

California State Polytechnic University, Humboldt

Department/Unit Standards and Criteria for Retention, Tenure and Promotion

Department of Art + Film

Date Submitted: *April 28, 2023*

The members of the Art +Film Department approved the following Teaching, Scholarly/Creative and Service Activities as applicable to the Retention, Tenure and Promotion (RTP) process pursuant to Appendix J of the Faculty Handbook (revised May 2019).

COLLEGIAL LETTERS:

Appendix J states:

The IUPC shall invite written statements from all available members of the unit at the rank of professor to ensure that there is adequate substantive collegial evaluation of the candidates. Other faculty members of the unit will be notified of the deadline for the receipt of these written statements, but are not required to provide such a statement.

Statements from colleagues shall be based upon direct observation and analysis of a candidate's effectiveness and contributions in each area of performance.

The Art + Film Department's Interpretation of Appendix J concerning letters:

Tenured colleagues are expected to write collegial letters to assist the IUPC in evaluating candidates for retention, tenure, and promotion. The department encourages probationary faculty to write collegial letters regarding one, two, or all three areas of performance. Further, junior faculty may provide insights into a candidate's activities in which they may share expertise, describe classroom observations and/or area stewardship, or provide statements on their mentoring and collegial interactions they have experienced with the candidate.

In cooperation with the candidate, the department personnel committee will solicit letters from faculty outside the department that may provide additional evaluative observations. Outside letters, addressing Scholarship/Creative Activities in particular, which put achievements into their context of significance, are highly recommended at all levels of the RTP process. Requesting

outside letters should follow the process stated in the Art + Film Department Policies and Procedures.

Format and Content

The Art + Film Department encourages all collegial letters to be addressed to the IUPC Chair and written in the format of a memo with headings for each area being observed. Letters may address one, two, or all three areas of review with a statement that notes whether the candidate meets expectations according to the Art + Film Department's RTP criteria. A statement of support or non-support of the candidate's retention, tenure or promotion is also expected. Collegial letters should be descriptive and evaluative and provide dates of observation, subject matter, or any other relevant information which helps to put the evaluation into context.

The Art + Film Department encourages the use of the Instructional Observation Checklist available on the UFPC website and the review of UFPC Annual Reports for guidance.

I. TEACHING EFFECTIVENESS

The Art + Film Department's criteria for evaluation of teaching effectiveness and the development of examples of activities to be assessed for determination of teaching excellence have been guided by Appendix J, Section IX.B.1.a:

"Teaching effectiveness is essential for retention, tenure, and promotion. Effective teaching demands the clear communication of disciplinary/subject matter knowledge and the transformation and extension of that knowledge to a diverse student population."

A. Examples of Teaching Activities to be Assessed for Determination of Teaching Excellence

Activities to be assessed by written peer evaluation in the evaluation of teaching effectiveness may include, but are not limited to, the following:

1. Direct Instruction: This may include teaching students in courses (including lecture and lab studio instruction), guest lectures, workshops and film productions.
2. Academic Advising, Supervising and Mentoring Students: This may include academic advising and career mentoring of students; supervising and/or producing student art

exhibitions, films, and/or creative projects; supervising student-teachers and/or student-assistants; and/or providing additional observation, evaluation and/or support outside of the normal classroom environment.

3. **Development of Teaching Materials and Curriculum:** This may include developing teaching materials such as appropriate outlines, study-guides, instructional manuals, software programs, multi-media content, or other content used in the classroom; developing and/or revising curriculum outcomes and assessment methodology; and/or making contributions to the achievement of departmental and/or academic program curriculum goals.
4. **Professional Development Activities in Teaching:** This may include: reviewing literature and research in teaching subject areas; planning and/or participating in professional development activities; developing and improving teaching and assessment methods; attending conferences and/or seminars appropriate to teaching subject areas; and/or conducting research related to teaching.

B. Assessment Methodology

The Art + Film Department's assessment of "excellence" in teaching has been guided by Appendix J, Section IX.B.1.a.5-9:

RTP candidates may provide documented and peer-evaluated evidence of "excellence" in their teaching effectiveness in other areas not described above, including (but not limited to): development of new curriculum; development and implementation of innovative teaching approaches that foster student learning; participation in outside-classroom activities with students such as exhibitions, field trips, and special workshops; development of opportunities to present and/or publish student work; and/or evidence of student awards for student creative activities, presentations, and/or publications.

C. Departmental Standards of "Excellence" in Teaching Effectiveness

To achieve our departmental standard of "excellence" in teaching effectiveness, RTP candidates should:

- Make use of up-to-date and appropriate materials and methods for courses taught.
- Prepare syllabi that conform to the HSU syllabus policy with clearly presented course, program, and HSU student learning outcomes and instructional methodology, including clearly presented grading practices, standards and criteria.

