**ART DEPARTMENT**

**Disciplinary Guidelines for Tenure and Promotion**

**December 2017**

**Assess the Nature of the Discipline(s) in your Department in the realm of teaching**

Questions to Consider and Answer:

1. What elements of your department’s discipline are classified as auxiliary teaching activities?

Auxiliary teaching activities in the Art Department include individualized interaction with students during office hours. Outside of office hours, this also includes: preparing recommendation letters for students; providing research guidance (ex. PURC grants, regional/state/national grants, art workshops/symposia); and helping students craft and revise their professional writing (including artist statements, graduate school applications, grant proposals, publications, or proposals for commissioned artworks for exhibition, etc.). Faculty also provide career counseling and mentorship with job hunting and job placement. Faculty may also serve as the faculty mentor for the Art Club and Art Education Club, and take students to professional conferences, art museums, and art galleries. Faculty also serve on departmental panels (including the Foundation Review panel and Senior Show panel). Auxiliary teaching activities also include community outreach that involves student participation. Art Education faculty develop materials for electronic portfolios (such as TaskStream), they attend workshops to enhance courses and learn new assessment protocols for education (such as edTPA), and they create scoring assessments (such as edTPA portfolios). Studio faculty also take care of equipment, inventory, health and safety issues in studios, and they work with students to create proposals for independent study courses. More generally, auxiliary teaching activities also include submitting midterm and final grades, verifying rosters, submitting HAWK reports, completing mid-­‐semester student evaluations, utilizing the Mary Livermore Library's research instruction sessions, developing new courses, updating and revising courses in UNCP catalog, converting face-­‐to-­‐face courses to an online format, converting courses to writing enriched or writing in the discipline, and updating and revising requirements for the major.

Additional topics to assess:

* What discipline specific note, addition, or deletion should accompany “imparting general knowledge?”

Art Department faculty communicate general knowledge of concepts and techniques through lectures, reading assignments, tutorial or documentary videos, and by providing historical and contemporary references of distinct artists and genres. Studio Art and Art Education faculty also impart general knowledge through demonstrations. Art Education faculty also mentor students in field experiences. Art faculty also impart general knowledge through the use of Artstor and other online methods to explore reproductions of artworks in minute detail.

* What discipline specific note, addition, or deletion should accompany “imparting specific knowledge?”

All Art Department faculty impart specific knowledge through lectures and reading assignments. Studio Art faculty also impart specific knowledge through hands-­‐on demonstrations, video tutorials, sketch exercises, art projects, and visiting artist workshops. It is important to note that studio classes meet 2.75 minutes twice a week for a 3 credit hour course, and all studio faculty spend significant time working with students in both groups and on an individual basis. Art Education faculty also impart specific knowledge through field experiences, service learning projects, and the facilitation of collaborative learning/experiences. Art History faculty also impart specific knowledge through writing exercises and by having students develop and sustain individual research projects.

* What discipline specific note, addition, or deletion should accompany “developing skills?”

In studio art courses, skills are developed through lecture, hands-­‐on demonstrations, faculty and peer-­‐led critique sessions, and visiting artist workshops. Studio Art faculty work to enhance studio habits among art majors. Students are taught: to observe (to see with acuity); to visualize (to generate mental images and imagine); to express (to find their personal visual voice); to reflect (to think meta-­‐cognitively about their choices, make critical and evaluative judgments, and defend them); to persist (to work through frustration or creative block); to stretch and investigate (to take risks and learn from mistakes); to develop craft; and to understand the art world. In Art Education courses, students develop skills through field experiences, by developing a repertoire of knowledge about theory, by applying theory to practice, through hand-­‐on experiences and collaborative work, and by applying knowledge of materials, concepts, skills, and history to other age groups. In Art History courses, students develop skills through discipline-­‐specific writing, such as criticism, formal analysis, and formal research papers. They also develop skills through classroom discussions and presentations, and are continually revising work based on instructor and peer feedback.

* What discipline specific note, addition, or deletion should accompany “motivating students?”

Studio Art students are motivated through service learning engagement, professional opportunities (juried shows, exhibitions, grants, etc.), multi and cross-­‐discipline instruction, in-­‐progress critiques, visiting artist lectures, and peer tutoring sessions. Art Education students are motivated by the application theoretical and content knowledge to field experiences, by learning techniques and developing motivational skills, and by collaborative work, discussions, observing best practices, the development of lessons and curricula, and hands-­‐on experiences. Art History students are motivated by continuous feedback on ongoing research and writing projects.

* What discipline specific note, addition, or deletion should accompany “setting requirements and evaluating performance?”

