

FORM 8

SIGNATURE SHEET FOR EVALUATIVE CRITERIA APPROVED CRITERIA SHALL HAVE ALL REQUIRED SIGNATURES

Department/Office: ART

Department Chair: SKEFF THOMAS [Signature]
Print Signature

Academic Year (circle): 15-16 16-17 17-18 18-19 19-20

Date Sent to Dean/Supervisor: 10-23-19

Signature [Signature] Date 10/24/19 Approved Y P N

Dean/Supervisor: _____ Y / P / N

Add'l Admin: [Signature] 1/27/20 Y P N

Provost/designee: _____ Y / P / N

President/designee: _____ Y / P / N

Y = Approved	P = Approved pending modifications	N = Not approved
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For P or N decisions, the departmental committee should be provided with the reasons for non-approval, as well as suggested changes to the criteria within a reasonable time to ensure timely approval for first year candidates.

DIRECTIONS: Sign each line and print or stamp name below the line. This signature page must accompany the evaluative standards throughout the entire approval process, and serves as a record that all levels have contributed to the approval process. After all levels have approved the evaluative standards, this cover page and the criteria shall be duplicated, and a copy sent to the Senate office for archiving. The original criteria packet is returned to the Department/Office.

SUGGESTED TIMETABLE:

Departmental approval, sent to Dean/Supervisor:

DATE

September 25 (earlier if possible)

Dean provides feedback regarding criteria

October 9

Final administrative approval and forwarding to Senate, Department, and Dean

November 1

**DEPARTMENT OF ART
RECONTRACTING, TENURE AND PROMOTION**

College of Communication and Creative Arts, Rowan University

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Ratified by department vote October 16, 2019

INTRODUCTION

This document serves in conjunction with the University Recontracting & Tenure and the Promotion *Memorandums of Agreement*. Department candidates and committee members should familiarize themselves with the Memorandums on the Provost's web page: www.rowan.edu/provost/aft/. If there is conflict between this document and either Memorandum, the appropriate *Memorandum* supersedes this document.

These Recontracting & Tenure and Promotion procedures are designed to support the mission of Rowan University, the College of Communication and Creative Arts, and the Department of Art.

These mission statements:

The Rowan Mission (adopted 2017)

Rowan University will become a new model for higher education by being inclusive, agile, and responsive, offering diverse scholarly and creative educational experiences, pathways, environments, and services to meet the needs of all students; maintaining agility by strategically delivering organizational capacity across the institution; and responding to emerging demands and opportunities regionally and nationally. More about this statement and supporting information available here: <http://www.rowan.edu/usp/RowanUniversityMissionStatement.php>

College of Communication and Creative Arts Mission

The College of Communication & Creative Arts at Rowan University is dedicated to excellence in undergraduate and graduate education, providing our students with an understanding of communication and creative arts theory and practical application that empowers them in their future career, civic, and personal endeavors.

The College is committed to developing and implementing rigorous and stimulating curricula, creating opportunities for student engagement, guiding creative and artistic development, and enhancing students' critical thinking abilities.

While educating students in the fields of communication and the creative arts, our faculty and staff also shape student awareness of the requirements of responsible citizenship, encourage examination of the ethical dimensions of communication and creativity, and contribute to the larger scholarly and professional communities.

Department of Art Mission (adopted 2009)

Through rigorous degree programs in studio arts and art education, the Department of Art nurtures creative expression within a liberal arts and professional context, fostering the important humanistic role played by the visual arts in today's society. The Department of Art also prepares majors for creative problem solving with a technological foundation that is relevant in the twenty-first century. Moreover, courses in art history, art appreciation and non-major studios provide visual art experiences that stimulate and enhance the aesthetic, creative, and cultural literacy of the entire college community.

In addition, the Department's Recontracting & Tenure and Promotion procedures are designed to support the specific goals and core values related to teaching and learning in the department.

Department of Art Vision Statement

The Department of Art embraces teaching and learning at the intersection of multiple disciplines to foster curiosity and innovation. Integrating new technologies, the department extends traditional connections of art and design in concept and form to enhance the visual, social, and cultural environment. Academic rigor and artistic expression are united through unique programming and alternative course structures that support creativity, entrepreneurship, and analytical thinking. Rowan University is defining new educational relationships compatible with and extending proven approaches that have served artists/designers well throughout history.