- Present clearly the applicable G.E. area student learning outcomes in G.E. course syllabi.
- Maintain awareness of instructional and program developments through participation in appropriate professional-development activities.
- Demonstrate knowledge of and command of appropriate levels of technology for courses taught.
- Achieve a pattern of favorable comments and student ratings at or above 4.0 on the student-evaluation survey instrument. In the event of a pattern of unfavorable comments and/or scores below 4.0, the candidate is expected to provide an explanation regarding these scores and/or a plan for future changes.
- Support a diverse and inclusive learning environment, demonstrated through the use of varied means of assessment, multicultural content, responsive teaching strategies and participation in training opportunities on and/or off campus. The following are examples of evidence of excellence in inclusive teaching provided by the DEIC Sub-Committee on Inclusive Teaching:

Essential Evidence of Excellence in Inclusive Teaching Includes:

1. Teaching Effectiveness: Instructor allows students time to process and answer questions, listens to student comments and questions using supporting/reflective listening skills, and elicits responses requiring reasoning.

2. Reflective Practice and Continual Refinement: Instructor is reflective of their own characteristics, positionality, and power and the effects of these factors on student learning.

3. Multilogical Thinking: Instructor endeavors to provide more than one perspective, identifies strengths and limitations of perspectives presented, and to engage students in reflective critiques of disciplinary perspectives.

4. Equity: Instructor designs the course to elicit funds of knowledge or prior knowledge from students in relation to the subject, provides support in response to student performance, takes steps to remedy the situation when students express confusion, and facilitates intercultural communication.

5. Inclusive Learning Environment: Instructor ensures that all students feel safe and welcomed and have an equal opportunity to learn; students report that the classroom environment was respectful of diversity; instructor responds constructively to changes in student attentiveness; students report that they feel welcomed in class and office hours.

- For studio art faculty: demonstrate the safe use of dangerous machinery and tools, complicated equipment, and/or hazardous chemicals, etc. within the content of teaching materials, organization of lab areas, and regular participation in required safety training.

In all cases, as part of the PDS, faculty are expected to provide critical reflection on their courses and student (and faculty, where available) evaluations of their teaching.

II. SCHOLARLY/CREATIVE ACTIVITIES:

The Art + Film Department faculty is comprised of artists, filmmakers, illustrators, designers, art educators, art historians, and museum professionals. Scholarship/Creative Activities may differ greatly depending upon the nature of an individual's academic work and interests. Candidates for RTP in the Art + Film Department may choose to be evaluated in terms of Creative Activities, Scholarship, or a combination of both. Studio Art faculty may publish articles and Art Historians may exhibit work, and Scholarship/Creative Activities may overlap or combine from both categories. Generally, an Art Studio and Filmmaker candidate will pursue Creative Activities, with exhibitions and/or film festivals as the main activity, along with related Professional Activities, while an Art Historian and Film Scholar will pursue Scholarship, with publications as the main activity, along with related Professional Activities. Due to the transdisciplinary nature of Art Education scholarship, a combination of the above activities (publications and exhibitions) deemed commensurate by Art + Film Department faculty is acceptable.

In accordance with Appendix J, the Art + Film Department recognizes that Scholarship/Creative Activities that intersect with emerging new technologies and/or scholarly pursuits, and which encompass, but are not limited to, activities that may be defined using Boyer's *Scholarship Reconsidered* categories, are recognized as Scholarship/Creative Activities. Some individuals may pursue Scholarship/Creative Activities that do not conform to predefined categories, and those candidates must explain and justify those other activities within their WPAF. If a candidate intends to include evidence of both Scholarship (listed below in section A) and Creative Activities (listed below in section B), the candidate should work in consultation with the IUPC and college dean throughout the probationary period to make sure that the quality and quantity of activities, when combined, appropriately correspond to and reflect the standards of achievement described in both areas.

Virtual activities, such as artist lectures, conference presentations, exhibitions, and other non-traditional modes of disseminating creative and scholarly works are considered by the department to bear equal weight to those activities taking place in traditional 'in-person' venues. As with all activities, virtual or otherwise, it is the responsibility of the candidate to clarify for the IUPC the intended audience of the work.

A. SCHOLARLY ACTIVITIES:

The research, writing, and editing of books, exhibition catalogues, periodical articles, etc. on art related topics and/or the Scholarship of teaching and its subsequent dissemination/publication is considered Scholarship in the Art + Film Department. Such Scholarship should demonstrate evaluation by external peers within the discipline.

The Art + Film Department believes that the quantitative measures of Scholarship and hierarchies of formats for publication are imperfect and that quality of production, as reviewed by peers, should be the standard grounds for evaluation. The Art +Film Department recognizes that judgments of a candidate's publications should be qualitative in nature. Such judgments may be based in part on the assessment of peer reviewers who have read the work and can compare it to the state of Scholarship in the field to which it contributes.

