

CRITERIA

In making evaluations required for reappointment, promotion, and tenure in the Visual Arts Program, three major categories of professional responsibility are to be used. As outlined in the Faculty Handbook, these categories, in order of importance, are teaching effectiveness; scholarship and creative activity; and service to the community, institution, and profession/discipline.

During annual performance reviews by the Program Head as well as in RPT committee reviews of the candidate's full dossier during review years, a candidate will be notified if there are failures to provide evidence of high quality teaching, make sufficient contributions to scholarship/creative activity, and/or engage in service activities. Through subsequent faculty mentorship, deficient areas are expected to improve. If lapses in one or more areas continue, the candidate may not be retained or will not receive promotion to Associate Professor or tenure.

The guidelines put forth in this document are not to be considered a complete, detailed, and exhaustive set of criteria. The ever-changing nature of the creative disciplines demands that these criteria remain reasonably flexible and open to new kinds of contributions and activities that the program cannot possibly anticipate. Nor is this document intended to provide any quantitative scale to measure faculty work and performance. Rather, all work and activities shall be measured in accordance to their quality, not simply their quantity.

The program recognizes that on occasion, in any of the four program areas, collaboration (and co-authorship) can be part of the process leading to a final work of art, design project, book, publication of edited anthologies, or publication of journal articles and book chapters. Candidates need to articulate the precise nature of their contribution to such collaborative work.

TEACHING

The Visual Arts Program expects its faculty to be actively engaged in the classroom and to provide quality instruction. Effective teaching enables students to acquire knowledge, develop critical thinking skills, and become active participants in the learning process. Candidates for retention, promotion and/or tenure should demonstrate successful teaching through a variety of means including documented student learning, contact hours, preparations, delivery method, number of students, student engagement and achievement outside the classroom, and adherence to assessment procedures that accurately reflect student learning objectives.

The Visual Arts Program puts a high premium on conscientious, concerned, and skillful teaching. The School of the Arts Retention, Promotion, and Tenure Committee considers the candidate's overall record as a teacher as evidenced by the following information:

- Student course evaluations
- Student comments from teaching evaluations
- Examples of syllabi, full course descriptions, classroom assignments, and other teaching materials.
- Examples of student work from a variety of classes.
- Evidence of participation in teaching workshops, symposia, etc.
- Evidence of activities related to public representations of teaching beyond the University.
- Teaching related outcomes and special teaching initiatives (student travel, student exhibitions, etc.).
- Self-evaluation and reflections on courses the candidate has taught. (New teaching materials, restructuring of syllabi, teaching innovations, shifts in classroom priorities, etc.).
- Development of special topics classes, study abroad programs, and independent study
- Any additional meritorious activities or awards related to teaching activities.

ACADEMIC ADVISING

All faculty members must also be committed to the wellbeing of students, both inside and outside the classroom. Effective advising helps create an environment that fosters student learning and student retention. The formal and informal advising and mentoring of students is an indispensable component of the broader educational experience at the University.

Faculty advising may take the form of assisting students in the selection of courses or careers, serving as faculty adviser with student groups, and mentoring students. For retention and tenure, performance in such activities must be documented and evaluated. Documentation should include the number of students served and the advising or mentoring services provided.

SCHOLARSHIP/CREATIVE ACTIVITY

Given the disparate nature of the four disciplines within the program (Art History, Art Education, Visual Communication Design, and Studio Art) this section outlines different parameters for each discipline. In all four

disciplines, in order to achieve promotion or tenure, the candidate should not only have produced a substantial body of work prior to the time of the review, but he/she should show evidence of a clear and discernible trajectory for continued research. A faculty member's recent creative and scholarly trajectory can be the best indicator of future activity. Additional evidence of ongoing and future work can be presented in the form of work or scholarship recently published or exhibited, submitted for publication or exhibition, and ongoing publications or continued creative and professional production.

The concept of "scholarship" encompasses not only traditional academic research and publication, but also the creation of artistic works or performances and any other products or activities accepted by the academic discipline as reflecting scholarly effort and achievement for purposes of promotion and tenure. While the nature of scholarship varies among disciplines, the Visual Arts Program adheres to a consistently high standard of quality in its scholarly activities to which all faculty members, regardless of discipline, are held.

SCHOLARSHIP: ART EDUCATION and ART HISTORY

Research that represents a primarily text based scholarly track is also considered important practice. In evaluation of traditional scholarly research within the department, primary consideration is placed on the quality and extension of knowledge through publication and presentation. Scholarly activities include, but are not limited to, the following:

Publication of original research, commentary, and review of peer scholarship in authored books, scholarly journals, edited books, monographs, or research reports. Presentation of research at professional meetings; consulting; and earning grants, awards, and/or fellowships from external sources.

