

School of the Arts
Northern Kentucky University
Reappointment, Promotion and Tenure Policies
(Adopted 8/15/16)

CONTENTS

- Introduction
- Committee Composition in the School of the Arts
- Music
Music Program Retention, Promotion, and Tenure Guidelines
Promotion to the Academic Rank of Professor
- Theatre and Dance
Theatre and Dance Program Retention, Promotion, and Tenure Guidelines
Promotion to the Academic Rank of Professor
- Visual Arts
Visual Arts Program Retention, Promotion, and Tenure Guidelines
Promotion to the Academic Rank of Professor

INTRODUCTION

Excellence is the original and continuing goal of Northern Kentucky University's School of the Arts. A prerequisite of this goal is the recruitment and retention of a distinguished faculty. This requires the appointment, promotion and tenure of a faculty in a way that encourages excellence in the creation, dissemination and application of new knowledge and artistic expression and fosters an atmosphere of free inquiry and innovation in a global setting.

Appointment, promotion and tenure are based on the merit of the individual, consideration of comparable achievement in the faculty member's particular field, and the faculty member's value to the mission, needs and resources of the university.

Most important to the appointment, promotion and tenure process is NKU's commitment to recognize and reward faculty members who help fulfill the mission and vision of the university and the School of the Arts.

Based on the language regarding appointments, retention, tenure, and promotion, in Northern Kentucky University's *Faculty Policies and Procedures Handbook*, this document contains the policies and procedures for the School of the Arts. Each program within the school shall establish written guidelines for promotion and tenure. All program guidelines must be approved by the School of the Arts Promotion and Tenure Committee. These guidelines shall be consistent with the approved university and college policies and the policies and procedures described in the university, college, and School of the Arts documents. The program guidelines shall amplify the general university, college, and school criteria, and specify the details and uniqueness involved in meeting the particular goals and objectives of individual programs as related to the school, college, and university.

Committee Composition in the School of the Arts

The Music, Theatre and Dance, and Visual Arts programs in the School of the Arts have adopted a Retention, Promotion and Tenure model that provides *a representative member to the committees from each of the current programs*. This model continues to conform to all regulations and guidelines found in the Faculty Policies and Procedures Handbook.

Committee	Pathway
3 or 5 members from the candidate's program <i>with the addition of one member each from the other two programs</i> (5 or 7 total)	Candidate → School RPT Committee → Director → Dean

Criteria and Expectations Regarding Reappointment, Promotion, and Tenure in the Music Program

Statement on Professionalism, Respect, and Collaboration

Music is collaborative by definition: composers need performers, large ensembles need conductors, chamber musicians need each other, and so on. The skills needed to be successful in each specialization in music are deeper and more rarefied than in many other fields, and this necessitates collaboration with others. In training our students to

be well-rounded musicians, we should lead by example and respect the contributions of all areas: no faculty member should think of his or her own work in teaching and research/creativity independently of the contributions of his/her colleagues. Open and respectful communication to colleagues inside and outside the Music Program is critical to our success. Thus, evidence of successful and sustained collaborative efforts and partnerships within the Music Program, across the School of the Arts and the University at large, and outside the University are considered in the Retention, Promotion, and Tenure evaluation process.

A faculty member is expected at all times to act in compliance with the *Faculty Policies and Procedures Handbook (FPPH)*, and the *Northern Kentucky University Ethical Principles and Code of Conduct (EP&CC)*. In addition, he or she should demonstrate conduct as defined by the College of Arts and Sciences: “working constructively with members of the university community (faculty, staff, students, and administrators), sharing responsibilities, and engaging in open and respectful communication.”

I. Teaching

The primary focus of a faculty member’s work at NKU should be teaching. At all times, the faculty member should demonstrate evidence of a thoughtful and reflective approach to teaching. This may take the form of documenting successes and areas of concern in one’s own teaching, and researching effective pedagogical practices to remedy the areas of concern. Improvement in teaching is an ongoing process throughout one’s career; thus, showing evidence of assessment and subsequent improvement over time is important.

While suggestions for documenting success in teaching are recommended in the Faculty Handbook, it can be difficult to know how to document successful teaching in some areas of music teaching such as applied lessons or ensemble directing. Student evaluations can be helpful in highlighting areas of success and concern, but they should only be considered as one small part of a larger picture. Some suggestions of supplemental evidence that could be included are:

- Initiatives taken in the improvement of one’s teaching (e.g., specific required etudes for students, specific ensemble warm-ups or seating arrangements, new rehearsal procedures, new classroom activities or assignments, etc.), and subsequent follow-up about the success or failure of these methods
- Explanation of the rationale and objectives behind the choices of certain literature for students, and follow-up about how well students progressed towards those objectives. (e.g., “This piece of music was chosen primarily to focus on intonation...”)
- Recordings of students, especially those that show progress toward stated objectives over time.
- Performance excellence of students in competitions, auditions, conference acceptances and presentations, etc.
- Participation of students in high-profile external performance or presentation opportunities

- Testimonials of current or past students
- Recognition of teaching excellence through awards
- Pursuit of special teaching experiences (e.g., teaching abroad, Honors courses)
- Feedback from outside observations of classroom teaching
- Examples of student self-assessment (e.g., lesson notebooks, reflective papers, etc.)

