

DEPARTMENT of ART

Departmental criteria to be applied in personnel actions involving reappointment, promotion, and tenure, in supplement to the minimum standards described in the university's faculty manual, section 10.

INTRODUCTION

This document seeks to make the criteria used in evaluations for personnel actions more useful for faculty members applying for reappointment, promotion, or tenure, as well as for the Department's Rank and Tenure Committee and Chair acting on reappointment, promotion, or tenure.

In accordance with the University's *Faculty Manual*, the Department of Art shall base the evaluation of its faculty's work and contributions and its consequent recommendation for tenure and/or promotion on three key considerations: Scholarship (which comprehends research, creative and professional activities), Teaching, and Service. Of these three criteria for evaluation, the first two shall be considered of key importance, and the third one—service—as meaningful, but less important than the other two. The submission date of the file for action to the Department's Rank and Tenure Committee is the final date for reporting acceptance of publication or published scholarship, exhibitions, or selection in refereed competitions, other than updates regarding publication acceptances of materials already referenced in the file (as provided in the CFA's "Instructions for Submitting Files for Action").

The Department normally expects faculty to be excellent at both teaching and scholarship. If there is someone who is no more than proficient as a scholar, he or she must be truly superior as a teacher to receive promotion to Associate Professor or tenure. A professor who fails to make sufficient contributions to scholarship during the pre-tenure years will not receive promotion to Associate Professor and/or tenure, whatever his or her teaching record. Similarly, an excellent scholar who fails to teach effectively will not receive promotion or tenure.

The guidelines put forth in this document are not to be considered a complete, detailed and exhaustive set of criteria. The ever-changing nature of the creative disciplines demands that these criteria remain reasonably flexible and open to new kinds of contributions and activities that the Department cannot possibly anticipate. For further detail of types of contributions not covered in this document, faculty should refer to the Department's merit guidelines (**see attached appendix**). This document does not intend 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.

1. SCHOLARSHIP

Given the disparate nature of the three disciplines within the department, Art History, Graphic Design and Studio Art, this section outlines different parameters for each discipline. In all three disciplines, in order to achieve promotion or tenure, the candidate should not only have produced a substantial body of work, as defined in this document, prior to the time of the review, but he/she should show evidence of a clear and discernible trajectory of upcoming research or creative activity. 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, exhibited or selected in refereed or edited competition, submitted for publication, competition or exhibition and pending a decision, and ongoing publications or continued creative and professional production. The evaluation of promise of ongoing scholarly activity shall be determined in the internal and external reviews provided by scholars and academic professionals whose work is most closely connected to the candidate's discipline.

The department recognizes that on occasion, although not the norm, in any of the three departmental areas (Graphic Design, Art History and Studio Art) 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 the collaborative work.

1.1 Art History

The Department of Art and the Art History program consider that evidence of scholarship typically consists of published books, articles in peer reviewed journals, book chapters or anthology essays, reviews, and papers and lectures presented at scholarly conferences. In all cases, the work shall be considered only to the extent that it is accessible for review to peers within the discipline. All work published or accepted for publication since highest degree completion, along with evidence of continuing scholarly productivity while the individual has been a member of the American University faculty, shall count towards tenure and promotion requirements. While emphasis will be given to work performed at American University, the entire resume will be considered during the evaluation period.

In the field of Art History, the standard for tenuring faculty remains a combination of several articles in peer reviewed venues plus a book. For the purposes of tenure and promotion, a book or article will be considered to have been published if it has appeared in print, or if the final manuscript, including all revisions, has been accepted by the publisher, ratified by an editor's letter confirming acceptance. The publisher must be a reputable university or academic press or a commercial press that is known for academic publications. Although the premier format for creative scholarship in Art History is a book, the difficulty in publishing both monographs and wider historical studies, particularly because of the costs for reproduction of art works on the part of both the author and the press, must somewhat lessen our reliance on this standard. A series of significant substantive articles, published in outstanding competitive and refereed journals, should be given substantial weight in tenure considerations. Moreover, given the increasing move towards online publishing in peer-reviewed journals, for articles it is the significance of the peer-reviewed publication in its field, rather than its format, that carries weight. The Department believes that 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. Nevertheless, impact factors will be reported, as available, and considered as part of a holistic review.