It is also desirable for candidates to demonstrate Scholarship through professional activities, such as those listed further in this document, on a regular basis and at levels that are outlined in the charts below. The Art + Film Department recognizes that significant professional activities may increase the overall assessment of a candidate's Scholarship.

The charts below show Minimal Essential, Good, and Excellent levels and qualities of Scholarship at different ranks of RTP. These benchmarks lay out the expectations for activity over the course of the entire review period.

Publications

The Art + Film Department identifies the following forms of peer-reviewed publication (whether in print or electronic/new media format) as suitable to demonstrate scholarly productivity, and ranks the significance of the publication through consideration of the prestige and selectivity of the publisher and/or the intended audience. Manuscripts that are forthcoming are considered "published," even if they have not yet appeared in print, provided the manuscript has been "accepted for publication" and can reasonably be expected to appear during the period under review. (For example, a WPAF submitted in September could include a manuscript expected to appear before the end of the same academic year.) Online publication may be viewed equally with more traditional venues, if these online locations have achieved national recognition and are refereed or juried. These include, but are not limited to:

- Single book (published by or accepted for publication by a university press or other major academic publisher)
- Co-authored book (published by or accepted for publication by a university press or other major academic publisher).
- Edited volume with authorial contributions and editorial responsibilities (published by or accepted for publication by a university press or other major academic publisher).
- Articles in scholarly journals or book chapters in scholarly edited volumes.
- Essays and entries in exhibition catalogues, gallery, film festival and museum publications.
- Chapters in conference proceedings or anthologies.

- Other forms of written Scholarship such as book reviews for scholarly journals, exhibition reviews, entries in reference works, newsletters.
- Digital humanities Scholarship, such as a website employing new technologies to address a scholarly question, a highly trafficked and influential scholarly blog, or software.

Audience

The intended audience of any publication will be considered in weighing the significance of a publication. International, national, regional, and local public and professional audiences are taken into consideration, together with the prestige of the publication and/or publisher, in assessing the significance of the publication.

A regional audience or venue/publisher involves a situation in which the work is selected from a regional pool and the audience is primarily regional in scope. A national audience or venue is one where the selection is from a pool having a national reach either through the reputation of the venue/publisher or through the distribution of the publication. The same applies at the international level. This can be true even when the physical venue is located in the local region.

Additional Professional Activities

Candidates also demonstrate Scholarship through professional activities such as, but not limited to, those listed below, and at levels outlined above. As with publications, the significance of these activities is further ranked with consideration of prestige of venue, selectivity, and scope of intended audience.

- Scholarly presentations at conferences, workshops, educational institutions, museums, galleries, film festivals and other venues.
- Conceptualizing and organizing panels at scholarly conferences.
- Participation in a Scholar-in-Residency at institutions of higher learning, museums, and non-profit art agencies.
- The submission or receipt of grants supporting a candidate's work.
- The receipt of an award honoring a candidate's work.
- Curating or advising related to an exhibition in a museum, film festival or gallery context.
- Editorial assignments for recognized scholarly publications such as manuscript review. The faculty member may decide whether they would like such activity counted as service or scholarship and are expected to contextualize their choice.
- Appointment to selection panels for grants awards or film festival jurying. The faculty member may decide whether they would like such activity counted as service or scholarship and are expected to contextualize their choice.

- Citations of a candidate's work in a publication.
- Participation and/or leadership roles in creative cooperative efforts.
- Participation and/or leadership roles in scholarly seminars and workshops.

Probationary Candidates

Probationary candidates are expected to show continued progress towards achieving the standards required for Scholarship for tenure and/or promotion to Associate. **Candidates are expected to achieve regional (Associate) or national (Full) stature in their disciplines for tenure and promotion, and the relevance of any Scholarship should be considered within the context of this goal. Candidates are encouraged to consider this objective when selecting appropriate venues and activities for dissemination of their work.**

Candidates for Tenure and/or Promotion to Associate

A faculty member should demonstrate a record of consistency and growth that clearly demonstrates an emerging stature at *the regional or national level* as a scholar in general and/or in their specific area of specialization. In most instances only those persons will be recommended for tenure who have the potential to meet the standards required for eventual promotion to the rank of Professor. It should be understood, however, that the granting of tenure does not assure promotion to the rank of Professor.

Examples of levels of achievements in Scholarship:

SCHOLARSHIP	Minimum Essential	Good	Excellent
	<p>At least two publications (as defined above) at the regional/national level.</p> <p>and</p> <p>At least one professional activity annually, on average, at the local/regional level from the list above of “Additional Professional Activities.”</p>	<p>At least three publications (as defined above) at the regional/national level.</p> <p>and</p> <p>At least one professional activity annually, on average, at the local/regional level from the list above of “Additional Professional Activities.”</p>	<p>One published book from a university press or reputable academic trade publishing house, or one exhibition catalog with a regional/national audience/distribution or four publications (as defined above) at the regional/national level.</p> <p>and</p> <p>At least one professional activity annually, on average, at the local/regional level from the list above of “Additional Professional Activities,” with the expectation that the activities are of greater significance based on profile, competitiveness or impact.</p>

Candidates for Professor

A faculty member should demonstrate a record of consistency and growth that demonstrates stature at the *national level* as a scholar in general and/or in their specific area of specialization.