All art department faculty set requirements clearly in course syllabi and through grading rubrics. Studio faculty evaluate performance by participating in midterm and final portfolio reviews, noting improvements in specific skills. Art Education faculty grade electronic portfolios (TaskStream), grade education assessment portfolios (edTPA), and supervise students’ fieldwork, as well as grading lesson plans and curricula. Art History faculty provide a range of evaluation opportunities, such as in-class writing, research projects, in-­‐class presentations, exams and short response papers.

* What discipline specific note, addition, or deletion should accompany “success with effective teaching practices?”

Success with effective teaching practices is demonstrated through professional development (for example participation in the annual PURC symposium), acceptance in juried art exhibitions, student publications, acceptance into graduate and artists residency programs, job offers in art and art education, and the receipt of internships, scholarships, and fellowships.

**Assess the Nature of the Discipline in the Art Department in the realm of *research and scholarship***

**Questions to consider and answer:**

1. What elements of your department’s discipline are critical to scholarship and may be unfamiliar to faculty in other disciplines.

Acceptable forms of scholarship for Studio Art faculty may include exhibitions: solo, group, peer-­‐ reviewed or juried, invitational, traveling, festivals with competitive entry processes, screenings, and presentations of creative work at conferences and symposia. Examples of acceptable exhibition venues include: museums, commercial and not-­‐for-­‐profit galleries, public forums, online venues, and alternative exhibition spaces that use professional review processes to select exhibitions. Additional forms of scholarship in studio art may include: peer-­‐reviewed articles in specialized and academic journals (print and web-­‐based); presenting original creative work at professional or pedagogical conferences; presenting lectures, artist talks, and/or conducting workshops; publishing original artwork or professional writing in peer-­‐reviewed print and online publications (examples of writing may include reviews, articles, papers, books, book chapters, reports, catalogues, etc.); grant applications; fellowships; artist residencies; consulting activities; acquisition of work by a public museum, gallery, or university; interviews; and curatorial work.

Discipline specific forms of scholarship in Art History and Art Education may include: book publications; professional writing in peer-­‐reviewed, print, and online publications (examples of writing may include reviews, articles, papers, books, book chapters, reports, or catalogues); presentations at professional or pedagogical conferences; grant applications; fellowships; media interviews; and lectures.

The College Art Association’s “Standards and Guidelines” is a useful reference in the arts; the link is [http://www.collegeart.org/standards-­‐](http://www.collegeart.org/standards-)and-­‐ guidelines/guidelines/art-­‐and-­‐design-­‐tenure.

Additional information on standards for evaluation is listed in SECAC (Southeastern College Art Conference) standards pages: Studio Art ([http://www.secacart.org/evaluation-­‐](http://www.secacart.org/evaluation-)of-­‐art-­‐ historians); Art Education ([http://www.secacart.org/art-­‐](http://www.secacart.org/art-) education); Art History ([http://www.secacart.org/evaluation-­‐](http://www.secacart.org/evaluation-) of-­‐art-­‐historians).

1. What does peer review mean in your discipline? Describe any circumstances where peer review is not necessary for work product to be considered scholarship.

For written scholarship, peer-­‐reviewed means that writing is vetted and reviewed by a range of experts in the field prior to publication. Peer review~~s~~ of artistic projects may take a different form from evaluations of scholarly manuscripts. In the case of scholarly work involving creative work or artwork, peer reviewed also refers to work reviewed by artists, professionals in art related fields, or other academic specialists. In the case of art, reviewers may take into account the particular venue, theme, and/or creative nature and characteristics of these works. Peer review in visual art may also be referred to as juried competition.

In art, art education and art history, there are also trade journals that are not peer-­‐reviewed but submission to them still represents scholarly contribution~~s~~ to the field, particularly when they focus on regional studies or targeted areas of study, such as Native American Art of the Southwest or Outsider Art. An example of a circumstance where peer review is not necessary for a work product to be considered scholarship would be when an artist is invited to participate in a well-­‐ regarded, professional activity, such as a conference, symposium, workshop, or screening. Another such example would be an art commission where an artist is contacted to create work product due to his/her professional reputation in a given area of studio work.

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1. What does and does not qualify as meaningful creative work in your discipline?

A collective understanding of meaningful creative work among UNCP Studio Art faculty is when the idea, process, and material coalesce to achieve an original and authentic outcome. For a creative work to be meaningful it must be acknowledged by one’s peers (examples include acceptance into a juried competition, invitation to present or participate in an exhibition, workshop, residency, etc.). Meaningful creative work constitutes original research, taking the form of artwork, journal articles (peer-­‐reviewed and not peer-­‐reviewed), books, catalog entries, book chapters, or conference presentations. It also includes other forms of publication that are a service to the field, such as exhibition reviews, book reviews, or press releases. Meaningful creative work also includes invited presentations and workshops at museums or other academic venues.