The acquisition of fellowships and grants, although highly desirable, is extremely competitive in the field of Art History and also varies substantially depending on field of research. For this reason, grant acquisition should be respected, but should not be used as a primary standard for judging the excellence of an individual scholar's work. Reviews of published books, by contrast, should be included as relevant forms of peer review within the individual's field.

The Department of Art identifies the following forms of peer-reviewed publication (whether in print or electronic format) as suitable to demonstrate scholarly productivity, with the expectation of a single-authored book plus other peer-reviewed publications as the continuing standard for tenure:

- Single-author book (published or accepted in final form)
- Published articles in journals and peer-reviewed anthologies
- Published essays and substantial entries in museum collections or exhibition catalogues
- Published articles in conference proceedings
- Unpublished article manuscripts, under final contract with a publisher
- Edited anthologies (published or under contract with a publisher)
- Edited museum exhibition and collection catalogues

Given the growing prevalence of electronic publication options, publication of a book manuscript in electronic format is increasingly acceptable provided that standards of quality, academic rigor, respected venue, and peer review are met.

Because Art History is an international discipline, the Department strongly recommends against the practice of measuring the value of scholarship in art history through citation counts, because existing citation indexes do not reliably report citations of works published outside the United States. With respect to US and international publications, citation counts and journal rankings will be provided when available. When unavailable, external reviewers will be asked to provide assessment of the research and the journal's importance in the field. Any other available metrics to measure relevance and impact will also be provided.

In addition, many journals published outside the United States have selection procedures that do not match the American system of peer review. This is true of even the most highly regarded and prestigious journals and does not by itself suggest that the journal is any less rigorous or selective than its American counterparts. In the absence of homogeneous procedures, it is impossible to rank journals for the purpose of assessing the quality of scholarship published in them. The department recognizes that judgments of a candidate's publications should be qualitative in nature, based on the assessment of expert reviewers who have read the work and can compare it to the state of scholarship in the field to which it contributes.

In regard to publications in museum and collection catalogs, and certain contributions to anthologies (such as invited contributions), that are not peer reviewed, their selection and evaluation process is thorough, as editors and/or curatorial teams that produce exhibition catalogues, and museums' editorial departments and consultants, carefully evaluate the scholarship contained within. Invited essays of this sort may carry significant prestige that external reviewers can address. The Department therefore advises that the different levels of internal and external review for tenure and promotion evaluate scholarly publication in art history without regard to whether the publisher is academic or museum-based, considering, as mentioned before, that qualitative evaluation is the paradigm for review.

Tenured faculty seeking promotion to the rank of Professor shall demonstrate a continued trajectory of excellence in scholarship in accordance with the parameters outlined above. Given the increasing economic challenges to the publication of monographs or narrowly defined art historical studies in book form, we value the publication of subsequent book manuscripts, but emphasize that the criteria for assessing continuing and significant scholarly productivity should remain substantial quality research published in refereed, peer-reviewed journals and edited anthologies, book chapters, and museum catalogs and other invited publications.

1.2 Studio Art

The work of visual arts faculty is not extra-academic and should therefore be regarded as equivalent to that of academics in other disciplines. Faculty shall provide documentation of creative work, research, and scholarly activity in a format required by the university in order to facilitate review of the work.

The primary criterion for evaluation of a studio faculty's creative work is a comprehensive record of exhibitions and comparable activities. The exhibition of creative work is to be regarded as analogous to publication in other fields. These exhibitions should take place at professional venues that are appropriate to the nature of the artist's work. Though these exhibitions may be in connection with traditional venues such as galleries, museums, non-profit art centers, university galleries, and artist-defined spaces, contemporary artistic practice frequently extends to activities such as public performance and intervention, cultural events, new media platforms, and curatorial projects. 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. The faculty member shall provide evidentiary documentation of his/her exhibition/event record (exhibition announcements, invitations, press releases, reviews, etc.). In sum, the candidate must articulate and contextualize the importance of all aspects of the creative practice, bearing in mind that further qualitative evaluation will be provided by departmental and external reviewers. The criteria by which art venues are qualified are clearly articulated in the Merit Guidelines (please see attached appendix). All significant exhibitions since highest degree completion, along with evidence of continuing scholarly productivity while the individual has been a member of the American University faculty, shall count towards tenure and promotion requirements. Artist residencies, grants, fellowships, and awards are further evidence of accomplishments in the field. Additional recognition of a faculty member's work by

his/her peers may come in the form of invitations to present lectures about one's work, conduct workshops, participate on panels, and contribute to published works. Faculty in the studio arts may also be acknowledged for contributions to the field through the resume will be considered during the evaluation period.