Department of Art Goals/Purpose Statement

1. To provide an arts education that is accessible to all qualified students and relevant to both liberal arts learning and to the world of professional art and design, art education, and art history.
2. To provide rigorous career-oriented programs that enable major students to prepare for lifelong career goals while enjoying the benefits of a liberal arts education.
3. To empower the faculty by promoting their professional achievements as teachers, creators, and scholars.
4. To incorporate advancing technology into appropriate areas of the curriculum.
5. To provide a positive environment that fosters artistic achievement and rigorous intellectual effort.
6. To foster artistic learning.
7. To utilize a system of student learning outcomes and faculty professional outcomes that assesses and reveals the scope and quality of teaching and learning within the department.

Candidates may reference the mission statements and the above purpose statement as evidence of how their application aligns with the departmental mission and values.

It may also be helpful to refer to:

College Art Association (CAA) standards and

guidelines. www.collegeart.org/guidelines/

National Association of Schools of Art and Design (NASAD)

Handbook. <https://nasad.arts-accredit.org/accreditation/standards-guidelines/handbook/>

Definition of Terminal Degrees

The Department of Art follows the standards for terminal degrees as defined by our accrediting agency, the National Association of Schools of Art and Design (NASAD):

Studio Faculty

NASAD recognizes the Master of Fine Arts as the appropriate terminal degree for studio faculty.

At the same time, the Association recognizes that some highly qualified artist-teachers may hold other

academic degrees; others may not hold any academic degrees. In such cases, the institution should base appointments on experience, training, and expertise at least equivalent to those required for the Master of Fine Arts degree in the appropriate field.

Art History Faculty

Academic degrees are a pertinent indicator of the teacher's qualifications for instructing in theoretical, historical, and pedagogical subjects. In general, the Doctor of Philosophy and comparable doctorates are the appropriate terminal degrees in these fields; however, creative work,

research, and publication are indicators of a teacher's qualifications, productivity, professional awareness, and contribution to various aspects of art/design and art/design-related fields.
(NASAD Handbook, 2018-19, p61)

ADMINISTRATIVE PROCEDURES

Review of Department Procedures for Recontracting, Tenure, and Promotion

The Department of Art will review and, if necessary, revise this document each year. Formal ratification will occur in the fall after the release of the *Memorandum(s)* but prior to evaluation of candidates. This ratification will occur no later than September 25.

Election of Committee Members

Committee membership will be consistent with *Memorandum* guidelines. To ensure the timely evaluation of candidates, members shall be selected for the Department of Art Recontracting & Tenure Committee and for the Department of Art Promotion Committee, preferably during the May meeting prior to the academic year, but definitely by the first department meeting of the academic year. Within a week of the election, the committees should elect chairs.

Role of the Department Chair

For Recontracting & Tenure, consistent with 2.44 of the *R&T Memorandum*, the Department Chairperson shall be included in the evaluative process. The role and specific function of Department Chairperson in the evaluation of probationary faculty will be established by the faculty of the Department of Art each year. The Department Chairperson serves as a member of the Recontracting committee.

For Promotion, consistent with 5.32 of the *Promotion Memorandum*, the chairperson will serve on the Department Promotion Committee if he/she meets the other criteria for membership and is not a candidate for promotion.

Recommendation for Mentoring Support

It is strongly recommended that faculty work with mentors (who may be internal or external to the department) throughout their recontracting, tenure, and promotion processes. Rowan University's Faculty Center for Excellence in Teaching and Learning provides services to assist faculty in finding mentors. The Faculty Center's range of services supports both new faculty and ongoing professional development of mid-career and senior faculty. www.rowan.edu/facultycenter

Schedule for Evaluation

Candidates and committees must refer to the appropriate *Memorandum* for university deadlines in the evaluation process.

Non-tenured lecturers and 3/4-time faculty will also be reviewed (*MOA R&T 2.3 Part-time Faculty*)

The department committee will develop a schedule of evaluation for each candidate for Recontracting and Tenure in accordance with MOA deadlines. The committee will announce that schedule with sufficient time for each candidate to prepare materials for submission.