Meaningful creative work for an artist may include exploring new creative possibilities, and evolving and moving ahead one's professional practice through researching, producing and exhibiting creative work products.

1. Does “paid” work count as scholarship? Explain?

In art history and art education paid consulting work ties into research and should count as scholarship.

Paid work counts, namely because payment is typically used to fund the creative contribution to the field. Payments are often provided in the form of stipends or honorariums for invited talks, which are typically used to cover travel and lodging expenses. Payment for published articles or book chapters is typically minimal, and can be used to cover the cost of maintaining rights for image reproduction, which in heavily illustrated publications can be financially prohibitive.

There are many forms of paid work related to creative art products: commissions for creating physical or digital products; stipends for writing, curating, exhibiting, lecturing, workshops. Payment may be presented for residencies and fellowships. Payments for creative work can be used to help the individual create work or complete a proposed project for a particular institution.

1. How do 21st century forms of disseminating work product into the intellectual marketplace figure into accepted norms of scholarship in your department’s discipline?

21st century forms of disseminating work product into the intellectual marketplace may involve publishing in an online journal or giving a talk or presentation that is web-­‐ based, all of which would require the same amount of preparation as more traditional means of dissemination.

For some studio art disciplines, digital products and digital means of disseminating creative work (imagery, video, animation, writing, lecture) has been a well-­‐accepted aspect of the professional status quo for many years. In some studio areas (digital arts, new media and animation) it is only through 21st century means (digital tools) that such work is accessible.

1. How does your department’s discipline assess issues of quality of scholarship?

Written scholarship for publication is peer-­‐reviewed, scholarship for dissemination at conferences is accepted by a conference chair or chairs, and non-­‐peer-­‐reviewed publications are vetted and accepted by an editor or editors. All of which ensures a high level of quality.

With regards to creative work, the UNCP Art department addresses this issue by requiring documentation of all creative activities to be considered under the heading of scholarship and creative work. Such documentation would include physical and/or digital evidence of a professional activity.Evidence may include publicity for exhibitions, conference programs, letters of acceptance, or email correspondence. Assessments of the quality of scholarship would be based on evidence gleaned from this documentation. The issue of quality may be explained by the individual faculty in their P & T materials.

1. How does your department’s discipline assess issues of quantity of scholarship?

It is impossible to quantify the amount of scholarship that one should be required to produce in order to be granted tenure or promotion. One's contribution to the field can come in many forms and quantities;

In Studio Art, the quantity of work may depend on the faculty member’s media, creative research into artistic processes, and scope and type of projects. Facultymembers may vary in their research agendas. One must look at the artist’s research and review the scholarly activity of the individual over a period of time. The creation of a body of work for a solo or group exhibition may require years to produce. One must also consider the nature of the creative research. For example, a faculty member, who is teaching may also be creating a body of work for a solo, two, or three-­‐person exhibition at a gallery or museum and it may take them a year or more to complete the project. The artist may have a smaller quantity of scholarship, but the works of art presented in that one exhibition could have taken a year or more to produce.

Additionally, the quality of venues can also weigh heavily on the amount of work an artist might produce in a given time frame. For example, a large or complex commission might take a great deal of time versus producing a relatively large number of smaller works. Therefore, “quality” and “quantity” are relative to the studio area, category of exhibition, type of venue in which the work is being presented, etc. The issue of “quantity” may be explained by the individual faculty in their P & T materials.

**Additional topics to assess:**

* What discipline specific note, addition, or deletion should accompany “Dissemination of Scholarship?”

Additional examples of “Dissemination of Scholarship” may include: invited talks, gallery or museum tours, editing a book or special journal issue, art exchange programs, collaborative projects, or accreditation authorship (such as NASAD).

One cannot udnersestimate or comprehensively list the possibilities of digital technologes in relationship to all aspects of scholarship and creative work.

* What discipline specific note, addition, or deletion should accompany “Creative Activities?”

Discipline specific notes for “Creative Activities” may include: participation in or serving as juror for regional, national and/or international juried exhibitions.

It is not appropriate to have juried exhibitions as the primary defining term related to the dissemination of creative work products. Weight should also be given not just to juried exhibitions, but also solo, two or three-­‐person exhibitions, invitational exhibitions, and collaborative projects**, with consideration of the venue and duration**.

* What discipline specific note, addition, or deletion should accompany “Editing?”

No additions.