The department also recognizes that practicing artists in certain areas need to spend time researching new technologies and techniques, and the extent to which this research impinges upon, or otherwise affects, creative output should be defined by the faculty member and be taken into account in any evaluation of her/his activity.

Freedom of expression and inquiry must be supported and protected, and at no time can potentially controversial subject matter of artistic work be used against the candidate in the evaluation of the work's quality and impact.

Tenured faculty seeking promotion to the rank of Professor shall demonstrate a continued trajectory of excellence in scholarship or creative activity accordance with the parameters outlined above and continued or growing national or international recognition in his or her discipline.

1.3 Graphic Design

The discipline of graphic design is quite diverse in nature, and the department 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. While emphasis will be given to work performed at American University, the entire resume will be considered during the evaluation period.

A very significant part of graphic design is professional practice, and thus the work produced for clients, whether for pay or pro bono, can constitute the bulk of a faculty member's creative production. For such work, the selection of a designer by a client is in itself a competitive and highly selective process that includes considerations of quality and competence. Design faculty who engage in professional practice do so in a part-time capacity, and often within the constraints that their educational institution imposes on the amount of time they may dedicate to remunerated consulting activities. As such, securing a client in a proposal submission process places the designer in direct competition with larger design firms and agencies that can dedicate multiple designers and support personnel to the project. Consequently, if a design faculty member carries on his/her own design professional practice, the nature of his/her clients can provide indication of the quality of the work done, and should be considered analogous to having work accepted in a juried or curated exhibition. This is especially true when the faculty member has won the account of a major corporation through a regional or national competition. Such professional engagements should be properly documented (scope of the work, duration of engagement, dissemination and visibility of the work, etc.). In such cases, professional work shall be considered analogous to a studio artist's gallery exhibitions: they both are selective, competitive and commercial in nature, and the reputation and visibility of each can be assessed, albeit not quantified. Faculty should seek structured venues of peer review of their professional and creative work. Such peer review venues include, but are not limited to: juried or curated competitions, selection of his/her work trade publications, books, annuals, et cetera, as outlined in the following paragraphs.

Faculty are strongly advised not to rely exclusively on professional practice as a way to accumulate merit towards promotion and tenure. In rare cases, however, professional practice can generate design work that is of outstanding national or international visibility and impact; in such cases this type of creative/professional work can serve as a principal merit towards promotion and tenure only to the degree that the work's impact can be assessed. In the absence of formal awards related to such professional work, faculty can provide other measures of impact through, among other means, documented national or international recognition, notable targeted impact (such as the success of a campaign, project outcomes, etc), media reviews, showcases, critiques or analysis of such work appearing in printed or digital publications that cover design practices. As part of their role in the promotion and tenure review process, external reviewers can provide specific evaluation and endorsement of professional work in the absence of formal awards. Their positive and contextualized evaluation is a required validation for professional practice to constitute the sole or principal merit towards promotion and tenure. For such purpose, external reviewers shall evaluate the impact of the work by addressing its quality, scope, visibility and distribution, and its significance in the

context of design practice and the advancement of such practice. They should also address the significance of any existing published reviews or analysis of the work in trade publications. Faculty commissioned or remunerated consulting activities should be cleared with the dean's office.

A common 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. A very small number of design organizations and competitions offer actual exhibitions that supplement the publication. When awards are offered, they indicate additional recognition of the significance of the award-winner's design(s). In such cases, each instance of publication, even if pertaining to the same work, shall be considered as a separate instance, and the quality of each venue or publication, its international, national or regional scope and competitiveness shall be articulated separately.