- Books
 - Book(s) completed
 - Book(s) edited
 - Book(s) coedited
 - Chapters in books
 - Textbooks
- Articles
 - Scholarly periodicals (refereed/juried, invited)
- Catalogues
 - Exhibition/museum catalogues
 - Catalogue essays
 - Catalogue entries

Other valued activities include, but are not limited to:

- Curatorial role in mounting an exhibition at museum, gallery, traveling exhibition or digital platform
- Judging creative works (selecting work for honors and or awards)
- Juror for creative works (selecting work to be included in an exhibition)
- Involvement with special programs or workshops

The quality of these activities is primarily determined by the prestige of the publisher, publication, professional meeting, or organization. Peer reviewed journals are more highly regarded than journals that are not moderated by an editorial board or do not involve peer reviews. Given the growing prevalence of electronic publication options, publication of a book manuscript or article in electronic format is increasingly acceptable provided that standards of quality, academic rigor, respected venue, and peer review are met.

SCHOLARSHIP/CREATIVE ACTIVITY: VISUAL COMMUNICATION DESIGN

The discipline of visual communication design is quite diverse in nature, and the program acknowledges the wide range in creative, professional and scholarly work in which faculty in design may engage. Designers may be involved in the creation of professional work for clients, experimental work that includes venues of review closer to the studio arts, as well as traditional scholarly work in the form of articles, conference presentations, books, invited lectures, etc.

A significant part of visual communication design is professional practice and thus the work produced for clients, whether for pay or pro bono, can constitute the majority of a candidate's creative production. For such work, the selection of a designer by a client is in itself a competitive and selective process that includes considerations of quality and competence. Participation as part of a team or in a design director role where project leadership and creative direction is given is also typical of the profession. Professional engagements should be properly documented (scope of the work, duration of engagement, dissemination and visibility of the work, etc).

Another venue for peer review is in the form of juried competitions that result in the selected work appearing in publications (whether printed or in digital form) and sometimes (though rarely) exhibitions. These competitions are

sponsored by reputable design organizations, design publications or publishing houses and are often published as annual issues for periodical publications or as books for publishing houses.

The design of new typographic alphabets (i.e., typefaces), though a small niche activity is also a potential area of creative scholarship. The faculty member working in this area may exhibit new typeface designs in juried competitions and be featured in recognized design publications and annuals. In addition, a typeface design may be selected for representation by one or more recognized type companies, and this should be considered a significant publishing venue.

Design educators also have opportunities to publish on the topics of design, pedagogy, technology and other topics related to graphic design and the teaching of design. Critical essays, book or exhibition reviews, writing of textbooks, magazine/journal articles, chapters in design texts or collections of essays, are all recognized forms of publishing in the design area. Because the discipline is more professionally oriented than rooted in a long history of academic tradition, peer reviewed journals dedicated to visual communication design are currently very few in number and are low in circulation. In situations in which the publication may not include a peer-review process, the faculty shall articulate the importance and relevance of the publication and internal and external reviewers will provide additional qualitative evaluation. In addition, delivering papers or serving as a panelist at recognized design or academic conferences can be considered the equivalent of publication if the department judges the caliber of the venue as sufficient for such equivalency, such as in the case of regional, national conferences and educator-focused conferences.

Gallery exhibitions specifically for visual communication design works are not commonplace, however, for faculty concentrating their efforts in experimental or non-client-oriented work, exhibitions and screenings of their work may be a main venue of peer review. As such, the creative artifacts may be more aligned with artistic venues and they shall follow the documentation and qualitative indications outlined for Studio Art.

SCHOLARSHIP/CREATIVE ACTIVITY: STUDIO ART/ART EDUCATION

Faculty creative studio research is measured by productivity and regular engagement in studio work. Faculty members who write about art and curate exhibitions are also contributing to their research. Mastery of skills and mastery of materials and techniques are, of course, important. Each artist's work is also expected to reflect a conceptual awareness relevant to traditional and contemporary practices. Work is subjected to evaluation based on criteria of local, regional, national, and international acceptance of the faculty member's efforts. Recognition begins with various levels of public and private exhibition sites and the sources of support for such exhibitions. These exhibitions may be group or individual, competitive, invitational, or assembled by a curator. Alternative exhibition venues are often essential for presentation of atypical, non-traditional, and/or experimental creative research. In addition to gallery and museum spaces, other venues for time-based art may include film screenings or festivals. Community-based art productions may occur in particular public venues as dictated by the nature of the project. Adjudicated online venues and publication are also considered.

- Solo Exhibitions
 - International, national, regional, local
 - Juried or invitational
 - Catalogue - candidate should note if a catalogue accompanies the exhibition
- Group Exhibitions
 - International, national, regional, local
 - Juried or invitational
 - Catalogue - candidate should note if a catalogue accompanies the exhibition
- Commissions or Collections - acquisition of artwork for public, corporate or private collections
 - Permanent
 - Temporary
- Collaborative Projects or Experimental Venues
- Published Writings as Author (that the candidate has written)
 - Books
 - Chapters
 - Reviews, catalog essays

The quality of the venue is evaluated on several criteria. The level of exposure is important. In the case of a museum or a professional gallery, the reputation is considered; if at a non-profit or educational setting, the quality and status of the gallery is also significant. The importance of adjudicated exhibitions is evaluated based on both the reputation of the exhibition as well as the adjudicator. Public art commissions are subjected to a highly competitive process by a selection panel. Solo exhibitions as well as high quality venues at regional, national, and international locations are looked upon favorably. Acquisitions, commissions, public art projects and other outcomes are subjected to a similar evaluation. If you work in digital art, new media, video, performance art, or other collaborative projects (such as co-curating exhibitions), be sure to note whether or not the work is collaborative.

