exams, etc. took precedent.....rightfully so. However, in an attempt to seek a greater amount of input, I wonder if I might trouble you one last time?

As I indicated to you in the December 2007 email, the survey instrument has been approved for dissemination by the Texas Tech University Research Office for human subject study. It is also a research tool that does not require any faculty member to divulge their personal identity. All I will ever know is how many completed surveys are submitted, not who submitted them.

My offer still stands to forward you a summary of my findings following the publication of my dissertation, in return for your assistance. With this in mind, I would like to ask you to re-send a brief message to your faculty, asking them – if they have not already done so – to complete the survey by no later than January 25, 2008.

The link is as follows:

[http://www.surveymonkey.com/s.aspx?sm=ip0q\\_2fsdnyEw57NMYmzBtsQ\\_3d\\_3d](http://www.surveymonkey.com/s.aspx?sm=ip0q_2fsdnyEw57NMYmzBtsQ_3d_3d)

If you can lend me a hand, you will have made my day!

Respectfully Yours,

Mickey D. Best, M.F.A., ABD  
Texas Tech University  
Department of Theatre and Dance

APPENDIX E  
SWTA INSTITUTIONAL MEMBERSHIP LIST

## **SWTA INSTITUTIONAL MEMBER LIST**

Southwest Theatre Association (SWTA)  
Member Colleges/Universities

<b><u>College/University</u></b>	<b><u>State Affiliation</u></b>
Abilene Christian University	Texas
Angelina College	Texas
Arizona State University	Arizona
Arkansas State University	Arkansas
Arkansas State University – Beebe	Arkansas
Austin Community College	Texas
Baylor University	Texas
Bossier Parish Community College	Louisiana
Cameron University	Oklahoma
College of Santa Fe	New Mexico
College of the Southwest	New Mexico
Eastern Arizona College	Arizona
Eastern New Mexico University	New Mexico
Eastfield College	Texas
East Texas Baptist University	Texas
Grand Canyon University – Claude	Arizona
Hardin Simmons University	Texas
Henderson State University	Arkansas
Lamar University	Texas
Louisiana State University – Alexandria	Louisiana
Louisiana State University – Baton Rouge	Louisiana
Louisiana Tech University	Louisiana
Loyola University	Louisiana
Lubbock Christian University	Texas
Lyon College	Arkansas
McLennan Community College	Texas
Mesa Community College	Arizona
Midwestern State University	Texas
Mohave Community College	Arizona
New Mexico Junior College	New Mexico
New Mexico State University	New Mexico
Northern Arizona University	Arizona
Northern Oklahoma College	Oklahoma
Northland Pioneer College	Arizona
Oklahoma Baptist University	Oklahoma



Oklahoma State University	Oklahoma
Ouachita Baptist University	Arkansas
Paris Junior College	Texas
Phoenix College	Arizona
Prescott College	Arizona
Richland College	Texas
Rose State College	Oklahoma
Sam Houston State University	Texas
San Juan College	New Mexico
Scottsdale Community College	Arizona
Southeastern Oklahoma State University	Oklahoma
Southern Arkansas University	Arkansas
Southern Methodist University	Texas
Southern University	Texas
Southwestern Oklahoma State University	Oklahoma
Southwestern University	Texas
Stephen F. Austin State University	Texas
Sul Ross State University	Texas
Tarrant County College South	Texas
Texas A & M University – Commerce	Texas
Texas A & M University – Kingsville	Texas
Texas Christian University	Texas
Texas State University – San Marcos	Texas
Texas Tech University	Texas
Texas Women’s University	Texas
Tulane University	Texas
University of Arkansas	Arkansas
University of Arkansas – Community College of Batesville	Arkansas
University of Central Arkansas	Arkansas
University of Central Oklahoma	Oklahoma
University of Dallas	Texas
University of Houston	Texas
University of Louisiana	Louisiana
University of New Orleans	Louisiana
University of North Texas	Texas
University of Oklahoma	Oklahoma
University of Texas	Texas
University of Texas – Arlington	Texas
University of Texas – El Paso	Texas
University of Texas – Pan American	Texas

University of the Incarnate Word  
University of the Ozarks  
University of Tulsa  
Wayland Baptist University  
Western Texas College

Texas  
Arkansas  
Oklahoma  
Texas  
Texas

APPENDIX G  
IRB EXEMPTION

**Claim for Exemption  
from Review by the  
Human Subjects Protection Committee**

**Notice**

*Advertising, recruitment of subjects, mailing or distribution of surveys, and the collection of data may begin only after this claim has received approval (allow 10 days for processing). The Committee may, upon review of this claim, deny the request for an exemption and route the proposal for review.*

Faculty PI's Name: \_\_\_\_\_ Abbreviated Title \_\_\_\_\_

**BASIS OF CLAIM FOR EXEMPTION.** Federal regulations and/or University policy require that in order for research to be exempt from review at least one of the following blocks (1-4) must be checked.

**Note:** Limitations for exemptions for children: Exemptions cannot be granted for: (a) projects with children as subjects that involve interview or survey procedures or (b) research where public behavior is observed and the investigator participates or interacts with the children. These projects require expedited or full review.

\_\_\_\_\_ 1. The research will be conducted only in established or commonly accepted educational settings (like classrooms) **AND** it involves normal educational practices such as research on regular and special educational instructional strategies, or research on the effectiveness of, or the comparison among, instructional techniques, curricula or classroom management methods.

\_\_\_\_\_ 2. The research involves the use of only the following techniques. Check the applicable technique(s):

\_\_\_\_\_ educational tests (cognitive, diagnostic, aptitude, achievement), or

\_\_\_\_\_ survey or interview procedures, or

\_\_\_\_\_ observing the public behavior of subjects,

**AND** (one of the following must be checked):

- \_\_\_\_\_ the information obtained will be recorded in such a manner that subjects *cannot* be identified *directly or through identifiers linked to the subjects, or*
- \_\_\_\_\_ if any disclosure of the subject's responses outside the research could not reasonably place the subject at risk of criminal or civil liability, or be damaging to the subject's financial standing, employability, or reputation (e.g., information regarding illegal or immoral conduct, drug or alcohol use, sexual behavior, mental illness, or other possibly personally embarrassing subjects), or
- \_\_\_\_\_ the subjects are elected officials or candidates for public office.
- \_\_\_\_\_ 3. The research is limited to the collection or study of existing data, documents, records, pathological or diagnostic specimens under one of the following conditions: (one of the following must be checked):
- \_\_\_\_\_ they are available to the public, or
- \_\_\_\_\_ they recorded *by the investigator* in such a manner that subjects *cannot* be identified, *directly or indirectly*, through identifiers linked with the subjects.
- \_\_\_\_\_ 4. Another provision of 45 CFR 46.101 (2). Please identify the subsection and describe in detail how the category applies to the proposal research.

**STATEMENT OF RISK:**

**The undersigned certify that they believe that the conduct of the above described research creates no risk of physical or emotional harm or social or legal embarrassment to any subject. Any modifications that (a) change the research in a substantial way, (b) might change the basis for exemption, or (c) might introduce any additional risk to subjects should be reported to the IRB, before they are implemented, in the form of a new claim for exemption or a proposal for expedited or full board review.**

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**Signature of TTU Faculty Principal Investigator**      **Date**

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**Signature(s) of Co-investigators Including Students**      **Date**