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

Often designers 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. In situations in which the publication may not include a peer-review process, the faculty shall articulate the importance and relevance of the publication and internal and external reviewers will provide additional qualitative evaluation. In addition, delivering papers or serving as a panelist at recognized design or academic conferences can be considered the equivalent of publication if the department judges the caliber of the venue as sufficient for such equivalency, such as in the case of national conferences, whether professional or academic.

The Department also recognizes that practicing designers need to spend time researching new technology—especially computer technology and software. The extent to which this research impinges upon, or otherwise affects, the faculty member's output should be taken into account in any evaluation of his or her activity.

Invited lectures and presentations can be indicators of impact and visibility, and the department shall weigh such activities as they relate to the stature of sponsors and audience (university, association, publication); scope of presentation or participation (delivering a paper prepared in addition to visual work, portfolio presentation); and critical reviews.

Faculty concentrating their efforts in research scholarship would be expected to work in areas consistent with their academic preparation and teaching assignments. It is assumed that the candidate's output would make an original contribution to the body of knowledge about design or about design education (this category could include teaching innovation when done in ways that take a research perspective and yield results that can be extrapolated to the field.) Typical measures of performance by peers and forms of dissemination include grants and sponsored projects and unfunded research. While some research efforts do not require external funding or are in the beginning stages, they may achieve results worthy of evaluation. In such cases, the university should rely on external reviewers for peer assessment of the quality of the research, relevance of the project to the field, and potential to garner future funding/dissemination opportunities. It is expected that candidates would include a development plan for such work that indicates future funding sources and possible publication venues.

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 and as such, they shall follow the documentation and qualitative indications outlined for Studio Art.

Tenured faculty seeking promotion to the rank of Professor shall demonstrate a continued trajectory of excellence in

accordance with the parameters outlined above and continued or growing national or international recognition in his or her field.

2. TEACHING

The Department of Art expects its faculty to be actively engaged in the classroom and to provide quality instruction. Assessment of student performance varies per class and instructor; however, it is expected that student performance be evaluated in an objective, fair and timely manner. Candidates for promotion and/or tenure should demonstrate successful teaching through a variety of means.

In section 10.a, the *Faculty Manual* specifies:

Effective teaching enables students to acquire knowledge, develop critical thinking skills, and become active participants in the learning process. Each teaching unit or academic unit establishes guidelines for evaluating teaching by members of that unit. In each case, these evaluation metrics must extend beyond Student Evaluation of Teaching scores. Faculty may demonstrate effective teaching in a variety of ways, including course design, development of new curricular initiatives, up-to-date course content, student engagement and achievement outside the classroom, and adherence to evaluation procedures that accurately reflect student accomplishments. Teaching units or academic units may also view publication and presentation of teaching materials and methodologies as a contribution to teaching.

Teaching is central to the department's and university's missions and thus plays a prominent role in tenure and promotion decisions. To be considered for tenure and/or promotion, a faculty member must demonstrate effectiveness in the classroom. Evidence from Student Evaluations of Teaching (SETs), although imperfect, nevertheless provides an important gauge of teaching performance. The department reviews these quantitative measures carefully. Recognizing that many junior faculty members are undertaking full classroom responsibilities for the first time when they join the AU faculty (and even experienced professors may find the AU student body to be different from students elsewhere), the department looks not only at the statistical means of the SETs but also at the full distribution of the responses to particular questions and whether there is a trend of improvement after a faculty member's arrival at AU. Other contexts, such as the challenges faced by faculty teaching large sections or general education courses, courses that represent new preparations, or certain difficult (required) courses, are taken into account in evaluating the SETs. The department also considers the richness of the syllabus, the level of engagement that takes place in the classroom, and other factors that enhance active learning.

The department seeks other evidence of good teaching. Positive comments by students, teaching assistants, and colleagues who have shared a classroom, served on a dissertation committee, or shared other teaching experiences, as well as awards for teaching excellence, also strengthen the candidate's case. New courses or programs developed by the candidate, innovative pedagogical approaches in the classroom, teaching Honors colloquia, interdisciplinary collaboration in teaching, efforts to promote student research, mentoring students who apply for prestigious merit awards, and special lectures given to a broad audience of faculty, students, and others also provide evidence of skills inherent in excellent teaching.

