

CRITERIA FOR PROMOTION AND TENURE

School of Visual Arts and Design
College of Arts and Humanities
University of Central Florida

INTRODUCTION

This document serves as a guide for tenured and tenure-earning faculty in the School of Visual Arts and Design (SVAD) seeking promotion and tenure, and as a guide for their respective internal and external reviewers. In accordance with the BOT-UFF Collective Bargaining Agreement (CBA), it outlines and defines the unit-level evaluation procedures and criteria that will be used to assess the aggregate cumulative accomplishments evidenced in a candidate's promotion and/or tenure dossier.

All full-time tenured or tenure-earning SVAD faculty are expected to consistently perform impactful teaching, pursue significant research (scholarly, creative, and/or industry-driven activity), and engage in appropriate service and professional development activities. The extended commitment inherent in the granting of promotion and/or tenure requires not only a strong and convincing record of prior accomplishments, but also the potential for a faculty member to make significant ongoing contributions to the discipline, School, College, University, profession, and community in the future.

While it is essential that the criteria for promotion and tenure provide clear guidelines for candidates and reviewers, it is equally important that expectations do not become so rigid and intractable that they stifle independence and innovation. However, in all cases it is the candidate's responsibility to include sufficient and compelling evidence in the dossier to attest to the impact of all teaching, research/creative activity, and service activities and to qualify the relevance of a given activity, venue, award, etc.

Promotion and Tenure Dossier

Candidates for promotion and tenure assemble a cumulative dossier. Candidates should understand and adhere to College and University guidelines. The *CAH Guidelines for Promotion and Tenure* are available on the CAH website. General instructions are provided by the Office of Faculty Excellence.

Performance Evaluation

The cumulative progress evaluation provides an appraisal of progress towards tenure and/or promotion, in accordance with Article 10 and Article 14 of the current Collective Bargaining Agreement and *UCF Regulation 3.011, Tenure*. The CPE form (AA-18b) includes brief narrative comments that assess a candidate's annual teaching, research/creative activity, and professional service performance with a summative rating system that defines the annual performance as: Progress Above Expectation, Progress at Expectation, or Progress Below Expectation.

- a. "Above Expectation" is a progress performance rating denoted by strong, substantiated evidence of sustained engagement in consequential activities that result in meritorious impactful accomplishments.

- b. "At Expectation" is a progress performance rating denoted by adequate evidence and/or periodic customary activities and accomplishments that are deemed acceptable but do not rise to the level of "Above Expectation."
- c. "Below Expectation" is a progress performance rating denoted by marginal evidence and/or inadequate and inconsistent activities and accomplishments that do not rise to the level of "At Expectation."

Tenure-earning Assistant Professors at UCF participate in the following annual performance evaluation: *Cumulative Performance Evaluation (CPE)*.

All full-time tenure-earning faculty members undergo a comprehensive internal CPE review every year by the School-level Promotion and Tenure Committee comprised of SVAD's tenured faculty. Then a candidate's files are reviewed by the School's Director and the Dean of the College of Arts and Humanities (CAH) to ensure proper documentation is evident, determine performance merit, and assess progress toward promotion and tenure. *Note: The faculty member under review has the opportunity to comment on the reports at each phase of the evaluation process, which also become a part of the file as it moves forward.*

Tenured faculty members do not undergo an annual Cumulative Performance Evaluation (CPE), however they may request this. Guidelines, forms, and timelines for promotion from the rank of Associate Professor to the rank of Professor are available from the College and the Office of Faculty Relations. Associate professors are encouraged to undergo the CPE.

Overall Performance Measures

Candidates for promotion and tenure must provide and substantiate cumulative evidence of ongoing and impactful accomplishments in teaching and research/creative activity, and demonstrate sufficient service involvement. Similar to the vote for a promotion and tenure decision ("For Tenure" or "Against Tenure"), a candidate's comprehensive performance is seen as falling into one of two categories:

Compelling Evidence for Tenure

The candidate's dossier demonstrates a cumulative record of frequent, sustained, and impactful accomplishments and show indications of future excellence.

Insufficient Evidence for Tenure

The candidate's dossier lacks sufficient and substantial evidence of accomplishments and/or the potential for future excellence.

Tenure and/or Promotion

A faculty member seeking promotion and/or tenure in SVAD is evaluated according to his/her performance at the University of Central Florida and previous work as allowed by university guidelines. Promotion and tenure decisions are based on a thorough evaluation of the candidate's total contribution. While specific responsibilities of faculty members may vary, all evaluations for promotion and tenure shall address the manner in which each candidate has performed in teaching, research/creative activity, and service. *Note: the opinions and written evaluations of internal and external reviewers carry essential and substantial weight in both the tenure and promotion evaluation process at the Associate and Professor levels.*

SVAD is a diverse unit comprised of four discipline areas: 1) Architecture, 2) Art (comprised of Emerging Media, History, and Studio Art), 3) Digital Media, and 4) Film. The faculty members engage in customary and innovative teaching, research/creative activity, and service. The School is committed to recognizing and honoring diverse faculty directions and achievements in these three categories and in professional development. In light of this disciplinary and interdisciplinary breadth, the types of activities and levels of accomplishments described in this document, while not exhaustive, serve as a guide for candidates and reviewers. Additional evaluative considerations under each of these three categories allow for some adjustment and interpretation of the criteria according to the specialization of the faculty member being evaluated. For example, summer teaching, research, and/or service may be counted as an important part of the faculty member's work toward tenure or promotion. An employee may report activities related to areas of assignment that are performed during times when the employee is not compensated by the university; if reported upon these activities shall be evaluated (pg. 42 2015-18 BOT-UFF CBA).

While not exhaustive or rank ordered, the ensuing sections of this document include detailed lists of appropriate activities or accomplishments a candidate might use to substantiate claims in the teaching, research/creative activity, and service categories. Although teaching and service are uniformly agreed upon and presented, the differences in the research/creative activity section are more pronounced for faculty from the varied disciplinary categories in the School as well as variations that exist within a single discipline. The examples are broken down by area and listed alphabetically. Not all bullet points hold equal value or meaning, nor do the sub-categories within a given description. It is the responsibility of the candidate to properly cite and substantiate activities and accomplishments with clear and compelling evidence.