II. Research/Creative Activity Specializations within Discipline of Music

A. Areas of Specialization

The following four categories provide some guidance when evaluating the scope and depth of a candidate's materials:

1. Music Education, Musicology, Ethnomusicology, Music Theory

Primary weight is given to research/scholarly activity including publication of books, book chapters, monographs, and articles in peer-reviewed and trade journals, and presentations at regional, national, and international conferences. Activities that include master classes, adjudication, or conducting may also be given primary consideration if they are directly related to the faculty member's work as a music educator and/or pedagogue.

2. Music Composition

Primary weight is given to activities related to composition, presentation, publication, and recordings of individual music compositions or arrangements. Activities that include publication/presentation on subjects related to music theory, aesthetics, musicology, and pedagogy may also be given primary consideration if they are directly related to the faculty member's work as a composer and/or pedagogue.

3. Conducting/Ensemble Leadership

Primary weight is given to activities directly related to conducting and adjudication. Activities that include performance, master classes, publication/presentation on subjects related to aesthetics, musicology, performance practice, and pedagogy may also be given primary consideration if they are directly related to the faculty member's area work as a conductor and/or pedagogue.

4. Applied Performance

Primary weight is given to activities related to performances as a soloist, section player, or collaboratively with other professionals in the field. Activities such as master classes, adjudication invitations, or articles related to performance practice, musicology, and pedagogy may also be given primary consideration if

they are directly related to the faculty member's work as a performer and/or pedagogue.

B. Changes of Creative/Scholarly Focus

Certain circumstances may occasionally cause a faculty member's scholarly focus to change over time; evolving program needs can influence long-term professional goals. Substantive changes in career focus should be documented and made in consultation with the RPT committee, the Program Head, and the School Director. In all cases, it is incumbent upon the faculty member to show progression toward his/her articulated long- and short-term goals and how these activities contribute to their overall professional development.

III. Defining Peer-Review in Specializations in the Discipline of Music

"Peer review" is defined as an independent evaluation of research or creativity, carried out by others in the same discipline. It is important for the integrity of the discipline that this peer review should come from a variety of sources regionally and nationally. In music, peer review comes in many forms depending upon one's specialization. This peer review may differ greatly from traditional forms of scholarly research. The following three categories provide some guidance by listing some examples acceptable forms of peer review for each specialization. It is important to stress that this list is not exhaustive, and there may be cases where a project or activity may be truly exceptional on its own merits. There may be situations where other forms of evaluation may be appropriately used to support a variety of activities in the discipline. It is the responsibility of the faculty member to provide evidence as to a work or activity's value and contributions to the discipline.

Examples of Research Activity Specific to Music Education, Musicology, Ethnomusicology, and Music Theory

1. Invitation or acceptance to present at regional, national, and international conferences, festivals, or symposia
2. Submission or acceptance of book or article publication by a publishing house, refereed journal, trade journal, or other peer-reviewed publication
3. Notices of funded grant, research award, fellowship, or residencies
4. Invitations to give guest lectures or workshops from external universities, ensembles, or other arts organizations
5. Grants or awards by individuals, foundations, institutions, corporations, or other established organizations
6. Publication of books, book chapters, arrangements, articles, pedagogical materials, etc.
7. Citations of previously published work
8. Invitations to adjudicate, review, or consult in an area of expertise
9. Letters of support from professionals in music, especially those in the same primary discipline

Examples of Creative/Research Activity Specific to Performance and/or Ensemble Leadership

1. Performances or conducting appearances where there is an audition, special invitation, or similar selective process involved
2. Performance or conducting appearances for professional video/audio recording or broadcast
3. Distribution record of audio recordings through established or independent label
4. Invitations to give concerts, master classes, clinics, or presentations
5. Prizes or honors in regional, national, or international competitions
6. Grants or awards by individuals, foundations, institutions, corporations, or other established organizations
7. Publication of books, book chapters, arrangements, articles, pedagogical materials, etc.
8. Submission or acceptance of book or article publication by a publishing house, refereed journal, trade journal, or other peer-reviewed publication
9. Invitations to adjudicate, review, or consult in area of expertise
10. Letters of support from professionals who play the same instrument or conduct the same type of ensemble
11. Solo and/or chamber music recitals, on or off campus

A. Examples of Creative/Research Activity Specific to Composition

1. Public performances of compositions, arrangements, adaptations, or editions
2. Commissions offered by established music ensembles, arts organizations, or professional musicians
3. Distribution record of audio recordings of compositions through established or independent label
4. Invitations to adjudicate, review, or consult in area of expertise
5. Contractual hire to compose/arrange for commercial studio work or film scoring
6. Invitations to give master classes or clinics
7. Acceptance for publication/distribution
8. Prizes or honors in regional, national, or international competitions
9. Grants or awards by individuals, foundations, institutions, corporations, or other established organizations

B. Creative Work Involving Student Ensembles

In most cases, the documentation of performance, composition, or conducting engagements in a faculty member's creative activity portfolio should include a variety of experiences that involve other professional musicians. However, when the venue or event is beyond the normal concert activity of a student ensemble

and has enough exposure or prestige to constitute a significant peer-reviewed event (such as a master class at another institution, or a featured appearance at a professional music conference), this may also fall under the realm of research or creative activity.