It is highly recommended that a candidate for Promotion initiate the schedule and submit the proposed timeline to the Department Committee for approval.

EVALUATION CRITERIA FOR DEPARTMENT OF ART CANDIDATES

The criteria found in this document follow the candidate through the recontracting periods to tenure unless the candidate chooses to adopt future criteria. This is not necessarily true of the promotion criteria. That the promotion and recontracting/tenure criteria are within the same document is circumstantial.

Categories to Be Evaluated

A fully-engaged member of the University community demonstrates teaching effectiveness, engages in scholarly and/or creative activity, and actively participates in service. In a department such as ours, these achievements can take many forms and the Department of Art recognizes that our department functions best when faculty bring diverse talents and ideas to their multifaceted roles. In accordance with the *Memorandums* and consistent with department mission and values, candidates will be evaluated on:

1. Teaching effectiveness
2. Scholarly research and/or creative activity (Not required for $\frac{3}{4}$ time and Lecturer recontracting)
3. Service: Contributions to university community
4. Service: Contributions to the wider and professional community

Balance and Weighting Among the Categories

The categories above are listed in rank order. At Rowan, excellence in teaching is the most important achievement. In all areas, a candidate is expected to demonstrate rigorous intellectual and high professional and ethical standards. The percentages designated below provide guidelines to assist candidates in determining their individual focus and expected contributions. If a candidate deviates from the normal balance described below, then the department, in collaboration with first year probationary members, develops the specific evaluative criteria for that member's probationary period. (*R&T MOA 1.2*) and this criteria is documented on Form 4 (*pg 65, R&T MOA*).

Full-time Professors:

Teaching: 45%, Scholarship: 35%, Service (both categories equally combined): 20%

Three-quarter Time Instructors and Lecturers:

Teaching: 65%, Professional Development: 10%, Service (both categories equally combined): 25%

Each candidate will compose a self-assessment as described on the following pages, articulating how he or she has fulfilled requirements of each category. Faculty achievements should be considered under the category or categories most nearly applicable, since the criteria are not mutually exclusive. Candidates should refer to the *R&T Memorandum, Appendix A*, and to the CCCA Basic Definitions (*Appendix 3 of this document*) for elaboration on the content and documentation of each category.

Consistent with university guidelines, each evaluation will predominantly emphasize the candidate's activities during the current review period. However, the candidate may reference his or her previous body of work while progressing through various stages of review. Such reference can be used to provide overall context for the current review period and clarity about consistent and ongoing productivity in the review categories.

How to Prepare Materials for Submission

Each candidate will assemble an application for the period that is being assessed. This application will be accompanied by a supplemental folder or notebook. *(See Appendix 2 of this document)* Because we are a visual department, representative examples of faculty and student works are expected; the majority of these should be included in the supplemental folder and/or accessible through a current web link.

TEACHING EFFECTIVENESS

The Department of Art values academic rigor, student-centeredness, and instructional innovation. The department recognizes that diverse teaching environments exist within the art curriculum and that, in many instances, a strict designation of “studio” or “lecture” is insufficient to characterize interdisciplinary teaching methodologies.

Candidates will be evaluated on the extent to which they have provided a strong environment for achievement and rigorous intellectual effort for their students. The department recognizes that no single method of teaching is necessarily superior. Whatever the approach, excellence in instruction should foster critical thinking, clarity of expression, comprehension of the subject matter, and enthusiasm for its pursuit. Further, effective teaching requires that one remain current in the discipline.

The candidate must be recognized primarily in the discipline for which he/she was hired to teach. The committee’s evaluation is based on, but not limited to, criteria particular to that area of expertise and not solely upon evaluations from general education courses.