Criteria for Tenure

The granting of tenure represents a commitment by the University to continued employment of faculty. Therefore, prior to earning tenure, it is incumbent upon the faculty to demonstrate that they have established a cumulative record of sustained and meritorious activities and accomplishments in the teaching and research/creative activity categories. This record must include indications of future excellence, as denoted by earning a reputation as an esteemed regional arts practitioner, educator, and scholar with an emerging stature on the national level. Candidates must also show that significant and ongoing contributions to the discipline, School, College, and University will be sustained throughout their academic careers, along with appropriate professional development and service involvement activities. However, it should be noted that a commendable record in teaching, service and/or professional development alone is insufficient for tenure. *Note: tenure is awarded only to faculty at the rank of Associate Professor or higher. Thus, promotion to Associate Professor is a necessary concomitant of the awarding of tenure to an applicant at the rank of Assistant Professor.*

Criteria for Promotion

Associate Professor

Criteria for promotion to the rank of Associate Professor are identical to the criteria for obtaining tenure. Refer to the *Teaching Examples and Guidelines*, *Research Examples and Guidelines* (according to discipline), and *Service Examples and Guidelines*.

Professor

Candidates for promotion must provide cumulative evidence of sustained and meritorious contributions within the institution (teaching and service), and exemplary achievements within their respective discipline that are held in high regard by national and/or international experts. Evidence of sustained contributions beyond that expected of an Associate Professor since the time of the last change in rank is necessary to earn the rank of Professor. While important, a commendable record of teaching, service and/or professional development alone is insufficient for promotion to the rank of

Professor. Refer to the *Teaching Examples and Guidelines*, *Research Examples and Guidelines* (according to discipline), and *Service Examples and Guidelines*.

TEACHING ACTIVITIES

Teaching is primary to the mission of the institution and a key aspect of a faculty member's assigned duties. Therefore, solid proof of ongoing teaching excellence is a major component of the promotion and tenure process.

Teaching Examples and Guidelines:

While not exhaustive or rank ordered, the examples listed below represent the types of activities that should be evidenced in the teaching section of a candidate's dossier. However, as stated elsewhere in the document, not all points hold equal value or meaning, nor do the sub-categories within a given description. It is the responsibility of the candidate to substantiate all claims with clear and compelling evidence.

- a. Possesses comprehensive and original knowledge of the subject(s) and demonstrates the proven ability to consistently and effectively communicate that knowledge to students in a relevant and inspiring manner
- b. Earns a significant external teaching award (from national or regional arts organization), a UCF Teaching Incentive Performance Award (TIP) or College Excellence Award in undergraduate or graduate teaching, or other kinds of formal recognition for teaching (e.g., Fulbright Fellowship, invitation to teach at another institution)
- c. Earns consistently high ratings (average of "very good" to "excellent") from students who complete Student Perceptions of Instruction (SPoIs), including, but not limited to, the numerical tabulations and/or written comments
- d. Supervises rigorous student academic undertakings (e.g., research projects, theses, independent studies, internships, service-learning courses, portfolio reviews or other capstone work and/or courses, HIM theses, teaching of Honors courses and/or graduate courses, and/or participation on graduate thesis or dissertation committees, etc.)
- e. Develops and implements new academic programs of study (e.g., new courses, revisions to existing courses, etc.)
- f. Plays a significant role in developing, maintaining, and/or upgrading an art studio, digital lab, or display venue
- g. Actively participates in ongoing teaching development of undergraduate and graduate programs, events, activities, and in content area responsibility
- h. Sustains a leadership role in academic functions, events, and activities (e.g., regularly attends critiques, receptions, reviews, thesis defenses, and related school events on the main UCF campus, at the Center for Emerging Media, and/or regional campuses at Daytona or West Valencia)
- i. Provides office hours scheduled during the week

- j. Mentors students outside of classroom instruction (readily available to individual students or student groups or organizations)
- k. Develops and implements innovative pedagogical techniques (e.g., interdisciplinary teaching, team teaching, etc.)
- l. Demonstrates consistent exemplary course organization and management
- m. Performs scholarly activity related to teaching (*Note: teaching-related research or grants can also be evaluated under the heading of research*)
- n. Leads/participates in seminars, workshops, or other forums that are focused on curricular concerns, teaching, or the learning process
- o. Engages in significant and ongoing discipline-related professional development (e.g., software and hardware self-training)
- p. Leads/organizes recurring field trips and/or speaker series for a student group, class, area, or unit
- q. Demonstrates active and ongoing leadership or involvement in the graduate program (e.g., chair and/or serve on multiple master's thesis committees, maintaining graduate faculty/graduate scholars status, etc.)
- r. Is professional and collegial with students, staff, colleagues, and supervisors when carrying out teaching-related responsibilities
- s. Provides evidence of sustained and significant teaching effectiveness through distinctive achievements of students in the discipline
- t. Delivers guest lectures in other courses at UCF and/or at other institutions outside the University
- u. Demonstrates leadership/active involvement in interdisciplinary and/or team teaching
- v. Designs/directs/leads in an academic study abroad program
- w. Provides/performs extracurricular student professional development tasks (e.g., writes recommendation letters for a significant number of students and/or furnishes guidance in resume authoring/portfolio assembly/website development, graduate school applications, film festival submissions, etc.)

RESEARCH AND CREATIVE ACTIVITIES

In recognition of the various components of the SVAD—and the diversity of experimentation involved in pursuit of new knowledge in the arts—research, creative activity, and industry-driven projects may take on different media/directions or evolve into new engagements of interdisciplinary or collaborative activities beyond an individual's specific traditional focus. A faculty member's discipline may be multifaceted, so research and creative activity examples may vary. The following bulleted list is not rank-ordered or necessarily equivalent in value. It is expected that impactful performance of faculty involved in research activities will be evidenced by indicators of research

success. The activities listed within each of the bulleted items, where a ranking is delineated, are ranked according to institutional standards of accepted levels of adjudication, audiences reached, and established venues (e.g. International, National, Statewide, Regional and Local). It is the responsibility of the candidate to substantiate all claims with clear and compelling evidence.

The following is a summary of categorized research activities:

- a. Research products and creative activities (e.g., published print and/or online books, articles, translations, reviews, catalogs, architectural proposals)
- b. Scholarly/creative activity (e.g., development and submission of research results for publication or presentation, editing of scholarly books/ textbooks/anthologies or collections of articles, exhibitions, film productions and screenings, industry-driven projects, web-based research, interactive media projects, installations, performances, and related activities)
- c. Awards (e.g., acquisition of grants, contracts, commissions, sponsorships, honorariums, etc.)
- d. Competitively awarded sabbaticals or submitted applications grants, contracts, commissions, sponsorships, honorariums, etc.)