C. On the Nature of Music Publication

The nature of publication in music is different than many academic disciplines. Since sheet music is consumed by a general audience, publication decisions are often driven by popular market demand, which may or may not be related to the creative merit of the composition itself. Thus, while music publication remains a valued form of peer-reviewed creative activity, it is merely one of a variety of outlets where composers and arrangers can find professional success.

Additional Note Regarding the Range of Activities for Scholarship and Creative Activity

There may be activities that qualify for more than one of the following categories. *This list is not meant to be required of all faculty*, but to indicate the broad range of scholarship and creative activity possible.

1. Scholarship of Discovery, including basic and applied research; development and application of theory.
2. Scholarship of Integration, including interdisciplinary research; new interpretations of current knowledge; integration of knowledge from diverse sources.
3. Scholarship of Engagement, including community-based research, technical assistance, demonstration projects, impact assessment, and policy analysis; scholarly work relating to the study or promotion of public engagement.

For additional information about the Scholarship of Discovery, Integration, and Engagement see Page 19 of the *Northern Kentucky University Faculty Policies and Procedures Handbook*.

III. Service

A sustained and robust record of service is necessary to achieve promotion and tenure. This generally falls under three categories: service to the School and/or College, service to the University, and service to the profession. In general, these service activities are duties that extend beyond one's teaching load. The following is not meant to be an exhaustive list:

A. Service to the School of the Arts

- Program, School, and College committees, standing and ad hoc
 - Area coordinator duties
 - Scholarship audition days
 - Assisting with ensembles (e.g., applied faculty who play in ensemble concerts)
 - Assisting with conferences at NKU outside of one's primary discipline
 - Assisting with programs in the Music Preparatory Program (if this is not normally part of the faculty member's teaching load)
- B. Service to the University**
- Serving on standard and ad hoc University-level and College-level committees
 - Assisting with recruitment activities
- C. Service to the Profession and Community**
- Service on boards of regional, national, or international music organizations
 - Performance in outside musical groups (if one's primary focus is not performance)
 - Service/achievement awards
 - Outreach performances, workshops at public schools or community groups, etc.

Promotion to the Academic Rank of Professor-Music

In accordance with criteria outlined in the NKU Faculty Handbook and the NKU College of Arts & Sciences Guiding Principles for Reappointment, Promotion and Tenure, tenured faculty in Music seeking promotion to the rank of Professor shall demonstrate a continued trajectory of increased effectiveness in high quality teaching, scholarship/creative activity, and service. In addition to the parameters outlined above for tenure and promotion to Associate Professor, the applicant 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/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.

As is the case with promotion to the rank of Associate Professor, there is no single scale that can be used across the various sub-disciplines within Music for promotion to Professor. There are many compelling combinations of quantity, quality, pace and impact of scholarly activity cited above that are appropriate and may also be used in this context of evaluation. Principles that guide decisions for promotion to Professor center around a marked increase in the effectiveness, quality and significance of activities in

the three categories of performance activity. It is up to each candidate to demonstrate very effective teaching, high quality scholarship/creative activity, and significant service with contextualized evidence. Such evidence includes, but is not limited to, the examples described below.

D. Examples of Research Activity Specific to Music Education, Musicology, Ethnomusicology, and Music Theory

10. Tier I

- a. Invitation or acceptance to present at national and international conferences, festivals, or symposia
- b. Submission or acceptance of book or article publication by a publishing house, refereed journal, or other peer-reviewed publication
- c. Notices of funded grant, research award, fellowship, or residencies
- d. Grants or awards by individuals, foundations, institutions, corporations, or other established organizations

11. Tier II

- a. Invitation or acceptance to present at local and regional conferences, festivals, or symposia
- b. Invitations to give guest lectures or workshops from external universities, ensembles, or other arts organizations
- c. Publication of books, book chapters, arrangements, articles, pedagogical materials, etc. through independent publishers, trade journals or self-publication
- d. Citations of previously published work
- e. Invitations to adjudicate, review, or consult in an area of expertise
- f. Letters of support from professionals in music, especially those in the same primary discipline

E. Examples of Creative/Research Activity Specific to Performance and/or Ensemble Leadership

12. Tier I

- a. Performances or conducting appearances with professional ensembles or companies where there is an audition, special invitation, or similar selective process involved
- b. Performance or conducting appearances for commercial video/audio recording or broadcast
- c. Distribution record of audio recordings through established or independent label
- d. Prizes or honors in regional, national, or international competitions
- e. Grants or awards by individuals, foundations, institutions, corporations, or other established organizations
- f. Submission or acceptance of book or article publication by a publishing

house, refereed journal, or other peer-reviewed publication

13. Tier II

- a. Invitations to give concerts, master classes, clinics, or presentations
- b. Invitations to adjudicate, review, or consult in area of expertise
- c. Letters of support from professionals who play the same instrument or conduct the same type of ensemble
- d. Solo and/or chamber music recitals, on or off campus
- e. Performances or conducting appearances with select student or community ensembles
- f. Publication of books, book chapters, arrangements, articles, pedagogical materials, etc. through independent publishers, trade journals, or self-publication