Characteristics of Teaching Effectiveness

Evaluation of teaching is based upon:

- Effective communication, knowledge and enthusiasm for subject matter
- Organization of subject matter and course materials for all courses taught
- Relevance to the discipline
- Developing/maintaining instructional environments to facilitate and nurture student creativity
- Appropriate student learning outcomes and quality of student work
- Flexibility and adaptability in teaching approaches

In evaluating a candidate’s teaching effectiveness, the Department of Art will consider the candidate’s evidence of success in educating students as outlined by NASAD:

In his/her discipline, an effective art/design teacher delivers instruction that prepares students to:

1. *Gain functional competence with principles of visual organization, including the ability to work with visual elements in two and three dimensions; color theory and its applications; and drawing.*
2. *Present work that demonstrates perceptual acuity, conceptual understanding, and technical facility at a professional entry level in their chosen field(s).*
3. *Become familiar with the historical achievements, current major issues, processes, and directions of their field(s).*
4. *Be afforded opportunities to exhibit their work and to experience and participate in critiques and discussions of their work and the work of others.*
(NASAD Handbook, 2018-19, p99)

An effective art/design history, theory, and criticism teacher delivers instruction that prepares students to:

1. *Learn to analyze works of art/design perceptively and to evaluate them critically.*
2. *Develop an understanding of the common elements and vocabulary of art/design and of the interaction of these elements and be able to employ this knowledge in analysis.*
3. *Acquire the ability to place works of art/design in historical, cultural, and stylistic contexts.*

(NASAD Handbook, 2018-19, p100)

An effective art education teacher delivers instruction that prepares students with:

1. *The potential to inspire others and to excite the imagination of students, engendering a respect and desire for art and visual experiences;*
2. *The ability and desire constantly to seek out, evaluate, and apply new ideas and developments in both art and education;*
3. *The ability to maintain positive relationships with individuals of various social and ethnic groups, and empathize with students and colleagues of differing backgrounds;*
4. *The ability to articulate and communicate the goals of an art program to pupils, colleagues, administrators, and parents in an effective and professionally responsible manner.*

(NASAD Handbook, 2018-19, p131)

How to Document Teaching Effectiveness

Factors that will be considered in the Committee's review include, but are not limited to, those outlined in the *Memorandum*. Each candidate will prepare and submit a teaching portfolio that documents and analyzes his or her teaching activities to the committee.

A. Academic Instruction

1. Philosophy of teaching is a brief statement; we suggest that it be two pages or less.
2. Summary of teaching/mentoring responsibilities are presented using Form 9: Courses taught and adjusted workload worksheet (*p59 R&T MOA*).
3. As noted in the *R&T Memorandum, Appendix A*, the self-reflective narrative will address the following areas of teaching activities: academic instruction, developing learning activities, developing as a teacher and mentor. Please refer to the *Memorandum* for more specifics and suggestions in each of these areas of activity.

For academic instruction, the narrative describes and analyzes pedagogical strategies and evaluation/assessment techniques. Without being redundant to the listing above, it should include descriptions and analyses of all courses taught. The candidate may frame his or her discussion within relevant values and outcomes corresponding to each collection of courses (core, major courses, history, workshops, etc.).

For developing learning activities, the candidate must demonstrate excellence in developing activities that enhance student learning outcomes. This can be demonstrated and discussed at the classroom and curricular levels.

In discussing development as a teacher, the candidate may document, discuss and assess activities and efforts on an individual and a collaborative basis.

For mentoring, the candidate will describe and evaluate activities and will supply documented evidence of such activities where possible.

B. Student Evaluations of Teaching Effectiveness

Student evaluations of classroom activities will be conducted by using the university-approved method of evaluation through Banner as an assessment tool for the candidate. Information about the process can be found here: sites.rowan.edu/academic-affairs/facultycenter/services/studenteval.html

Evaluations will be conducted in accordance with the *Memorandum (Appendix B)* in quantity and timing. Where possible, the candidate should submit evaluations demonstrating a range of effective teaching in a variety of courses. However, evaluations for courses in the specialization or major for which the candidate is teaching must be given preference over course evaluations which are not part of the candidate's primary teaching load.

The candidate must include a statement reflecting on the outcomes of the student evaluations. If a candidate wishes to discuss students' optional comments as well as the evaluative ranks for a course, then *all* student comments for the evaluated courses must be submitted in the candidate's file. Faculty will receive results of student evaluation surveys as a PDF attachment to an e-mail message after the semester has ended and faculty have submitted final course grades.

The evaluations and analysis conducted during the current review period are included in the candidate's application. The candidate may also wish to include a summary/comparison statement that summarizes these reviews over a breadth of time. Candidate folders should contain all prior student evaluation summaries, and a detailed narrative on the results of the summaries. (MoA page 26).