The following activities provide more examples for assessing the merit and scope of faculty "research":

- a. Display of creative works in appropriate venues (e.g., art museums and art galleries, film-festivals, site-specific private or public outdoor installations/performances, electronic and/or interactive sites, game design showcases, printed books, brochures, posters, magazines, architectural proposals, etc.)
- b. Publication of authored or co-authored books, book reviews, articles, and commentaries
- c. Translation of scholarly books and collections of articles (e.g., in journals or anthologies)
- d. Editing of scholarly books and collections of articles (e.g., in journals or anthologies)
- e. Production of scholarly or other creative materials in alternative media including but not limited to online journals
- f. Scholarly presentations at professional conferences or symposia
- g. Funded research-driven grant activity
- h. Submission of grant applications, book proposals, essays, or other relevant work for professional review and consideration
- i. Industry-driven projects
- j. Installations and/or related performances of creative works
- k. RIA, SoTL, and/or College Excellence in Research Awards

The following general principles will apply in assessing the merit of scholarly and creative activities:

Type of Venue

The type of venue is important and can be determined by applying the following criteria:

- a. Securing a major federal grant is more praiseworthy than securing state-level or university-level funding
- b. Exhibiting in major museums is rated higher than lesser-known museums; blue chip commercial art galleries are typically, but not always, rated above other community galleries, academic galleries, new start-up, or pop-up spaces
- c. Redesigning a corporate identity for a Fortune 500 company is more merit worthy than designing a website, poster, or business cards for a local business or non-profit
- d. Top publishers are also seen as more significant than solid mid-tier publishers. Vanity publishers and self-published print materials are typically viewed for what they are: promotional materials

Competition and Composition of Participants

The level, competition, and composition of the participants in an exhibition, conference, or festival also must be fully documented. For example, peer-reviewed and competitive creative activities generally rank above non peer-reviewed and non-competitive creative activities. However, invited publications or presentations or performances that carry prestige will be duly weighted. In general:

- a. An adjudicated international competition or publication carries more weight than a national, regional, statewide, or local talent competition, etc.
- b. Inclusion in an exhibition, festival, publication, or group project based on your affiliation with a membership organization or group carries less weight than the items above
- c. Scholarly or creative work that is juried into a respected electronic venue or a scholarly work that is included in a respected peer-reviewed electronic journal is ranked above self-published electronic materials (like a self-published website, blog, pop-up exhibition, etc.) Similar considerations for criteria and ranking apply to conference presentations

Type and Amount of Contribution

The type and amount of the individual's contributions are also factors:

- a. In disciplines where individually-conceived scholarly and creative activities are the norm, they will be valued more than group or co-authored works. However, in those disciplines with a tradition of collaborative scholarly and creative activities, they will be considered equal to individually-conceived works
- b. Funded grant proposals rank above grant submissions
- c. Authored scholarly books rank above edited books/textbooks/trade books, and they tend to be ranked above articles; articles rank above reviews and commentaries, etc.
- d. Work published, presented, or under contract for these types of contributions rank above a work's non-contractual acceptance; work submitted ranks above a work-in-progress that has not been submitted for presentation or publication. Electronic publications and online galleries/games will also be evaluated according to the same principles
- e. Recognition given to a scholarly, creative, and/or industry-driven production will also be considered (e.g., faculty research that has received reviews in highly recognized publications relevant to the field is more highly valued than creative work that hasn't received such recognition)

*Additional Considerations:**I. Availability of Scholarly and Creative Venues*

For interdisciplinary and newly-emerging areas of research, scholarship or creative work, there may be limited availability of exhibition/performance venues, publishing houses, and peer-reviewed publication venues. Candidates may need to be creative in finding suitable and peer-reviewed venues for dissemination of their work. In such cases, the following advisements should be carefully considered:

- a. Documentation of the limited nature of peer-reviewed publications for that combination of studies
- b. Documentation of review procedures and level of prestige for the chosen alternate publication venues
- c. Independent support of research by outstanding scholars in the combination of studies of the submitted publications

II. Acceptance Rates

When available, acceptance rates of adjudicated scholarly and creative activity (e.g., exhibitions, publications, grants, etc.) should be documented and will be considered in the faculty member's research dossier section.

III. Timeliness of Editorial Notification and Publication

Candidates and P&T evaluators should note that in all four SVAD areas, the review time for submissions may be lengthy (ranging from several months to over a year), as may the time between acceptance of work and its actual exhibition or publication. In cases where particular publication venues have an unusually long time delay for notification and/or exhibition/publication, the candidate is advised to provide evidence that explains the length of the review process.

IV. Citations

If some venues for dissemination (physical location, publisher, website URL, etc.) are not commonly known, the candidate is advised to clearly document how the venues are recognized by most established art and design organizations, agencies, or individuals.

V. Joint vs. Single Authorship

In cases of joint authorship, the faculty member is advised to provide explanation of the role of the authors: who is primary, what it means to be primary, and the role of other authors. Credit will be assigned in proportion to the primacy of authorship or the amount of work involved.

VI. Grant Activity and Support

Candidates for promotion and tenure will also be evaluated on their grant-related activities according to the availability and importance of grants in their area of research. The importance, availability, and funding levels of grants in visual art and design fields vary greatly; this will be factored into promotion and tenure decisions.

Research Examples and Guidelines: ARCHITECTURE

Evidence of performance in the area of research/creative work/practice in Architecture can be exhibited through: the publication of books; the publication of articles in refereed journals; electronic publication in a refereed context; papers read at established industry-respected conferences; the generation of new knowledge through theoretical/basic research; and solving problems through applied research. Acknowledgment of research/creative works may include published citations and/or reviews about architecture projects, publications, or exhibits. Additional acknowledgment may be exemplified by being featured as a subject for a published article or having works included in an exhibition catalogue, invitational exhibition, or traveling exhibition or the publication of articles in other journals, newspapers, etc.

Funded and Non-Funded Research:

Candidates are expected to have assumed leadership in establishing, conducting, and disseminating research and engaging others in research activity. Participants in funded research activity must be able to demonstrate successful completion of the research activity, reporting of this activity, and an ability to engage other faculty and/or students in this activity as appropriate. It is expected that research findings, knowledge gained, conclusions, etc., will be disseminated through the publication of books, articles, reports, papers, lectures, and other communications.

Independent Research:

All candidates must show evidence of having engaged in independent research activity associated with their particular field, their professional interest, or teaching. It is expected that such research will be done in both a scholarly and professional manner. The candidate must show evidence of continued intellectual growth through participation in formal continuing education programs, professional meetings, symposia, seminars, lectures, travel, self-study, etc.