The primary difference between the expectations for Scholarship at the Associate versus “Full” Professor levels is one of venue and audience. At the level of Professor it is expected that publications will have undergone a rigorous level of peer review, make a substantial contribution to the discipline and/or have a higher level of prestige of publisher and/or venue than at a comparable ranking for Associate.

Examples of levels of achievements in Scholarship:

SCHOLARSHIP	Minimum Essential	Good	Excellent
	<p>At least two publications at the national/ international level or three publications at the regional/national level.</p> <p>and</p> <p>At least one professional activity annually at the regional/national level from the list above of “Additional Professional Activities.”</p>	<p>At least three publications at the national/ international level or four publications at the regional/national level.</p> <p>and</p> <p>At least one professional activity annually at the regional/national level from the list above of “Additional Professional Activities,” with the expectation that the activities are of greater significance based on profile, competitiveness or impact.</p>	<p>One book from a university press or reputable academic trade publishing house, or one exhibition catalogue produced in conjunction with a major museum with a national/international audience/distribution, or at least four peer-reviewed articles, exhibition reviews, museum/gallery publications, or book chapters at the national/international level.</p> <p>and</p>

			At least one professional activity annually at the regional/national level from the list above of “Additional Professional Activities,” with the expectation that the activities are of greater significance based on profile, competitiveness or impact.
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B. CREATIVE ACTIVITIES

The design and creation of significant works, with subsequent exhibition in museums, galleries, film festivals and other venues is considered Creative Activities in the Art + Film Department. The primary criterion for evaluation of a studio faculty member’s creative work is his/her/their record of exhibitions and comparable activities. The exhibition of creative work is to be regarded as analogous to publication in other fields. For the purposes of evaluation for promotion and tenure, exhibitions of creative work in different venues constitute unique separate events, regardless of whether each exhibition contains new or pre-existing work. However, all art studio faculty are expected to continually develop and create new work simultaneously with the exhibition of pre-existing work, with the objective of building and sustaining an artistic practice.

Academic Program: Art

We consider an average of three exhibitions a year appropriate for a RTP candidate, when this is the primary demonstration of Creative Activity, but this number needs to be understood in the context of the hierarchies of types of exhibitions/venues, intended audience and related significance listed below. Evidence of participation and achievement in Creative Activities beyond exhibitions are also expected and outlined below.

We recognize that the burden of meeting the yearly exhibition expectation will vary from artist to artist because of issues of scale, weight, framing, and transportation costs, installation requirements, medium, etc. We recognize that for some the commercial gallery and traditional exhibition venues may not be a suitable indicator of excellence or national recognition. Also

taken under consideration is the time and commitment of the potential level of other professional activities and how this may impact the yearly number of exhibitions.

*For example: A candidate's art practice may involve, based on the nature of the medium, devoting several weeks/months to creating a one-of-a-kind piece. Or, while some candidates may create work that is not-for-sale, others may have a strong collector base, requiring constant production of new pieces. The inability to create or maintain inventory of enough work to have several substantial group or solo exhibitions throughout the probationary period will be considered when ranking the candidate's achievement in the area of Creative Activities. In all such cases, the IUPC will closely weigh the stature and significance of venues alongside the quantitative benchmarks. Alternatively, a candidate may also have fewer numbers of exhibitions in a given year, alongside several substantial corresponding activities related to the exhibition, such as publications or invited artist presentations. Depending on the stature of the venues involved, this approach to the dissemination of work could meet the qualitative benchmarks. **Candidates are expected to achieve regional (Associate) or national (Full) stature in their disciplines for tenure and promotion, and the relevance of any Creative Activity should be considered within the context of this goal. Candidates are encouraged to consider this objective when selecting appropriate venues and activities for dissemination of their work.***

The Art + Film Department additionally recognizes that commissions for production and reproduction of client-based works are significant evidence of Creative Activities. These activities may include, but are not limited to, logos, corporate identity, packaging, illustrations, advertising, web design, video and other visual communication projects that involve new and emerging technologies. Design and Illustration faculty may vary from traditional exhibition activities and their files may include a broader range of design applications for private clients, commercial businesses, publishers, and advertisers. (See the "Exhibition Alternatives" section below for more detailed information.)

Faculty members are also expected to demonstrate Creative Activities through professional activities such as those listed further in this document, on a regular basis and at levels that are outlined in the chart below.