* What discipline specific note, addition, or deletion should accompany “Grants and Contracts?” No additions.
* What discipline specific note, addition, or deletion should accompany “Classroom based research projects—scholarship of teaching and learning?”

Discipline specific notes for classroom based research projects—scholarship of teaching and learning may include: organizing/chairing pedagogy-‐based conference panels; authorship of materials used in classrooms; team teaching efforts leading to pedagogical exchange; and grants/funding for student research that supports or enhances faculty research efforts (for example, PURC).

* What discipline specific note, addition, or deletion should accompany “Scholarship related to service or the use of professional expertise, Scholarship of Engagement or Application?”

Discipline specific notes this area may include: the inclusion of service in the way of starting new exhibitions; service as it relates to engaging the public outside of the university setting.

* What discipline specific note, addition, or deletion should accompany “Other?”

Discipline specific notes for “Other” may include: gallery affiliation/ representation; collections; and professional websites/online presence.

As noted in other places in this document, the UNCP Art Department has professors whose artistic practice spans a wide range of disciplines. It would be useful for each professor to define, maintain, and evolve lists related to "other" for his/her area of studio work. In this way, a more complete view of what art professors really do might emerge on a case-­‐by-­‐ case basis.

**Assess the Nature of the Discipline in the Art Department in the realm of *service***

**Questions to consider and answer:**

1. Within your department and discipline, what is the need, value, and expectation of department service?

The expectation is that each professor will assist with meeting the needs of the department in ways best suited to their own specialties.

Service to the department also involves the practice of helping our students with art practices related to community outreach, such as: Art Club events, fundraisers, Foundation Portfolio Review, and Senior Exhibition Review. Service to the department may also include participation in NASAD and SACS Accreditation efforts.

1. Within your department and discipline, what is the need, value, and expectation of university service?

It is expected that all tenured and tenure track faculty will provide service to the university in ways best suited to their own specialties.

1. Within your department and discipline, what is the importance of service to profession?

The importance of service to profession within the Art Department includes the ability to collaborate and share ideas with professionals outside the university and to bring those ideas and best practices back to the university. To promote, enhance, or offer assistance to professional groups and other organizations within the scope and range of the art field by offering opportunities, information, physical and intellectual support and engagement, and collaboration. Also, contributing to the field ensures the progression and evolution of artistic inquiry thus allowing faculty to continue to develop and enhance teaching practices.

1. Within your department and discipline, what is the importance of service to community?

The importance of service to community within the Art Department includes the ability to offer community members experience in the arts so they can understand its value and importance, and to promote support for the visual arts and art education, and raise our profile to the wider community. This may also include the effort promote and/or enhance the local or greater community by offering opportunities, information, physical and intellectual support and engagement, as well as collaboration.

1. How does your Department’s discipline assess issues of quality of service?

The Art Department faculty assess issues of quality of service by defining the type, objective, and effectiveness of that service in their annual reviews and P&T material.

1. How does your Department’s discipline assess issues of quantity of service?

The Art Department faculty assess issues of quantity of service through clarification of type of service and the limitations of the service that was given. Example: A one class workshop held during one class would be considered lesser in quantity than a week-­‐long workshop within the same class to add additional beneficial educational experiences for that group.

**Additional topics to assess:**

* What discipline specific note, addition, or deletion should accompany department service?

Additional discipline specific notes that accompany department service include:

* Evaluating programs.
* Promoting department within and outside of the university, and recruiting students.
* What discipline specific note, addition, or deletion should accompany university service?

Additional discipline specific notes that accompany university service include:

* + Participating in university events to promote the art department and our program (for example, family day and open houses).
	+ Creating or contributing to activities that promote the university through exterior means. For example, by creating the sculpture park in Laurinburg, the university has achieved and will continue to receive recognition that it would not have otherwise experienced.
	+ Collaborating with students and their organizations to create opportunities for them to educate their peers about our program.
* What discipline specific note, addition, or deletion should accompany service to profession?

Additional discipline specific notes that accompany service to profession:

* Working with other institutions to develop and evaluate programs.
* Participating in professional learning communities to enhance teaching and learning for faculty.
* What discipline specific note, addition, or deletion should accompany service to the community?

Additional discipline specific notes that accompany service to the community include:

* + Hosting and developing professional artist talks, portfolio reviews, and/or development workshops for community members (i.e. public-­‐school teachers).
	+ Hosting workshops to school children within the art department or in the community.
	+ Developing community partnerships and hosting events and bringing programs to other institutions.
	+ Hosting exhibitions in AD gallery and galleries across campus that involve community members, and sitting on jurors for art exhibitions of community members and K-­‐12 system.
	+ Hosting events to community members and professional developmental days to arts teachers.