Professional Practice/Consulting (If Engaged):

The process of obtaining commissions for significant building projects is a strenuous form of peer review that is at least as rigorous and competitive as that encountered in the referee process for review of publications. The design process is a creative, synthetic process that combines the state-of-the-art in approach, technology, human values, and community service that is exemplary as a mode of inquiry in its discipline and execution. The products of this process have historical, theoretical, technological, and social significance that places the making of architecture as one of the primary modes of expression and growth in cultural histories. Recognition of the importance of the rigorous, critical review of architectural thought that the realm of practice offers as a form of scholarship is essential to the growth of architecture as a discipline. Evidence of performance in the area of licensed professional practice and consulting can be exhibited through: building design which advances the state-of-the-art, either theoretically or technically, and/or exhibits high design quality; buildings designed and constructed; design awards given by professional organizations or journals at the local, regional, national, or international level; designs published in professional journals, the popular press, or electronically; competitions entered and won; and creative work in related disciplines.

Design Competitions, Pro Bono, and Unbuilt Design Work (If Engaged):

The pursuit of scholarship in architectural design through unbuilt projects, installations, small scale projects, or design competition entries may be an important form of research for some faculty. There is a difficulty in obtaining recognition for this work as a series of experiments that actually compose a research agenda because there are few outlets available for peer review and publication. Consequently, in addition to the standard Tenure and Promotion Application Package, a review of the candidate's design portfolio confirming the significance of this work is necessary so that an equivalent level of rigor is established relative to others in the university community.

Related Work (If Engaged):

Evidence may be established by the formal recognition of other related work in significant invitational or juried art shows, museums, or galleries. Local or regional exhibitions or art shows, which do not enjoy a national or international reputation, will be considered as contributing to potential.

The following bulleted list is not rank-ordered or necessarily equivalent in value. It is expected that impactful performance of faculty involved in research activities will be evidenced by indicators of research success. The activities listed within each of the bulleted items, where a ranking is delineated, are ranked according to institutional standards of accepted levels of adjudication, audiences reached, and established venues (e.g. International, National, Statewide, Regional and Local). It is the responsibility of the candidate to substantiate all claims with clear and compelling evidence.

- a. Receives internationally or nationally competitive fellowship, grant, or award of distinction and multiple regional, statewide, or local competitive fellowships, grants, or awards of distinction (and/or several significant UCF "In-House" grants)
- b. Receives consistent critical recognition for creative works in established print/digital venues of distinction
- c. Provides evidence for having acquired exhibition/representation in a gallery of international, national, regional, or statewide venue of distinction
- d. Conducts significant solo exhibition and/or participated in noteworthy two or three person invitational exhibitions at international, national, regional, or statewide venues of distinction
- e. Establishes exhibition record as evidenced by numerous distinguished, competitive international or national juried or curated group exhibitions
- f. Receives a major public artwork commission (international, national, regional, or statewide in scope)
- g. Curates a major exhibition for an international, national, regional, or statewide venue of distinction
- h. Consistently publishes articles or abstracts (e.g., for publication, for conference panels, etc.)
- i. Submits successful proposals for exemplary grants at international, national, regional, or statewide level (PI or Co-PI)
- j. Actively engages in leadership in a professional organization within the discipline
- k. Sustains contributions and active participation in the presentation of research at major national and international conferences
- l. Shows strong evidence of significant progress toward publication of a book or journal article, development of a chapter or essay within an edited text, or editing a text
- m. Publishes catalogs, museum entries, and/or reviews of discipline-related publications

- n. Actively participates in national and international archival or collections research, the curation of national or international exhibitions, and presentation of research on panels and as guest lecturer at the national and international level

Earns awards for scholarship, successful grant applications, fellowships, positive reviews, and invited lectures at the national and international level
- o. Participates in national and international archival or collections research, the curation and care of a public art collection to include significant grant writing, stewardship policy research or practice, etc.
- p. Provides evidence for having acquired exhibition/representation in a regional, statewide, or local gallery (or other discipline-appropriate venue)
- q. Achieves emerging but not established exhibition record as evidenced by numerous competitive international or national juried or curated group exhibitions
- r. Exhibits in juried or curated exhibitions of statewide, regional, or local distinction (or other discipline-related venues of merit)
- s. Conducts solo exhibition in a regional, statewide, or local venue of distinction and/or participates in noteworthy group exhibitions (juried, curated, or invited) at international, national, regional, or statewide venues
- t. Receives a noteworthy commission for a public artwork (regional, statewide, or local in scope)
- u. Receives consistent critical recognition for creative works/practice in established print/digital venues of distinction
- v. Submits articles or abstracts (i.e., for publication, for conference panels, etc.)
- w. Submits proposals for regional, statewide, local, or in-house grants (PI or Co-PI)
- x. Publishes an article in a discipline-related regional, statewide, or local venue of distinction
- y. Participates in professional organizations within the discipline
- z. Contributes regularly to the field through publications and conference presentations at local, statewide, and regional level
- aa. Contributes regularly and participates in the presentation of research at local, statewide, and regional conferences
- bb. Provides evidence of notable progress toward publication of a book or journal article, development of a chapter or essay within an edited text, or editing a text publication of a catalog or museum entry, published reviews of discipline-related publications
- cc. Receives a UCF Research Incentive Award (RIA)

Research Examples and Guidelines: ART – EMERGING MEDIA (Character Animation, Experimental Animation, and Graphic Design)

Candidates for P&T in Art – Emerging Media should have established a solid reputation in the discipline through research of scholarly or creative works published by a respected press, scholarly articles published in significant peer-reviewed journals, or with creative works published in major shows, exhibitions, competitive festivals, or industry-based peer reviewed publications.

In evaluating the quality of research and creative work, Art – Emerging Media ranks activities accordingly:

- a. International and national activities rank more highly than regional or local activities
- b. Regional activities rank more highly than local activities. *Note: Local activities only will not be conducive to tenure.*

Art – Emerging Media also considers the level of competitiveness to help determine the quality of research and creative work:

- a. Publishing houses, journals, festivals, galleries, museums, and conferences with world-class reputations that have been in continuous operation for more than a decade which have exceedingly low, peer-reviewed acceptance rates (single digits); select from an international applicant pool; and attract international sponsorship, judges, speakers and audience rank more highly than the following items.
- b. Publishing houses, journals, festivals, galleries, museums, and conferences that have been in operation for more than three years which have low, peer-reviewed acceptance rates (35% or less); select from an international applicant pool; and attract national sponsorship/speakers rank more highly than the following items.
- c. New publishing houses, journals, festivals, galleries, museums, and conferences that have been in operation for two years or less. These venues may have moderate acceptance rates (greater than 35%), may only draw from a local applicant pool, and attract local sponsorship and/or audience.