F. Examples of Creative/Research Activity Specific to Composition

10. Tier I

- a. Commissions offered by established or renowned music ensembles, arts organizations, or professional musicians
- b. Distribution record of audio recordings of compositions through established or independent label
- c. Prizes or honors in regional, national, or international competitions
Grants or awards by individuals, foundations, institutions, corporations, or other established organizations
- d. Submission or acceptance of book or article publication by a publishing house, refereed journal, or other peer-reviewed publication

11. Tier II

- a. Public performances of compositions, arrangements, adaptations, or editions
- b. Invitations to adjudicate, review, or consult in area of expertise
- c. Contractual hire to compose/arrange for commercial studio work or film scoring
- d. Commissions offered by school, university, and community ensembles and performers
- e. Invitations to give master classes or clinics
- f. Letters of support from nationally or internationally recognized composers
- g. Publication of books, book chapters, arrangements, articles, pedagogical materials, etc. through independent publishers, trade journals, or self-publication

G. Creative Work Involving Student Ensembles

In most cases, the documentation of performance, composition, or conducting engagements in a faculty member's creative activity portfolio should include a

variety of experiences that involve other professional musicians. However, when the venue or event is beyond the normal concert activity of a student ensemble and has enough exposure or prestige to constitute a significant peer-reviewed event (such as a master class at another institution, or a featured appearance at a professional music conference), this may also fall under the realm of research or creative activity.

H. On the Nature of Music Publication

The nature of publication in music is different than many academic disciplines. Since sheet music is consumed by a general audience, publication decisions are often driven by popular market demand, which may or may not be related to the creative merit of the composition itself. Thus, while music publication remains a valued form of peer-reviewed creative activity, it is merely one of a variety of outlets where composers and arrangers can find professional success.

IV. Service

1. Tier I
 - a. Serving on University-level committees
 - b. Leadership roles on School, College, or University Committees
 - c. Service on boards of regional, national, or international music organizations
 - d. Service/achievement awards from local, regional, national, or international associations and organizations.

2. Tier II
 - a. Serving on program and school committees, standing and ad hoc
 - b. Assisting with recruitment activities
 - c. Area coordinator duties
 - d. Scholarship audition days
 - e. Assisting with ensembles (e.g., applied faculty who play in ensemble concerts)
 - f. Assisting with conferences at NKU outside of one's primary discipline
 - g. Assisting with programs in the Music Preparatory Program (if this is not normally part of the faculty member's teaching load)
 - h. Outreach performances, workshops at public schools or community groups, etc.

Criteria and Expectations Regarding Reappointment, Promotion, and Tenure in the Theatre and Dance Program

All tenure track faculty hired at Northern Kentucky University go through a review process in which they are evaluated for Reappointment, Promotion and Tenure. All processes and procedures that are outlined in the Faculty Handbook relating to Reappointment, Promotion and Tenure must be followed carefully by provisional faculty and faculty seeking promotion. This internal document is a series of suggestions and ideas that reflect what is expected of faculty regarding the tenure process and advancement to the academic rank of professor in the Theatre and Dance Program. If differences between the Faculty Handbook and this document exist, the materials in the Faculty Handbook take precedence.

It is recognized that individual scholars and teachers have their own unique approaches, methodologies, and creative outlets. Faculty are encouraged to use the ideas expressed in this document as a guide or catalyst to begin their own directions in pursuit of Promotion and Tenure. All faculty are encouraged to review the Retention, Promotion, and Tenure sections of the Faculty Handbook. Each are further encouraged to talk with the Program Head, faculty mentors and other members of the faculty on a continuing and regular basis regarding the promotion and tenure process.

I. Teaching

Teaching is the major evaluative area for Retention, Promotion, and Tenure at Northern Kentucky University. Tenure track faculty should keep excellent records of their evaluations for every course taught. When evaluations point out areas needing improvement, the faculty member should endeavor to discover how improvement can be accomplished. Improvement should be noted in subsequent evaluations. Deficiencies and ways to improve upon course evaluations should be discussed with the Program Head. No single set of evaluations is significant, but as a whole, they will be evaluated by the committee, the Program Head, the School of the Arts Director, and the Dean in the Retention, Promotion, and Tenure process. Improvement over time should be evident to the faculty member, the Retention, Promotion, and Tenure Committee, and administrators who review promotion and tenure materials.