In all areas of Creative Activities evidence of peer review is important. Notice of these exhibitions or other professional activities in the form of reviews of a person's artwork or career are also important.

TYPES OF EXHIBITIONS

The types of exhibitions that a studio art or film candidate might participate in can vary immensely.

Solo Exhibitions:

Invited – An invited solo exhibition is an exhibition acquired by personal invitation from a regional or nationally recognized gallery or museum.

Curated – A curated solo exhibition is an exhibition acquired through the submission of images of one's work (requested or unsolicited), an artist statement, and other supportive materials to a gallery or museum, a university exhibition space, or a non-profit artist's space. An individual curator or committee reviews work.

Two Person Exhibitions:

Invitational – An invited exhibition is an exhibition acquired by personal invitation from a regional or national recognized gallery or museum, in which the space may be shared with another artist.

Curated – A curated exhibition is an exhibition acquired through the submission of images of one's work (requested or unsolicited), an artist statement, and other supportive materials to a gallery or museum, a university exhibition space, or a non-profit artist's space, or alternative public space.

Group Exhibitions:

Invitational – An invited group exhibition is an exhibition venue acquired by personal invitation. The expectation is that the artist would be exhibiting work simultaneously with other artists.

Curated – A curated group show is one in which the curator establishes the theme and then seeks works to fit the theme for inclusion in the exhibition. Invitations to submit work for review may come by advertisements or personal contacts with artists and other curators. Typically, an artist will submit images of work, an artist statement, and a resume.

Juried – A juried show is an exhibition venue whose selection process includes an artist's submission of a few images of work that match a particular theme or medium and

a payment of a submission fee, usually per image. The exhibition venue may have an outside curator to jury the work. Jurors vary by their experience and reputation. An artist's work achieves greater recognition if the juror is well known, from a recognized institution or gallery, and if the artist wins a prize and/or the exhibition publishes a catalogue. The level of prestige of an established juried competition is also considered.

Open – An open show is an exhibition in which there is no requirement set for acceptance other than one's membership in a group. All work is accepted since no review process exists. The Art + Film Department's Annual Staff and Faculty Exhibition is an example of an Open Group Exhibition.

Academic Program: Film

Creative Activity in filmmaking can vary from highly collaborative work involving large to small film crews, to work that is primarily done individually or that may involve hiring outside professionals. There are four phases of filmmaking. Each phase is time intensive and is recognized individually within RTP Creative Activity evaluation. Some creative activity may be limited to just one of these phases and not include all phases. For example, one can write a full length script and submit the script for consideration of production without further involvement in the project. Or, one could be involved on a film in a Key Creative Role during production or post-production only.

Four Phases of Filmmaking & Emerging Digital Productions

1. **Development or/and Pre-production:** may include research, development, script writing, fund raising, casting, location scouting, crew call sheets, and all other arrangements needed in advance of filming.
2. **Production:** everything involved in the filming and production.
3. **Post-production:** often includes editing, sound design, color grading and correction, graphics, title and credits, and other completion activities.
4. **Distribution:** marketing activities such as creating a trailer, electronic press kit (EPK), one-sheet, film festival submission materials, and other activities that result in film distribution and/or public film screenings.

Faculty participation in a film/emerging digital production needs to be in a Key Creative Role.

Key Creative Role in a Film or Emerging Digital Production

- Director
- Producer
- Writer

- Cinematography / Director of Photography
- Editor
- Designer such as Production Design, Sound Design, Colorist, Computer Generated Imagery (CGI)

The Running Time of the film does not necessarily correlate with creative or technical skill level, or the time involved in making the work. Terminology around running time changes frequently and varies by distribution venue.

EXHIBITION ALTERNATIVES

If a candidate wishes for an activity to be considered, in accordance with Section IX, B, 2 of Appendix J, the candidate must provide documentation that the activity includes “clear goals, adequate preparation, appropriate methods, significant results, effective presentation, and reflective critique.” As with any Scholarly/Creative Activity, the candidate should solicit external letters evaluating the significance and effectiveness of the work.

Client-Based Work in Art – When an illustrator or graphic designer has his/her own design practice, the nature of his/her clients provides some indication of the quality of the work done, and should be considered analogous to having work accepted in a juried exhibition. It is the candidate’s responsibility to provide a narrative describing the profile/significance of the client and describing if the account has been secured through a regional or national competition. Just as with exhibitions, the significance of client-based work is determined by how the opportunity was secured (a large or small pool of submissions), the scope of the intended audience (local through international) and an evaluation in collegial and external peer reviews of the quality of the work. How the number of client-based activities correlates to the quantitative number of yearly exhibitions is determined by these same variables, with each client being considered analogous to an exhibition venue.