Authorship:

Creative activities that are collaborative—especially on major creative products, papers, or presentations—are not uncommon. Accordingly, Art – Emerging Media recognizes and rewards the contributions made by individual faculty. In these cases each designer or author is to receive full credit for purposes of P & T evaluation.

Project Duration:

Creative works in Art – Emerging Media often take two or more years to complete and disseminate. This time frame may resemble that of a multi-year horizontal study in the social sciences (or the writing or publication of a book), rather than the more frequent publication schedule of traditional scholars in typical journals. Therefore it is critical for the P & T evaluators not to expect adjudicated work on an annual basis; indeed, a typical tenure candidate might have only one or two projects that have received national recognition within the tenure-track time frame. Accordingly, it is extremely important for the faculty member to clarify what role they played on a particular project. Cases where the faculty member had *creative responsibility for the entire project* will be ranked higher than other cases when his/her role might have been that as part of a team.

The following bulleted list is not rank-ordered or necessarily equivalent in value. It is expected that meritorious performance of faculty involved in research activities will be evidenced by indicators of research success. The activities listed within each of the bulleted items, where a ranking is delineated, are ranked according to institutional standards of accepted levels of adjudication, audiences reached, and established venues (e.g. International, National, Statewide, Regional and Local). It is the responsibility of the candidate to substantiate all claims with clear and compelling evidence.

- a. Shows sustained contributions to the field through publications, exhibitions (solo, juried etc.), competitive festivals, or commissioned works at the national and international level. Examples could include receiving an industry-respected award of exceptional merit for individual or collaborative achievement in an applied area (such as the Gold award for editorial illustration by the Society of Illustrators, or the Directors Guild Award at SIGGRAPH)
- b. Accomplishes distinctive activities, like making considerable contributions to the field through regular publications, exhibitions (group, juried etc.), competitive festivals, or commissioned works at the regional and national and level. Secondary or tertiary examples could include: holding solo exhibitions in a respected state or regional venue, or earning an award of a commission for a major creative work, film or artistic project. *Note: Other accomplishments assessed by the Director as representing solid, first-rate work will also be considered but at a lesser value*
- c. Presents research at international or national conferences (e.g., CAA, SIGGRAPH and AIGA) or widely recognized regional conferences like SECAC and MACAA
- d. Serves as an active member in an international, national, or regional professional arts organization. Performance quality relates to invitations to serve on professional design panels and juries for competitions and publications in his/her area of expertise; stature of international, national, regional, state, or local, or academic panels/juries; and the professional affiliation or reputation of fellow jurors and/or and stature of sponsor (e.g., university, association, publication, etc.)
- e. Serves as an officer for an international, or national, regional, state, or local professional arts organization. Performance quality relates to invitations to serve on professional design panels and juries for competitions and publications in his/her area of expertise; stature of international, national, regional, state, or local, or academic panels/juries; and the professional affiliation or reputation of fellow jurors and/or and stature of sponsor (e.g., university, association, publication, etc.)
- f. Shows strong sustained evidence of significant completed creative works, or patents on products or other proprietary material
- g. Authors or edits a significant scholarly book or discipline text book, authors or edits peer-reviewed journal articles, edits or publishes a catalog and/or museum entries for major institutions, authors reviews of esteemed discipline relative publications
- h. Actively participates with national and international industry-based organizations as a guest lecturer or professional consultant, paid or pro bono, in area of academic expertise. It is the company profile, not geographic location, that determines the significance of the industry, project, or activity
- i. Achieves multiple examples of awards for scholarship, successful grant applications, fellowships, exemplary reviews by highly-regarded authors or premier agencies within the industry, and invited lectures at the national and international level

- j. Participates in professional competitions and/or exhibitions: performance quality relates to stature of sponsor (local, regional, national, international), number selected/number entered, jurors, reputation, and critical reviews
- k. Reproduces work in publications and online. Performance quality relates to stature of publication (refereed/non-refereed, local/regional/national international distribution, area of scholarship), context of coverage (feature article, documentation of exhibition), and critical reviews
- l. Receives client testimony. Performance quality relates to the stature of client; scope of project; and level of critical review of the work by the client (these should not be general letters of recommendation but serious critiques by clients about the candidate's work in relation to other proponents in the field and the real value of the work to the company). While such testimony may be part of the dossier of the candidate whose scholarship is in professional practice, it cannot serve as the only evidence. Clients should not be contacted without the candidate's permission
- m. Gives lectures or receives invitations to present. Performance quality relates to stature of sponsor and audience (community, university, association), scope of presentation participation (delivering a paper, portfolio presentation), and critical reviews
- n. Earns grants and sponsored projects. Performance quality relates to development of research proposals, securing of funding, ability to engage graduate students, project execution, and critical evaluation
- o. Publishes works. Performance quality relates to stature of publication, national distribution, area of scholarship, and scope of work (abstract/article, etc.)
- p. Receives citations. Performance quality relates to frequency with which the candidate's research work is cited or serves as a platform for another researcher
- q. Participates in Reviews of proposals/editorial boards. Performance quality relates to invitations to the candidate to serve on professional panels that review proposals for funding or editorial boards for publications in his/her area of expertise/scope of work, stature of the funding organization or publication/status of the authors being reviewed (graduate student/professional), and fellow reviewers' reputations
- r. Receives a UCF Research Incentive Award (RIA)

Research Examples and Guidelines: ART – HISTORY

The candidate for P&T in Art – History should have established a solid reputation in the discipline through research, publications, and active participation in conferences. The publication of books, scholarly texts, monographs, and/or textbooks, articles in peer reviewed journals, essays in books, and the presentation of research through panels and conferences is crucial to establishing a substantial contribution in the field.

The following bulleted list is not rank-ordered or necessarily equivalent in value. It is expected that impactful performance of faculty involved in research activities will be evidenced by indicators of research success. The activities listed within each of the bulleted items, where a ranking is delineated, are ranked according to institutional standards of accepted levels of adjudication, audiences reached, and established venues (e.g. International, National, Statewide, Regional and Local). It is the responsibility of the candidate to substantiate all claims with clear and compelling evidence.