Teaching initiatives in the form of new courses and expansion of new teaching methods within the established curriculum should be a consistent effort from all tenure line faculty. New ideas and directions for courses of study are important to the vitality of any program. Newer faculty should have new ideas and new points of view. Teaching is the one area that is most heavily weighted in the Retention, Promotion, and Tenure process and should not be taken lightly. Guidance from the Program Head and from Senior faculty should be sought. Discussions should take place fostering the initiation

of changes that will improve the long-term course structure and process of education in the program. Tenure track faculty and faculty seeking promotion should demonstrate a broadening and development of individual areas of study. This should be reflected in improved syllabi, higher profiles within and without the program, and by increasing interest and enrollment in the courses for which the faculty member is responsible. The establishment of an ongoing energy focused on the improvement in course instruction should be demonstrated by faculty. The quality of the product as well as the process of what students learn should be an ultimate goal. Success of graduates in professional settings and in education beyond the undergraduate level is another means of evaluating how successful faculty are. Faculty should be generating interest in their area of expertise and influencing the direction and quality of undergraduate students.

Advising

Good teaching involves good advising. A strong commitment to working with students on a one to one basis should be made. Beginning in the second year of a junior faculty's probation period, advising duties can be formally assigned. If formal advising is not assigned, each faculty member should still regard informal advising of students within their discipline as significant to the health of the overall program.

Other areas to be considered are team-teaching and expanding the kinds of courses a faculty member is able to teach. A sense of the novel and experimental is to be encouraged. Faculty are urged to incorporate elements of their own personal research into the classroom setting whenever appropriate.

Samples of expectations from probationary faculty include:

- Consistently high scores and positive comments in student evaluations
- Formation of new and or experimental courses
- Initiatives in the improvement of the curriculum
- Testimonials from current or past students that attest to teaching effectiveness, advising support, etc.
- Recognition of teaching excellence through awards
- Pursuit of special teaching experiences, i.e. teaching abroad, Honors courses

I. Scholarly and Creative Activity

College professors who are actively a part of the professional theatre world define the most desirable kind of faculty member in the Theatre and Dance program. Traditional scholarly work involving the publication of materials in the form of books, papers, and articles is encouraged. All faculty are encouraged to create a body of work throughout their tenure at Northern Kentucky University. This is especially important for probationary faculty and faculty seeking promotion at NKU. The Theatre and Dance Program strives to support and encourage a variety of activities associated with research and creative works, traditional and experimental.

In lieu of publications, professional work in theatre outside the auspices of the university is particularly encouraged for faculty whose orientation is in production. This is particularly true of the designers, actors, and directors. Once again, a body of such work should be the aim. This kind of work is most easily achieved in the summers in various stock companies. Throughout the year such projects will receive the support of the Program Head and the Retention, Promotion, and Tenure committee when they are not in competition with programmatic goals.

The area of creative/scholarly work is secondary to excellence in the classroom, but nonetheless must be a part of the ongoing vita of any faculty member.

Representative examples of Creative and Scholarly work might include:

Creative Activity

- Creative work at the regional or LORT Theatre level
- Creative work at other professional theatres
- Guest artistry at another institution
- Performance workshops
- Creative work in related areas – films, industrials, opera
- Creative work at NKU

Scholarly Activity

- Book Publication
- Publication of an article in a refereed Journal
- Presentation at a professional conference
- Publication in other outlets
- Work as an editor or published reviewer

Other indicators of activity in this area

Seeking and obtaining grants to support creative or scholarly work
Pursuit of faculty development opportunities
Seeking further training in your field

Additional Note Regarding the Range of Activities for Scholarship and Creative Activity

There may be activities that qualify for more than one of the following categories. *This list is not meant to be required of all faculty*, but to indicate the broad range of scholarship and creative activity possible.

1. Scholarship of Discovery, including basic and applied research; development and application of theory.

2. Scholarship of Integration, including interdisciplinary research; new interpretations of current knowledge; integration of knowledge from diverse sources.
3. Scholarship of Engagement, including community-based research, technical assistance, demonstration projects, impact assessment, and policy analysis; scholarly work relating to the study or promotion of public engagement.

For additional information about the Scholarship of Discovery, Integration, and Engagement see Page 19 of the *Northern Kentucky University Faculty Policies and Procedures Handbook*.

II. Service

University Service is most easily defined by committee work for the program, college, or university at large. Standing senate committees are traditionally assigned as faculty responsibilities in order that a part of the faculty's service responsibilities are met.

Departmental service is also significant in that there are many projects that require extra organization time. Examples of this kind of service involve BFA/scholarship auditions, performance competitions, and service to the YES Festival. Many of the projects that can be used to fulfill this Retention, Promotion, and Tenure requirement can be self generated. They often revolve around recruitment and retention efforts on behalf of the students beyond standard classroom obligations. Program level committees are also an important way in which the faculty member can fulfill Retention, Promotion, and Tenure requirements in this area. This program has several standing committees: for example, the Season Selection Committee, Curriculum Committee, Special Projects Committee, and Search Committee, among others. Active involvement within these committees is necessary for the functioning of our various disciplines. Service to the program can be pursued in conversations with the Program Head. Similar to the other areas discussed in sections 1 and 2 above, a consistent record of achievement and commitment to the program must be demonstrated by involvement in the workings of the program outside the classroom and the performing stage.