For example: A designer produces a corporate identity for a local brewery, and secured the opportunity through a personal connection to the business owner. Alternatively, a designer is selected amongst a regional or national pool of designers to develop a logo for a regionally distributed product. The latter example contains a competitive pool and a greater level of regional dissemination, making that activity relatively more prestigious. Additionally, a single client could provide a candidate with multiple opportunities to create new work (much like exhibiting multiple times at the same venue). For each activity to be considered unique, the candidate should include a description of clear

*goals, adequate preparation, appropriate methods, significant results, effective presentation, and reflective critique for each commission. **Candidates are expected to achieve regional (Associate) or national (Full) stature in their disciplines for tenure and promotion, and the relevance of any Creative Activity should be considered within the context of this goal. Candidates are encouraged to consider this objective when selecting appropriate venues and activities for dissemination of their work.***

Client-Based Work in Film

When a filmmaker has his/her/their own film/digital production practice, the nature of his/her/their clients provides some indication of the quality of the work done, and is most often considered as Category 2 (see explanation below). It is the candidate's responsibility to provide a narrative describing the significance of the client and the production.

Other Activities and Venues – The Art + Film Department recognizes that new and emerging technologies offer opportunities to disseminate creative work, including but not limited to, websites and virtual exhibitions.

LOCAL/REGIONAL/NATIONAL/INTERNATIONAL LEVEL

The intended audience of any exhibition will be considered in evaluating the significance of a Creative Activity. Local, regional, national, and international public and professional audiences are taken into consideration in concert with venue and type of exhibition. The Art + Film Department recognizes a presence in the regional and local art community is desired.

Local – The local audience or venue/publisher is defined where the work is selected from a local pool and the audience is primarily the local community.

Regional – A regional audience or venue/publisher is defined where the work is juried or selected from a regional pool and the audience is primarily regional.

National/International – A national audience or venue/publisher is one where the selection is from a pool having a national or international reach through the reputation of the venue/publisher or through publications, and the same applies at the international level. This can be true even when the physical venue is held within the region. For example, exhibitions located within the region that draw from a national pool of submissions with an esteemed juror would be considered national.

FILM CATEGORY 1 & 2 CREATIVE ACTIVITIES

If the running time of a short film is under 10 minutes, it may be accepted as Film Category 1 if the work is exhibited at a juried or invitational event, or selected for distribution. It is the candidate's responsibility to provide a narrative describing the significance of the exhibition and/or distribution.

Film Category 1

Film and Emerging Digital Technologies

- Key creative role in the production and completion of an original 10 minute or longer film/video/transmedia project that is exhibited at a juried or invitational event, or selected for distribution. Key creative roles include director, producer, writer, cinematographer/director of photography, editor, and designer.
- Key creative role in the production and completion of an original film that is grant funded or for a nonprofit agency.
- Completion of a 20 page or longer script that is optioned for production.

Scholarly/Creative Presentations and Activities:

- Presentations by invitation or selection from a recognized professional organization at the local, regional, national, and/or international level.
- Accepted participation as a member of a panel from a recognized professional organization at the local, regional, national, and/or international level.
- Invited keynote address for professional organizations at the local, regional, national, and/or international level.

Peer-Reviewed Publications:

- Academic publications including, but not limited to, books in area of expertise, chapters in scholarly books or textbooks, articles in refereed or other professional journals, other significant publications.

Funded Outside Grants

- Grants secured from off-campus sources for research, creative, or scholarly activities.

Film Category 2

Film and Emerging Digital Technologies

- Key creative role in a film/video/transmedia for hire. Key creative roles include director, producer, writer, cinematographer/director of photography, editor, and designer.
- Key creative role in student collaborative professional productions.
- Regional or local screening of a film/video/transmedia in which the candidate had a key creative or technical role.

Scholarly/Creative Presentations and Activities:

- Presentations including, but not limited to, coursework tutorials, or guest lectures on campus.

Non Peer-Reviewed Publications:

- Academic publications including, but not limited to, self-published works, coursework

tutorials, or unpublished abstracts from papers presented at local, regional, national or international meetings, conferences, or symposia.

Funded Grants

- Grants secured from campus sources for research, creative, or scholarly activities.

ADDITIONAL CREATIVE ACTIVITIES:

Candidates also demonstrate Creative Activities through professional activities such as, but not limited to, those listed below, and at levels outlined in the chart above. As with exhibitions, the significance of these activities is further ranked with consideration of prestige of venue, selectivity, and scope of intended audience.