- a. Contributes to the field through publications at the international, national, regional, statewide, and local level
- b. Participates in the presentation of research at international, national, regional, statewide, and local conferences
- c. Provides evidence of notable progress toward publication of a book or journal article, development of a chapter or essay within an edited text, or editing a text publication of a catalog or museum entry, published reviews of discipline-related publications
- d. Participates in international, national, regional, statewide, and local level archival or collections research
- e. Curates exhibitions at international, national, regional, statewide, and/or local venue
- f. Earns awards for scholarship at the international, national, regional, statewide, and local level
- g. Submits successful grant applications at the international, national, regional, statewide, and local level
- h. Earns awards for fellowships at the international, national, regional, statewide, and local level
- i. Delivers guest lectures at the international, national, regional, statewide, and local level
- j. Receives published positive reviews for scholarship or publications at the international, national, regional, statewide, and local level
- k. Receives a UCF Research Incentive Award (RIA)

Research Examples and Guidelines: ART - STUDIO ART

The Art – Studio Art area recognizes creative activity and achievement for tenure and promotion, which entails vigorous measures of accomplishment. Research and Creative work in the Studio Art area is given the same type of rigorous external review by which scholarly work is judged, but this type of review may take different forms, including exhibitions, performance, publication, and presentations in respected venues combining a variety of approaches and media.

Due to the diversity of research and creative activities in the studio art area, many factors should be taken into consideration in the evaluation processes. For example, evaluative weight may be given for works-in-progress for upcoming contracted solo exhibitions of distinction *or* greater or lesser evaluative weights may be given due to the nature or complexity of the creative work. In the case of makers of multiples (i.e., printmakers, photographers, etc.) that often comply with standard commercial shipping sizes/rates, there may be an advantage over makers of large scale single-objects/images or multiples (sculptors, ceramists, painters), in terms of the expense and effort of packaging and shipping artworks to exhibitions. All activities that may be unique or non-traditional must be clearly documented for evaluation and discussion with the Director and/or tenured faculty mentors.

The following bulleted list is not rank-ordered or necessarily equivalent in value. It is expected that impactful performance of faculty involved in research activities will be evidenced by indicators of research success. The activities listed within each of the bulleted items, where a ranking is delineated, are ranked according to institutional standards of accepted levels of adjudication, audiences reached, and established venues (e.g. international, national, statewide, regional and Local). It is the responsibility of the candidate to substantiate all claims with clear and compelling evidence.

- a. Receives internationally or nationally competitive fellowship, grant, or award of distinction and multiple regional, statewide, or local competitive fellowships, grants, or awards of distinction (and/or several significant UCF "In-House" grants)
- b. Receives consistent critical recognition for creative works in established print/digital venues of distinction
- c. Provides evidence for having acquired exhibition/representation in a gallery of international, national, regional, or statewide venue of distinction
- d. Conducts significant solo exhibitions at museums or galleries of distinction and/or participates in several noteworthy two or three person invitational exhibitions at major international, national, regional, or statewide venues of distinction
- e. Achieves an established exhibition record as evidenced by numerous distinguished, competitive international or national juried or curated group exhibition
- f. Receives a major public artwork commission (international, national, regional, or statewide in scope)
- g. Curates a major exhibition for an international, national, regional, or statewide venue of distinction
- h. Publishes articles, abstracts, museum entries and catalogs in international, national, regional, or statewide publications of distinction (e.g. commercial distribution, conference panels, symposia, etc.)

- i. Secures exemplary grants at international, national, regional, or statewide level (PI or Co-PI)
- j. Presents research at major national and international conferences
- k. Shows strong evidence of significant progress toward publication of a books and/or series of journal articles, development of chapter or essays within an edited text, or editing a text
- l. Participates in national and international archival or collections research, the curation and care of a public art collection to include significant grant writing, stewardship policy research or practice, etc.
- m. Receives a regional, statewide, or local competitive fellowship, grant, or award of distinction (or a significant UCF "In-House" grant)
- n. Provides evidence for having acquired exhibition/representation in a regional, statewide, or local gallery (or other discipline-related venue)
- o. Participates in numerous competitive international or national juried or curated group exhibitions
- p. Exhibits in juried or curated exhibitions of statewide, regional, or local distinction (or other discipline-appropriate venues of merit)
- q. Conducts solo exhibition in a regional, statewide, or local venue of distinction and/or participated in noteworthy group exhibitions (juried, curated, or invited) at international, national, regional, or statewide venues
- r. Receives a noteworthy commission for a public artwork (regional, statewide, or local in scope)
- s. Receives consistent critical recognition for creative works/practice in established print/digital venues of distinction
- t. Submits articles or abstracts (i.e., for publication, for conference panels, etc.)
- u. Submits proposals for regional, statewide, local, or in-house grants (PI or Co-PI)
- v. Publishes an article in a discipline-related regional, statewide, or local venue of distinction
- w. Participates in professional organizations within the discipline
- x. Presents research at major national and international conferences
- y. Receives a UCF Research Incentive Award (RIA)

Research Examples and Guidelines: DIGITAL MEDIA

In recognition of the various components of the Digital Media area, and the many areas of expertise needed to staff the area, a candidate's research and/or creative endeavors should relate to each individual's specific focus. The candidate for P&T in Digital Media should have established a solid reputation in the discipline through any of the following areas: research, publications, exhibitions, creative activities, and active participation in conferences. The publication of books, scholarly texts, monographs, and/or textbooks, articles in peer reviewed journals, essays in books, and/or the presentation of research and creative activities through exhibitions, festival screenings, panels and/or conferences is crucial to establishing a substantial contribution in the field.

The evaluation of creative activities will be judged on a basis commensurate with the quality of the work's achievement as related to the candidate's discipline.

In evaluating the quality of research and creative work, Digital Media ranks activities accordingly:

- a. International and national activities more highly than regional or local activities
- b. Regional activities are rated more highly than local activities

Digital Media also considers the level of competitiveness to help determine the quality of research and creative work:

- a. Publishing houses, journals, festivals, galleries, museums, and conferences with world-class reputations that have been in continuous operation for more than a decade which have exceedingly low, peer-reviewed acceptance rates (single digits); select from an international applicant pool; and attract international sponsorship, judges, speakers and audience rank more highly than the following items
- b. Publishing houses, journals, festivals, galleries, museums, and conferences that have been in operation for more than three years, which have low, peer-reviewed acceptance rates (35% or less); and draw from an international applicant pool, and attract national sponsorship/speakers rank more highly than the following items
- c. New publishing houses, journals, festivals, galleries, museums, and conferences that have been in operation for two years or less. These venues may have moderate acceptance rates (greater than 35%), may only draw from a local applicant pool, and attract local sponsorship and/or audience

Joint authorship is the norm in the digital media field, as most research projects and creative activities are collaborative. Each author of a digital media paper or presentation is to receive full credit for purposes of P & T evaluation. The proportional credit for dollar amounts among PIs and co-PIs for grants funded is negotiated and specified on the Office of Research and Commercialization (ORC) cover sheet and must be provided in the faculty member's Annual Report.