Community service is, in many ways, the least significant area evaluated in the Retention, Promotion, and Tenure process. Each and every production we do can be considered part of community service. However, work in local high schools and community theatre organizations fit well into the category of service. For example, work as an adjudicator for community theatre productions is an excellent example of outreach into local areas. Appointments to board of directors of local theatre organizations are important as well. There are many kinds of commitments that can support this area. A great deal of latitude is given to faculty in the fulfillment of community service. Generally using one's disciplinary skills and training in service to the community without salary or other remuneration is the ideal for positive evaluation of the community service criterion.

Representative examples of Service might include:

Community Level

- Presenting workshop, lectures, etc. to community groups, schools
- Acting as a consultant to community groups, schools
- Serving on community boards, organizations

University and Program Level

- Constructive Service on boards of national or regional organizations
- Constructive Service on university standing committees
- Constructive Service on university ad hoc committees
- Constructive Service on departmental committees
- Assisting with program activities (scholarship auditions, acting competitions)*
- Special coaching of students, assistance with their professional development

Of Special note in Theatre and Dance Retention, Promotion, and Tenure.

1. We are an interdependent program in which none of us can do our jobs without the active support of one another. Designers need directors, who in turn need choreographers, who in turn need dialect coaches and from there the list goes on. How well we communicate with one another, to what extent we respect on another's work and commitment is integrally a part of any evaluation in this program. This is not say we all must be friends, but we must be mutually supportive colleagues in the pursuit of excellence in teaching and production. None of us should think of his or her work independently of the contributions provided by each of the faculty. Other disciplines allow for a great deal of independence in production and creative work. We need to rely on each other to improve what we do. Thus, more than in most R.P. and T. discussion and cases in other departments/programs, interfaculty compatibility in working relationships is a significant area of evaluation.
2. Energy and inventive approaches to teaching, pedagogy, and performance are the hallmark of a vital theatre and dance program. Complacency and the feeling of how little can we do rather than how much will move this program from successful to mediocre. Energy, excitement, positive attitudes, and enthusiasm for the work of the program need to be evident in all we do. These qualities are expected in any faculty member who aspires to achieve tenured status.

Program duties beyond normal teaching loads are more significant to the Retention, Promotion, and Tenure process than those for which course breaks are given. For example, if a professor is given a course reassignment for designing or directing a play in the season, not as much weight is given to the exercise than if this were a performance duty taken on without a course reassignment.

This document should be a helping hand to Theatre and Dance faculty who are pursuing Reappointment, Promotion, and Tenure at Northern Kentucky University. Faculty are encouraged to review it and to discuss its suggestions with the Program Head during yearly Performance Reviews and at other informal times in the course of the academic year.

Promotion to the Academic Rank of Professor-Theatre and Dance

In accordance with criteria outlined in the NKU Faculty Handbook and the NKU College of Arts & Sciences Guiding Principles for Reappointment, Promotion and Tenure, tenured faculty in Theatre and Dance seeking promotion to the rank of Professor shall demonstrate a continued trajectory of increased effectiveness in high quality teaching, scholarship/creative activity, and service. In addition to the parameters outlined above for tenure and promotion to Associate Professor, the applicant 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/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.

As is the case with promotion to the rank of Associate Professor, there is no single scale that can be used across the various sub-disciplines within Theatre and Dance for promotion to Professor. There are many compelling combinations of quantity, quality, pace and impact of scholarly activity cited above that are appropriate and may also be used in this context of evaluation. Principles that guide decisions for promotion to Professor center around a marked increase in the effectiveness, quality and significance of activities in the three categories of performance activity. It is up to each candidate to demonstrate very effective teaching, high quality scholarship/creative activity, and significant service with contextualized evidence. Such evidence includes, but is not limited to, the examples described below.

Sub-Discipline: Acting and Directing

Scholarly Achievement/Creative Activity

Achievement in this area can be either in creative output, or in scholarly research, or a combination of both. The quality of the work will be evaluated based on the regional, national or international scope of the work's impact.

Examples of these types of work:

- Performance, directing, or other creative work at Equity regional theatres, Broadway touring production, Broadway, Off-Broadway, and in rare cases Off-Off Broadway Theatre, or involvement in an international production equivalent to these types of theatres.
- Books, monographs, peer-reviewed articles in reputable professional journals.
- Sustained scholarly activity as seen in conference participation, publications, grants, or performances demonstrating scholarly engagement and attainment.

Teaching

- Student evaluations. Candidates are expected to have course evaluations for a substantial percentage of the courses taught at Northern Kentucky University. Special interest is placed on evaluations of the instructor's contribution to the class, the overall quality of the class, and, especially, the amount students learned.
- Examples of innovative teaching, and curriculum design.
- Mentoring of colleagues in the area of teaching.
- Mentoring and coaching of students, especially as indicated by student success in auditions, internships, graduate school applications, and career advancement.
- Accomplishment in areas such as transdisciplinary curriculum building and/or teaching, international teaching through CCSA or KIIS
- Peer evaluations, and/or program head evaluations of faculty.

