

## **WORKLOAD DOCUMENT, DEPARTMENT OF ART**

(Ratified by the department on 4 February 1998)

Workload:

### **Preamble:**

The department recognizes that there is a great diversity in the distribution of members' time among the three areas covered by the standard 40/40/20 formula. Thus, members teaching primarily in the Fine Arts and Art Conservation programs devote a higher number of hours to contact with students than do those teaching in the Art History program. It also recognizes that the nature of the "research" component differs between the programs and that members are expected to perform the sorts of tasks, whether defined as scholarship, creative work, laboratory or fieldwork specific to their program.

The department is currently in a period of transition and changes in personnel, technology, etc will affect the kinds of tasks and distribution of workload that are defined in this document.

### **a) Normal teaching load at present:**

Teaching is understood to include the preparation of courses and seminars, evaluation, academic counselling, curriculum development, supervision of teaching assistants.

The three programs work under very different teaching systems.

- 1) Art History works within the standard course system in the Humanities.
- 2) The Fine Art program is organized according to a module system more common in Art schools, but with less technical staff support than common in such institutions.
- 3) The Art Conservation program combines courses with lab instruction in a way more common in science departments but without the staff support normally found in science labs.

Contact hours therefore vary greatly between the different programs but do not normally deviate greatly from the following model:

In Art History the standard teaching load is the equivalent of 2 full courses and one three-week module of ARTH-120. The normal distribution of the 2 courses is 1.0 at the 200-level, 0.5 at the 300-level, and 0.5 at the 400- or 800-level (a graduate seminar).

In Fine Art teaching is measured primarily in contact hours with students, divided between class and tutorial hours, all conducted in studio. 12-18 weekly contact hours is considered normal. In addition, teaching duties are seen to include preparation and evaluation, assisting students in preparing exhibitions, etc.

In Art Conservation weekly contact hours for instructors in the painting, paper and artifact streams amount to 2 lecture hours and 16 lab hours. For the conservation scientist weekly contact hours amount to 2.5 courses. This includes 1.5 lecture hours, 4 lab hours, and one additional course which consists of the supervision of second year research projects for 9-12 students.

Art Conservation and Fine Art faculty also contribute several lecture hours per year to ARTH 120.

**b) Normal supervisory load**

In addition to course work, Art History faculty are expected to set and evaluate comprehensive exams and to supervise graduate students' dissertations. Art Conservation faculty are expected to supervise theses by student in the research stream. Fine Art faculty have a supervisory load that includes the supervision and training of technicians and student assistants. A supervisory load of 2 doctoral theses or the equivalent (e.g. 3 master's theses) is considered normal.

**c) Normal expectation of the extent of commitment to scholarly/academic/creative work**

All members of the department are expected to be active in academic research, creative production, field and laboratory work, or equivalent pursuits, and to disseminate the findings and products of their work in appropriate venues, such as publications, exhibitions, conference presentations and public lectures. The department recognizes the equal value of the different venues appropriate to members working in the areas of Art History, Fine Art and Art Conservation.

**d) Normal administrative load**

Members are expected to participate actively in the life of the department by sitting on committees and accepting responsibilities related to the administration of the academic programs. They are also expected to serve the needs of the academic community on the faculty or university level. Members are expected to play an active role in the profession and to contribute to their discipline outside the campus.

**e) Changing distribution of workload components over a member's career**

The Department recognizes that the distribution of work will change over the course of a member's career. Normally a member will be expected to devote more time to service once he or she has become acquainted with the department and the university. The department acknowledges the importance of encouraging new members to focus on teaching and research in the beginning of their careers.

**f) Workload expectations for the diversity of type of appointments and specialized functions within the department (see preamble and a and b)**

**g) Past practices in the unit (see a and b)**

**h) The academic program obligations of the department**

The department is obliged to offer the following academic programs: BA, BAH with major and medial concentrations in Art History, BFA with specialization in painting, printmaking or sculpture; Master's and Doctoral degrees in Art History, MAC with four streams: paper, painting and artifact conservation, and a research stream. The Fine Art and Art Conservation programs both have an extensive interview process.

**i) Mechanisms for dealing with extraordinary tasks accompanying administrative or other workload**

The Department recognizes that members carrying an extraordinary administrative load should be compensated by way of a reduction of their teaching load or the equivalent. What exactly constitutes an extra-ordinary load is under review.