- Technical, pedagogical demonstrations, and scholarly presentations at conferences, workshops, educational institutions, museums, galleries and other venues. These may be ranked based on whether the participants are drawn from an international, national, regional or local pool of applicants.
- Participation in an Artist-in-Residence at institutions of higher learning, museums, and non-profit art agencies. These may be ranked based on whether participants are drawn from an international, national, regional or local pool of applicants.
- The receipt of grants supporting a candidate's work.
- The receipt of an award honoring a candidate's work.
- Participation in design or screenplay/script competitions or juried festivals. These may be understood in terms of the stature of the sponsor, the level of competition (international, national, regional or local), and the awards won.
- The reproduction or discussion of an artist's work in books, magazines, virtual catalogues and online.
- The acceptance of one's work into public and private collections.
- Citations of a candidate's work in publications.
- The receipt of commissions for new work.
- Participation in creative cooperative efforts appropriate to the visual artist's profession, including group portfolios, interdisciplinary projects, joint research, etc.
- The Art + Film Department recognizes that Studio Art and Film faculty may publish articles on topics of design, pedagogy, technology, techniques, and other topics related to media areas. These publications should be ranked and evaluated as outlined under Scholarship/Publications.

Candidates for Tenure and/or Promotion to Associate in Art

A faculty member should demonstrate a record of consistency and growth that clearly demonstrates an emerging stature at the *regional or national level* as an artist in general and/or

in the faculty member's specific area of specialization. In most instances only those persons will be recommended for tenure who have the potential to meet the standards required for eventual promotion to the rank of Professor. It should be understood, however, that the granting of tenure does not assure promotion to the rank of Professor.

Examples of levels of achievements in Creative Activities in Art:

CREATIVE ACTIVITIES FOR ART	Minimum Essential	Good	Excellent
	<p>An average of three exhibitions per year throughout the probationary period at the regional or national level, to include at least one significant group exhibition per year.</p> <p>and</p> <p>At least one professional activity (on average) at the local/regional level annually from the list below of “Additional Creative Activities.”</p>	<p>An average of three exhibitions per year at the regional/national level, to annually include a group or solo exhibition at a significant venue and/or with a well-known juror, and increased level of competitiveness.</p> <p>and</p> <p>At least one professional activity (on average) annually at the regional/national level from the list below of “Additional Creative Activities.”</p>	<p>An average of three exhibitions per year at the regional/national level, demonstrating an increased level of significance of venues, jurors, and/or scope of audience. This may include regional/national level gallery representation.</p> <p>and</p> <p>At least one professional activity annually (on average) at the regional/national level from the list below of “Additional Creative Activities,” with the expectation that the activities are of greater significance based on profile, competitiveness or impact.</p>

Candidates for Professor in Art

A studio faculty member should demonstrate a record of consistency and growth that clearly demonstrates stature at the ***national level*** as an artist in general and/or in their specific area of specialization. The primary difference between the expectations for Creative Activities at the Associate versus Professor levels is one of venue and audience. At the level of Professor it is expected that Creative Activities will have undergone a rigorous level of peer review, make a

substantial contribution to the discipline and/or have a higher level of prestige of publisher and/or venue than at a comparable ranking for Associate.

CREATIVE ACTIVITIES	Minimum Essential	Good	Excellent
	<p>An average of three exhibitions per year at the regional or national level, to annually include a group or solo exhibition at a significant venue and/or with a well-known juror.</p> <p>and</p> <p>At least one professional activity at the regional/ national level annually (on average) from the list below of “Additional Professional Activities.”</p>	<p>An average of three exhibitions per year at the regional/ national level, to annually include a group or solo exhibition at a significant venue and/or with a well-known juror, and increased level of competitiveness.</p> <p>and</p> <p>At least one professional activity annually (on average) at the regional/national level from the list below of “Additional Professional Activities,” with the expectation that the activities are of greater significance based on profile, competitiveness or impact.</p>	<p>An average of three exhibitions per year at the regional/national level, to annually include at least one national-level exhibition, in addition to group or solo exhibitions at a significant venue and/or with a well-known juror, and increased level of competitiveness. This may include national level gallery representation.</p> <p>and</p> <p>At least one professional activity annually (on average) at the national level from the list below of “Additional Professional Activities,” with the expectation that the activities are of greater significance based on profile, competitiveness or impact.</p>

Accomplishment Standards for Evaluating Scholarly/Creative Activities in Film

Scholarly/Creative Activities will generally fall into one of two categories - Category 1 is recognized as being of higher significance and prominence than Category 2. No relative importance or weighing is implied by the order within each category. The category areas for Film are detailed separately below, however in the instance of an inter-disciplinary faculty member, activities from all three category areas may be present and be applied to promotion and tenure.

When faculty receive assigned time to direct, produce, write, film, edit or design a production for the department, this is considered part of their teaching load. The department also recognizes that this work may be a form of scholarship/creative activity. In such cases, the faculty member needs to provide evidence of the quality of the scholarship/creative activity. Additionally, in the appropriate sections of the PDS faculty must distinguish this work as a form of teaching and, separately, as a form of scholarship/creative activity.

For Tenure and/or Promotion to Associate Professor in Film

The following standards are applicable to Film for evaluation of Scholarship and Creative Activity.