Service

Service can take a number of forms. However, candidates for promotion to Professor are expected to demonstrate having taken increasingly more important service roles throughout her/his tenure as Associate Professor. Representative examples of service activities include:

- Active participation in important University committees and the Faculty Senate.
- Leadership roles on School, College, and/or University committees.
- Service to the profession as demonstrated in leadership and other positions in regional, national and international professional organizations such as SETC, ATHE, ACTF.
- Service to the community and region through professional contributions that assist in resolving recognized problems, cultural deficits, etc.

Program: Theatre and Dance
Sub-Discipline: Design/Technical

Scholarly Achievement/Creative Activity

Achievement in this area can be either in creative output, or in scholarly research, or a combination of both. The quality of the work will be evaluated based on the level at which it is presented, and the national or international scope of the work's impact.

Examples of these types of work:

- Design, technical, or other creative work at an Equity regional theatre, Broadway touring production, Broadway, Off-Broadway, and in rare cases Off-Off Broadway Theatre, or involvement in an international production equivalent to these types of theatres.
- Books, monographs, peer-reviewed articles in reputable professional journals.
- Sustained scholarly activity as seen in conference participation, publications, grants, or performances demonstrating scholarly engagement and attainment.

Teaching

- Student evaluations. Candidates are expected to have course evaluations for all courses taught at Northern Kentucky University. Special interest is placed on evaluations of the instructor's contribution to the class, the overall quality of the class, and, especially, the amount students learned.
- Examples of innovative teaching, and curriculum design.
- Mentoring of colleagues in the area of teaching.
- Mentoring and coaching of students, especially as indicated by student success in portfolio presentations, internships, graduate school applications, and career advancement.
- Accomplishment in areas such as transdisciplinary curriculum building and/or teaching, or international teaching through CCSA and KIIS.
- Peer evaluations, and/or program head evaluations of faculty.

Service

Service can take a number of forms. However, candidates for promotion to Professor are expected to demonstrate having taken increasingly more important service roles throughout her/his tenure as Associate Professor. Representative examples of service activities include:

- Active participation in important University committees and the Faculty Senate.
- Leadership roles on School, College, and/or University committees.

- Service to the profession as demonstrated in leadership and other positions in regional, national and international professional organizations such as USITT, Costume Society of America, Professional Lighting and Sound Association, and the Society of Properties Artisan Managers.
- Service to the community and region through professional contributions that assist in resolving recognized problems, cultural deficits, etc.

Program: Theatre and Dance

Sub-Discipline: Dance

Scholarly Achievement/Creative Activity

Achievement in this area can be either in creative output, or in scholarly research, or a combination of both. The quality of the work will be evaluated based on the level at which it is presented, and the national or international scope of the work's impact.

Examples of these types of work:

- Performance or choreography for a major dance company or dance festival. Also, performance, choreography, or other creative work at an Equity regional theatre, Broadway touring production, Broadway, Off-Broadway, and in rare cases Off-Off Broadway Theatre, or involvement in an international production equivalent to these types of theatres.
- Books, monographs, peer-reviewed articles in reputable professional journals.
- Sustained scholarly activity as seen in conference participation, publications, grants, or choreographic work, master classes, and lecture/demonstrations demonstrating scholarly engagement and attainment.

Teaching

- Student evaluations. Candidates are expected to have course evaluations for all courses taught at Northern Kentucky University. Special interest is placed on evaluations of the instructor's contribution to the class, the overall quality of the class, and, especially, the amount students learned.
- Examples of innovative teaching, and curriculum design.
- Mentoring of colleagues in the area of teaching.
- Mentoring and coaching of students, especially as indicated by student success in auditions, internships, graduate school applications, and career advancement.

- Accomplishment in areas such as transdisciplinary curriculum building and/or teaching, or international teaching through CCSA or KIIS.

Service

Service can take a number of forms. However, candidates for promotion to Professor are expected to demonstrate having taken increasingly more important service roles throughout her/his tenure as Associate Professor. Representative examples of service activities include:

- Active participation in important University committees and the Faculty Senate.
- Leadership roles on School, College, and/or University committees.
- Service to the profession as demonstrated in leadership and other positions in regional, national and international professional organizations such as SETC, ATHE, ACDA, NDEO.
- Service to the community and region through professional contributions that assist in resolving recognized problems, cultural deficits, etc.

Criteria and Expectations Regarding Reappointment, Promotion, and Tenure in the Visual Arts Program

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 Retention,

Promotion, and Tenure 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 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 Visual Arts Program recognizes that on occasion 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.

A faculty member is expected at all times to act in compliance with the *Faculty Policies and Procedures Handbook (FPPH)*, and the *Northern Kentucky University Ethical Principles and Code of Conduct (EP&CC)*. In addition, he or she should demonstrate conduct as defined by the College of Arts and Sciences: "working constructively with members of the university community (faculty, staff, students, and administrators), sharing responsibilities, and engaging in open and respectful communication."