Creative works in digital media often take two or more years to complete and disseminate. This time frame may resemble that of a multi-year horizontal study in the social sciences (or the writing/publication of a book), rather than the more frequent publication schedule of traditional scholars in typical journals. Therefore it is critical for the P & T evaluators not to expect adjudicated work on an annual basis; indeed, a typical tenure candidate might have only one or two projects that have received national recognition within the tenure-track time frame. Accordingly, it is extremely important for the faculty member to clarify what role they played on a particular project. Cases where the faculty member had *creative responsibility for the entire project* will be ranked higher than other cases when his/her role might have been that as part of a team.

Listed below are examples of the various types of research and creative activities that might designate distinction in the Digital Media area. The list is not rank-ordered or necessarily equivalent in value. It is expected that meritorious performance of faculty involved in research activities will be evidenced by indicators of research success. The activities listed within each of the bulleted items, where a ranking is delineated, are ranked according to institutional standards of accepted levels of adjudication, audiences reached, and established venues (e.g. International, National, Statewide, Regional and Local). It is the responsibility of the candidate to substantiate all claims with clear and compelling evidence.

- a. Contributes to the field through numerous publications and conference presentations at the local, statewide, regional, national and international level
- b. Contributes and active participation in the presentation of research and creative work at local, statewide, regional, national and international conferences
- c. Shows sustained evidence of significant completed creative works, patents on products, authoring or editing a highly acclaimed scholarly book or discipline text book, authors or editing peer-reviewed journal articles, editing or publishing a catalogs and/or museum entries for major institutions, authoring reviews of esteemed discipline relative publications, etc.
- d. Shows consistent evidence of notable progress toward a creative work, publication of a book or journal article, grant applications, development of a chapter or essay within an edited text, or editing a text, publication of a catalog or museum entry, publishing reviews of discipline relative publications
- e. Actively participates in local, statewide, regional, national and international archival or collections research, the curation or creation of national or international exhibitions, and presentation of research on panels and as guest lecturer at the national and international level, etc.
- f. Earns awards for scholarship, grants, fellowships, positive reviews, and invited lectures at the local, statewide, regional, national and international level
- g. Receives a UCF Research Incentive Award (RIA)
- h. Extramural funded grants

Research Examples and Guidelines: FILM

In recognition of the various components of the Film area, and the many areas of expertise needed to staff the area, a candidate's research and/or creative endeavors should relate to each individual's specific focus. For example, this could be screenwriting, producing, or directing a film, or it could be writing film history or theory. While an area of expertise is generally desired for each member of the department, faculty members are encouraged to expand their skills and areas of concentration.

The Film Area subscribes to the professional standards specifically adopted for the evaluation of faculty by the primary relevant national organizations of our fields (e.g., The University Film and Video Association, The Society for Cinema and Media Studies).

Standards for traditional scholarly work and research are well established. The Film area also recognizes creative activity and achievement for tenure and promotion, specifically that which entails sustained and rigorous measures of accomplishment. Creative work is given the same type of rigorous external review by which scholarly work is judged, but this type of review may take different forms, including publication/presentation in respected venues of a particular medium.

The expectation for research and creative activities is that such efforts should lead to formal public presentation related to one's professional and/or academic activities. Publication and public exhibition may include any venue that is refereed, juried, mediated, by special invitation, or meets the accepted professional standard within the discipline, or industry. Scholarship and creative work must be disseminated publicly and evaluated by experts in the field. When a faculty member takes on the creative responsibility for major film productions involving a class project (e.g., co-director or executive producer on a substantial film produced by students in a single class) he or she may list the resulting work under *either the research or teaching criteria for tenure, but not both*.

In all cases, the candidate for promotion and/or tenure is responsible for providing documentation of the special invitation, the juried screening, the peer review, and the nature of the peer review. The evaluation of creative activities will be judged on a basis commensurate with the work's achievement. In evaluating the work's achievement, the Film area ranks: (a) international and national activities more highly than regional or local activities; and (b) regional activities more highly than local.

Ranking Venues

Ranking film venues is a difficult process because they take on a great variety of forms. Mainstream film festivals may have reputations that are in a constant state of flux, often made on the basis of elusive qualities such as celebrity association, marketing, or "word-of-mouth." Similarly, museums, galleries, cinemathèques, universities, and microcinemas may exhibit to smaller audiences but may still have broadly acknowledged reputations. While it may be impossible to rank venues across categories (e.g. Sundance vs MOMA), similar types of venues may be compared using *some* of the following criteria:

- a. Acceptance rates
- b. Longevity of venue
- c. Scope (in descending order)
 - o International participants, juries, or audiences
 - o National participants, juries, or audiences
 - o Local participants, juries, or audiences
- d. Sponsorships (private and/or public)

- e. Affiliations (e.g. Academy Award qualifying)
- f. Reputation of venue (e.g. reviews, published rankings etc.)
- g. Reputation of accepted artists (e.g. awards, reviews etc.)
- h. Size (e.g. number of entries, number of films, audience, etc.)

Adjudication without public dissemination

In some cases, public dissemination is not typical or necessary for a work to be judged as a high accomplishment. For instance, a writer may be commissioned to write a screenplay that never gets produced. Or a filmmaker's work may be selected for screening at a film festival, but he or she may legitimately choose not to exhibit at that venue because of unusual burden (e.g., unique screening specifications, foreign language subtitling, marketing requirements, etc.). In such cases where the work has met the critical standard of adjudicated review it should be considered the equivalent of a disseminated work. It is understood that these cases are the exception rather than the rule, and that it is the responsibility of the faculty member to address the circumstances.

Authorship

Film and video works are frequently, although not always, collaborative endeavors. Thus, it is extremely important for the faculty member to clarify what role they played on a particular production. SVAD recognizes that many of its disciplines may require such collaboration between specialists (e.g. Director, Writer, Editor, etc.), and that their work should carry the same weight, for the purposes of evaluation, as that given to an individual who may embody all these roles.