CREATIVE ACTIVITIES FOR FILM	Minimum Essential	Good	Excellent
	One activity from Category 1 and A minimum of two activities from either Category 1 or 2	Two activities from Category 1 and A minimum of three activities from either Category 1 or 2	Three activities from Category 1 and A minimum of three activities from either Category 1 or 2

For Tenure and/or Promotion to Professor in Film

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CREATIVE ACTIVITIES FOR FILM	Minimum Essential	Good	Excellent
	Two activities from Category 1 and A minimum of three activities from either Category 1 or 2	Three activities from Category 1 and A minimum of three activities from either Category 1 or 2 OR Two activities from Category 1 and A minimum of four activities from either Category 1 or 2	Four activities from Category 1 and A minimum of one activities from either Category 1 or 2 OR Three activities from Category 1 and A minimum of four activities from either Category 1 or 2

III. SERVICE:

The Art + Film Department aligns its expectations for Service with the duties outlined in Appendix J:

“Tenure track faculty are expected to carry out normal professional duties, such as regularly attending convocation, commencement, and department meetings, majors meetings, writing peer evaluations for colleagues and letters of reference for students and working collaboratively with colleagues. Candidates who consistently fail to carry out these duties shall not receive a positive recommendation for tenure/promotion.”

The Art + Film Department recognizes that assigned time for Film Program Leader is Service in a leadership capacity. Film faculty who are Program Leaders as an Assistant or Associate Professor may fulfill the leadership expectations for Promotion to Professor. It is the candidate's responsibility to thoroughly articulate in the WPAF the leadership activity as Film Program Leader that was fulfilled as an Assistant or Associate Professor. This Film Program Leader activity done as an Assistant or Associate Professor does not fulfill the annual hours expected for Service required for promotion to Professor, but may fulfill the leadership expectations of Service.

The charts below show Minimal Essential, Good and Excellent levels and qualities of Service at different ranks of RTP.

Candidates for Tenure and/or Promotion to Associate

A faculty member's file should document the hours spent in Service areas and reflect a record of consistency and growth that clearly demonstrates an emerging stature and importance in duties of governance. We support faculty who choose to perform a breadth of service as well as faculty who gear service toward their strengths in serving either their department, university, community, or profession. In most instances only those persons will be recommended for tenure who have the potential to meet the standards of Service required for the eventual promotion to the rank of professor.

SERVICE	Minimum Essential	Good	Excellent
	An average of at least 30 annual hours of service work that includes full participation in department governance activities during every year in residence for the review period.	An average of at least 60 annual hours of service work that includes full participation in department governance activities during every year in residence for the review period.	An average of at least 120 annual hours of service work that includes full participation in department governance activities during every year in residence for the review period.

Candidates for Professor

A faculty member’s file should document the hours spent in Service areas and reflect a record of consistency and growth that clearly demonstrates the relative stature and importance in duties of governance, including areas of leadership. We support faculty who choose to perform a breadth of service as well as faculty who gear service toward their strengths in serving either their department, university, community, or profession. Candidates for full professor are expected to engage in leadership in service. Leadership in service may include, but is not limited to: chairing committees at the department, college, university, community, or professional level, organizing (or actively participating in the organization of) department, campus, community, or professional events, and taking a lead role in drafting documents or other supporting materials while participating in committee or other volunteer work.

SERVICE	Minimum Essential	Good	Excellent
	<p>An average of at least 30 annual hours of service work that includes full participation in department governance activities during every year in residence for the review period.</p> <p>Candidates must provide evaluative documentation of effective <i>leadership</i> in service to the institution and/or community and/or profession. Note: Film Program Leader responsibilities as an Assistant or Associate Professor may fulfill this leadership requirement.</p>	<p>An average of at least 60 annual hours of service work that includes full participation in department governance activities during every year in residence for the review period.</p> <p>Candidates must provide evaluative documentation of effective <i>leadership</i> in service to the institution and/or community and/or profession. Note: Film Program Leader responsibilities as an Assistant or Associate Professor may fulfill this leadership requirement.</p>	<p>An average of at least 120 annual hours of service work that includes full participation in department governance activities during every year in residence for the review period.</p> <p>Candidates must provide evaluative documentation of effective <i>leadership</i> in service to the institution and/or community and/or profession. Note: Film Program Leader responsibilities as an Assistant or Associate Professor may fulfill this leadership requirement.</p>

IV. EXCEPTIONAL SITUATIONS:

The Art + Film Department acknowledges that exceptional situations may arise in which the specific criteria and rankings delineated above for ancillary activities may not provide an appropriate rubric for promotion and/or tenure. For example, such situations may arise when faculty are specifically hired to conduct activities in addition to instruction, such as program development.

Accordingly, the specific requirements for scholarly and service activities may be modified on a case-by-case basis, in consultation with the Dean, so long as faculty have met the primary requirement of demonstrating excellence and effectiveness in their teaching assignments.