I. Teaching Effectiveness

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 Reappointment, 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 reappointment 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.

II. Scholarship and Creative Activity

Given the differing characteristics that may constitute scholarship/creative activity of the four disciplines within the program (Art History, Art Education, Visual Communication Design, and Studio Art) this section outlines 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 compensated 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.

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 program 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 less 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 shall follow the documentation and qualitative indications outlined for Studio Art.

Scholarship/Creative Activity: Studio Arts and Art Education

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 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. 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.

Additional Note Regarding the Range of Activities for Scholarship and Creative Activity

There may be activities that qualify for more than one of the following categories. *This list is not meant to be required of all faculty*, but to indicate the broad range of scholarship and creative activity possible.

1. Scholarship of Discovery, including basic and applied research; development and application of theory.
2. Scholarship of Integration, including interdisciplinary research; new interpretations of current knowledge; integration of knowledge from diverse sources.
3. Scholarship of Engagement, including community-based research, technical assistance, demonstration projects, impact assessment, and policy analysis; scholarly work relating to the study or promotion of public engagement.

For additional information about the Scholarship of Discovery, Integration, and Engagement see Page 19 of the *Northern Kentucky University Faculty Policies and Procedures Handbook*.

III. Service

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 the Academic Rank of Professor-Visual Arts

In accordance with criteria outlined in the NKU Faculty Handbook and the NKU College of Arts & Sciences Guiding Principles for Reappointment, Promotion and Tenure, tenured faculty in Visual Arts seeking promotion to the rank of Professor shall demonstrate a continued trajectory of increased effectiveness in high quality teaching, scholarship/creative activity, and service. In addition to the parameters outlined above for tenure and promotion to Associate Professor, the applicant 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/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.

As is the case with promotion to the rank of Associate Professor, there is no single scale that can be used across the four sub-disciplines within Visual Arts for promotion to Professor. There are many compelling combinations of quantity, quality, pace and impact of scholarly activity cited above that are appropriate and may also be used in this context of evaluation. Principles that guide decisions for promotion to Professor center around a marked increase in the effectiveness, quality and significance of activities in the three categories of performance activity. It is up to each candidate to demonstrate very effective teaching, high quality scholarship/creative activity, and significant service with contextualized evidence. Such evidence includes, but is not limited to, the examples described below.

1) Very effective teaching: positive course evaluations for a substantial percentage of the courses taught at Northern Kentucky University; a broad portfolio of successful class projects; recognition of student work by notable external entities; indicators of student success beyond the classroom as a result of their educational experience with the faculty member, as in the case of competitive exhibitions, internship placement, conference acceptance; explanations of innovations and/or improvements in classes and/or curriculum design; etc.

2) High quality scholarship/creative activity: The continued production of scholarly/creative works as well as subsequent dissemination efforts of such works and any recognition by prestigious adjudicating bodies should be represented in the dossier. The significance of the candidate's leadership on creative projects, audience reach, and other forms of substantial impact of scholarly/creative works can also be described.

Sub-Disciplines: Studio Arts and Art Education

Quality of scholarship/creative research in Studio Arts and Art Education can be demonstrated by examples such as indicators of the impact of scholarship such as citations and prestige of the journals or presses in which the individual publishes or of the exhibit or performance venue.

In addition to sustained engagement with specific examples of scholarship/creative activity listed in the assessment for tenure, examples for assessment for full professor in Studio Arts and Art Education may include:

- Peer reviewed or invitational exhibitions at museums, commercial galleries, and other institutions of regional, national, or international reputation.
- Books, monographs, peer reviewed articles in professional journals with national or international reputations.

Sub-Discipline: Art History and Art Education

Quality of scholarship/creative activity in Art History and Art Education can be ascertained by examples such as the prestige and review process of the publishing journals, conferences, and curated exhibition venues.

In addition to sustained engagement with specific examples of scholarship/creative activity listed in the assessment for tenure, examples for assessment for full professor in Art History and Art Education may include:

- National conference presentations, publications in peer-reviewed journals, and book publications through publishers with national or international reputation.
- Occurring at venues with national or international reputations: invitations for lectures, both private and public, or activities related to curating or writing about exhibitions.

Sub-Discipline: Visual Communication Design

Quality of scholarship/creative activity in Visual Communication Design can be ascertained by examples such as the reputation and prestige of the jurors for

design competitions, the competitiveness and reputation of publications, and the impact, caliber, and scale of commissions.

In addition to sustained engagement with specific examples of scholarship/creative activity listed in the assessment for tenure, examples for assessment for full professor in Visual Communication Design may include:

- National or international recognition in design competitions or design publications
- Distinctiveness of design production, the leadership role of the designer on project outcomes, the scope and scale of projects, etc.

3) Significant impact in service: leadership in management, maintenance and operation of the program, school, college and university; active participation and leadership in college and university committees; service to the profession as demonstrated in leadership and other positions in regional, national and/or international professional organizations; exemplary service to the community and region through professional contributions that assist in resolving recognized problems, creating opportunities, or meeting identified needs, etc.