Additional appropriate evidence for the evaluation of teaching performance also includes, but is not limited to:

- Department peer evaluations of instruction based on classroom observation, as outlined in the department's voluntary peer-observation guidelines
- Course syllabi and project briefs
- New course development and curricular innovation, up-to-date course content, online courses and teaching modalities, innovative use of classroom formats or technologies
- External peer evaluations of a candidate's contributions to curriculum planning and evaluation
- Recognition of student work outside the university, through the receipt of awards or its inclusion or publication in peer-reviewed, curated, refereed or juried venues, whether academic or creative, printed or digital. In such cases the faculty member shall articulate the importance of such venues.
- Online courses and teaching modalities

- Innovative use of classroom formats or technologies; publication and presentation of teaching materials and methodologies; community service components; internship supervision;
- Advising at the undergraduate and graduate level
- Supervising independent studies and theses
- Initiatives to encourage student research

Classroom teaching is only one part of a faculty member's teaching duties. Contact with students outside the traditional classroom setting is a factor in evaluating teaching. Organizing seminars, colloquia, conferences, supervising theses and independent studies, and advising of students are important types of teaching. Frequent and active presence on campus is crucial to all of these endeavors.

Ideally, a faculty member should be highly successful in the full range of teaching levels: introductory courses offered primarily for non-majors (usually these are General Education classes), upper-level undergraduate courses for majors and minors in related disciplines, and master's level courses. However, individual faculty members usually have particular strengths in teaching different levels of students or types of courses, and department needs often dictate specialization. Nonetheless, there is an expectation that a faculty member should demonstrate effectiveness in teaching both undergraduate and, when applicable, graduate courses. All faculty are expected to be flexible in accepting teaching assignments in response to department needs (subject to a reasonable number of separate preparations), even if their research becomes specialized in other directions.

Tenured faculty seeking promotion to the rank of Professor should demonstrate a continued trajectory of excellence in teaching while in the rank of Associate Professor, in accordance with the parameters outlined above. Additional possible evidence can include contributions to the pedagogical discourse of the discipline, development of new courses and curricula, serving as a peer observer of teaching, etc.

3. SERVICE

The department values the participation of its faculty in service, both internal (to the academic program, to the department, the college, the university) and external (the community, professional organizations, etc). Although the assigned service responsibilities will vary according to the faculty member's time at the university, it is expected that all faculty will be involved in service. For pre-tenure faculty, it is understood that their ability to contribute in a productive manner will begin primarily within the academic program and the department, in capacities such as participation on internal committees related to graduate admissions, comprehensive exams, program development, and/or searches, and through advising, internship supervision, etc. However, as pre-tenure faculty become eligible for additional college and university committees, they should seek such engagements, and the department will encourage them to do so.

The scope of service and level of performance (as reported by peers and senior faculty) will be considered. Additional service contributions may include:

- Advising or presenting to student groups
- Participation at departmental events (i.e. preview days, admissions reviews, graduation)
- Contributions to the general well-being of the department (e.g., maintenance of classrooms, installation of exhibits, etc.)
- Service on boards of directors (local/regional/national/international)
- Volunteerism on professional projects
- Pro bono design services not considered under scholarship
- Contributions to professional journals that are not reviewed under scholarship
- Service as accreditation or program reviewer at other schools
- Service on thesis or dissertation committees at other schools
- Service as tenure and promotion evaluator for other institutions

Furthering the department's mission within the community may also be considered, including:

- Presentations to middle and high school groups
- Work with K-12 teachers, guidance counselors, and principals

To assure strong and effective faculty governance, tenured members of the faculty have a special responsibility to contribute to the health of their department, school, and university. We expect from candidates for the rank of Professor not only individual excellence in scholarship and teaching, but also leadership in service that builds the collective excellence of the department, school, and university. Tenured faculty seeking promotion to Professor are expected to have participated in a wider range of service activities at the college or university level and/or to have increased their level of responsibility or leadership within the department (for example, by chairing a committee or serving as a program director or department chair).