Other sources of evaluation for creative activity include, but are not limited to,

- Grants and Awards
- Residencies and Fellowships
- Critical reviews, books, articles, catalogues, radio and television interviews, and photographic reproductions about you and your artwork
- Online Periodicals, blogs, and websites
- Exhibitions juried or curated
- Speaking engagements and conference presentations
 - Conference presentation - Session Chair
 - Conference presentation - Panelist
 - Visiting Artist Lecture
 - Lecture and graduate critique
 - Workshop

While productivity is expected, quantity per se is not a singular measure. In addition, visual artists are often engaging in related research that is considered a part of their productivity such as critical writing, curatorial activities, manuscript and journal reviewing and editing, artist lectures, panel presentations, and adjudicating.

SCHOLARSHIP OF TEACHING AND LEARNING:

Northern Kentucky University and the School of the Arts recognize the value and scholarly possibilities associated with the Scholarship of Teaching and Learning. The Visual Arts Program also acknowledges that it is possible that program artists, designers, art historians, and art educators may develop significant projects in this category that can be included as scholarship in determining retention, promotion, and tenure. As in the Scholarship of Engagement, candidates must be able to demonstrate certain criteria to be eligible for retention, promotion, and tenure consideration.

*See Scholarship of Engagement

The Carnegie Foundation uses this definition of the Scholarship of Teaching and Learning: “problem posing about an issue of teaching or learning, study of the problem through methods appropriate to the disciplinary epistemologies, applications of results to practice, communication of results, self-reflection, and peer review”

SCHOLARSHIP OF ENGAGEMENT:

Scholarship of Engagement redefines faculty scholarly work from application of academic expertise to community engaged scholarship that involves the faculty member in a reciprocal partnership with the community, is interdisciplinary, and integrates faculty roles of teaching, research, and service. Scholarship of Engagement suggests community-engaged scholarship and is defined by the collaboration between academics and individuals outside the academy for the mutually beneficial exchange of knowledge and resources in a context of partnership and reciprocity. Scholarship of Engagement differs from Service in that Service implies offering one’s expertise and effort to the institution, the discipline or the community, but it lacks the core qualities of scholarship.

Activities associated with Scholarship of Engagement must evidence the following characteristics to be eligible for retention, promotion, and tenure consideration:

- The activity breaks new ground or is innovative.
- The activity process can be reproduced and elaborated by others.
- The work and its results can be documented.
- The work and its results can be peer reviewed
- The activity has significance or impact.

Scholarship of Engagement Website: http://www.scholarshipofengagement.org/evaluation/evaluation_criteria.html

Examples of Scholarship of Engagement may include but are not limited to:

Interdisciplinary and trans-disciplinary collaborations that serve to benefit public education; stewardship of natural, historical, and artistic resources; development of community programs; community-based research and creative activities; expert testimony; consultation; policy development and assessment; grant writing.

SERVICE TO THE UNIVERSITY, THE DISCIPLINE/PROFESSION, OR THE COMMUNITY

All faculty in the Visual Arts Program are expected to engage in service activities. The service component of faculty workload refers to all work that contributes to the effective operation, governance, and advancement of programs, departments, schools, colleges, the University, one's discipline, or the community.

Professionally related service within the university can include, but is not limited to any of the following:

- Serving on committees at all levels: program, school, and university
- Taking leadership positions on committees
- Engaging with and advancing aspects of the University Strategic Plan

Professionally related service to the Discipline/Profession can include, but is not limited to any of the following:

- Participating in conferences
- Active involvement in national organizations
- Speaking engagements

Professional service in activities outside the university that are directly related to the candidate's area of teaching/research can include, but are not limited to, any of the following:

- Involvement in area organizations and/or communities
- Volunteer work
- Student participation in the community as the direct result of the candidate's teaching or creative research

PROMOTION TO PROFESSOR

A candidate for promotion to professor must hold the appropriate terminal degree. Tenured faculty seeking promotion to the rank of Professor shall demonstrate a continued trajectory of excellence in teaching, scholarship or creative activity, and service in accordance with the parameters outlined above and must have attained professional recognition at the regional, national, or international level. Promotion to Professor is based on demonstrated evidence that the candidate will, if promoted, assume increasingly important leadership roles and levels of engagement in all three categories of annual evaluation, Teaching, Scholarship or Creative Activity, and Service. There is no specified amount of time faculty must wait between the award of tenure and promotion to Associate Professor and when he/she can apply for promotion to Professor. However, it is strongly recommended that faculty considering applying for promotion to Professor confer with a faculty mentor, the program head and/or Director of the School of the Arts in order to confirm if sufficient preparedness has been achieved.