Time frame

Filmmaking is an interdisciplinary, often collaborative (and expensive) creative activity that can take two or more years to complete and disseminate. The University Film and Video Association recognizes that this time frame may resemble that of a multi-year horizontal study in the social sciences (or the writing/publication of a book), rather than the more frequent publication schedule of traditional scholars in typical journals. Therefore it is critical for the P & T evaluators not to expect adjudicated work on an annual basis; indeed, a typical tenure candidate might have only one or two projects (depending on their complexity or duration) that have received national/international recognition within the tenure track time frame.

Recognition beyond the current evaluation cycle

By extension, the dissemination of films in peer-reviewed venues should be evaluated as Above Expectations for a minimum of two years (or annual evaluation cycles). This follows the practice of related disciplines in the Humanities, in which a published book or a produced theatrical play are awarded credit for several years after the initial dissemination. This is especially important for projects that might have short public exposure, such as a theatrical feature film.

Longevity and currency of work

SVAD recognizes that major research and creative projects may continue to achieve national or international recognition and circulation beyond the original evaluation period. For example, a film typically takes at least a year to complete the festival circuit. Since this cycle will rarely align with the academic calendar, a film will be exhibited for a minimum of two evaluation periods, and should be evaluated as current work for at least those periods. Other examples that deserve credit after the original evaluation period would be: Theatrical distribution, VOD, DVD, or streaming distribution, awards, retrospectives, commissions. It is important to note that these events may take place after a period of low activity or even inactivity. In such cases, the value and visibility of the work has been extended for that evaluation period.

Listed below are examples of the various types of research and creative activities that might designate distinction in the Film area. The list is not rank-ordered or necessarily equivalent in value. It is expected that meritorious performance of faculty involved in research activities will be evidenced by indicators of research success. The activities listed within each of the bulleted items, where a ranking is delineated, are ranked according to institutional standards of accepted levels of adjudication, audiences reached, and established venues (e.g. international, national, statewide, regional and local). It is the responsibility of the candidate to substantiate all claims with clear and compelling evidence.

- a. Achieves *recognition* for creative work by an organization or venue with a national, international, regional or local reputation. Criteria may include, but are not limited to:
 - Grant or organizational funding for project
 - Commission for creative work in a key role on a collaborative project, including:
 - Writer
 - Director
 - Producer
 - Director of Photography
 - Editor
 - Award, Fellowship, or Residency
 - Publication about creative work or research in the form of a book, book chapter, review, or interview
 - Official or adjudicated recognition or distinction for creative or scholarly work
 - Panel participation/presentation or screening of work in progress at a professional meeting, conference or festival
 - Serves as principal or co-principal investigator in the *submission* of a grant proposal to a national, international, regional, state, or local entity
- b. Disseminates *completed* creative work in international, national, regional or local venue (this evaluation continues for a minimum of two years or evaluation cycles). Examples include:
 - Books, journal articles or monographs in Academic or commercial presses
 - Galleries, museums, media art centers
 - Film Organizations: festivals, competitions, series, retrospectives
 - Film Distribution Companies
 - Electronic media including television, cable, satellite, streaming, VOD, DVD, Internet.
- c. Participates/presents on a panel or screening of work in progress at a professional meeting, conference, or festival
- d. Receives investor funding
- e. Demonstrates completion or consistent, regular progress towards completion of scholarship or creative work that has not yet received recognition. The faculty member must provide the appropriate documentation. Criteria may include, but are not limited to:
 - Reaching accepted milestones beyond those achieved in the previous evaluation period (e.g. the finishing of or multiple drafts of screenplay or book, completed principal photography, multiple editorial cuts, etc.)
 - Book, article, etc. accepted for publication (i.e. under contract)
 - Duration and/or complexity of project
- f. Learns and uses new technology or software related to creative work or research skills
- g. Performs talent/crew work on a donated or deferred basis or receives in-kind donations
- h. Receives a UCF Research Incentive Award (RIA)

SERVICE ACTIVITIES

Engaged, meaningful, and ongoing service to the School is an important part of the promotion and tenure process. While not exhaustive or rank ordered, the following activities will be considered in assessing the merit of faculty service to the profession, School, College, University, and community. However, as stated elsewhere in the document, not all bullet points hold equal value or meaning, nor do the sub-categories within a given description. It is the responsibility of the candidate to substantiate all claims with clear and compelling evidence.

Service Examples and Guidelines:

- I. University Service
 - a. Chairs of significant University, College, or School committees or ongoing and/or active service on major University, College, or School committees
 - b. Shows sustained active leadership in unit-level assessment, accreditation process for national organization (e. g., NASAD, etc.), etc.
 - c. Actively participates in program-level assessment to include: serving as Program or General Education Program (GEP) assessment originator, coordinator, or supervisor
 - d. Organizes or participates in workshops or seminars related to the mission of University, College, School, unit, and/or area committees
 - e. Actively participates in committee assignments University, College, or School committees
 - f. Advises campus organizations
 - g. Provides mentoring, writes letters of recommendation, etc. for a significant number of SVAD students
- II. Professional Service
 - a. Performs leadership or is engaged in special responsibilities in international or national professional organizations related to academic discipline
 - b. Curates, adjudicates, or serves as a panelist, or reviewer of an international or national arts event or publication, or meritorious service to regional, state, or local arts events/publications
 - c. Serves as external reviewer for multiple promotion and tenure dossiers for peer or aspirational peer institutions
 - d. Serves one's discipline or other institutions (e.g., refereeing journal articles, external evaluator, program review)
 - e. Serves as conference or convention chair of discipline-specific organization, panel, symposium, event, etc.

- f. Serves as a board member, officer, or consultant for regional or local discipline-specific organization

III. Community Service

- a. Serves as board member of significant international, national, or regional discipline-specific organization, museum, gallery, or festival
- b. Chairs Program Committee for regional, state, and/or community organizations outside one's discipline
- c. Shows leadership coordinating/conducting gallery openings, critiques, reviews, or student showcases for students groups, classes, events, etc.
- d. Serves as moderator, guest, or commentator on print, broadcast, and cable media such as television radio or print media on topics related to one's scholarly expertise
- e. Performs volunteer work for national, regional, or local organization outside one's discipline that serve individuals in crisis and/or improve community conditions (e.g. humanitarian charities)
- f. Serves on committees, coordinates activities/events, etc. for regional, state, or community organizations outside one's discipline
- g. Delivers presentations, workshops, or papers given to nonprofessional groups

IV. Professional Development

- a. Organizes or participates in conferences, courses, workshops, and seminars designed to enhance competence and understanding in academic or scholarly contexts (e.g., grant writing, diversity, governance, assessment, contracts, outreach, etc.)