C. Colleague Assessment and Candidate Analyses

Peer evaluations (colleague assessment) are accomplished when a member of the department committee or its designee observes a class session taught by the candidate and writes a report of that observation. (See Appendix 1 for department-approved format.)

Peer evaluations must be conducted at least once each semester prior to the committee's deliberations during the probationary period for tenure-track candidates. Peer observations must be conducted at least once each year prior to the committee's deliberations for Lecturers, and also once per year for the first three years of part-time candidates (and once every three years after that). As stated in the R&T Memorandum, the candidate's response-analysis of the peer evaluation(s) should be included. Candidate folders should contain all prior peer evaluation summaries and a detailed narrative on the results of the summaries. (MoA page 25).

SCHOLARLY RESEARCH / CREATIVE ACTIVITY

Categories of Scholarly and Creative Activity

- A. Creative activity
- B. Applied research and evaluation

The Department of Art recognizes that each candidate is unique, with distinctive artistic/scholarly backgrounds, strengths, and interests. Therefore, there are different research criteria for studio faculty and art historians. *(Candidates in 3/4-time Instructor and Lecturer positions should refer to Professional Development Guidelines at the end of this section.)* Scholarly and creative work will be assessed based on a range of successful activities as well as the weight of specific accomplishments. It is incumbent upon the candidate to clearly contextualize his or her scholarly and creative activities for audiences at the department, college and administrative levels. Candidates should apply presentation, publication, and creative work in the most appropriate category. Activities should not be included in multiple categories.

The candidate should provide, and the Committee will consider, information regarding:

- quality and appropriateness of the venue in which research and creative activities appear
- the distribution and intent of activities and venues in serving the needs of particular audiences
- candidate's level of contribution if participating in collaborative works

The department understands that composing scholarly and creative work for presentation and publication is an extended process, and that such work may sometimes be a collaborative rather than an individual endeavor. Though exhibitions, publications, presentations are, of course, desired end-points, the Committee values the creative process; thus, the candidate should also provide context for work that is in-progress, under review, or has been rejected.

Art Historians:

Each candidate must describe and explain their scholarship and how it connects to and expands current knowledge in the field of inquiry. It is the responsibility of the candidate to demonstrate to the satisfaction of the Departmental Committee the quality of the venue. While these venues are generally self-evident, particular areas of expertise sometimes have greater prestige in regional or national locations which are specifically aligned with that area of expertise.

The College Art Association (CAA) has specifically addressed issues of scholarly publishing as follows: *CAA affirms that the escalating cost of publication rights for photographs or digital media provided by museums, commercial archives, galleries, artists' estates, and other sources is an additional impediment to art historians who seek to publish the results of their research. In light of these developments, the College Art Association advises academic institutions that the well-documented "crisis" in scholarly publishing in the humanities is especially acute for art historians and threatens the integrity and continuity of the discipline if colleges and universities continue to insist on books as the chief criterion for tenure and promotion.*

CAA recommends that colleges and universities consider the following forms of publication (whether in print or electronic format) equivalent to single-authored books as vehicles of scholarly productivity:

- journal articles
- essays and substantial entries in museum collections or exhibition catalogues
- articles in conference proceedings
- unpublished manuscripts, whether or not under contract with a publisher

(CAA Standards for Retention and Tenure of Art Historians, 2010)

Studio Faculty:

Studio faculty create visual art. The candidate will demonstrate to the Departmental Committee, the quality of his/her studio activities and/or client-based creative works in relationship to venue and audience. In general, the appellations “regional,” “national,” or “international” designate ascending levels of excellence, however, it is not necessarily true. For example, the reputations of the artists in a given exhibition may add more credence than the geographic representation or distribution of the works. In the aforementioned standards, CAA cautions, *“In discussing the professional activities related to research or creative production, the relative importance of activities under those headings must be made clear and in writing to the faculty and appropriate administrators. Issues of national, regional, and local recognition must be clarified at institutions that make those distinctions, as these expressions do not hold universal meaning.”*

The following statements from the College Art Association (CAA) and National Association of Schools of Art and Design (NASAD) will assist in understanding and evaluating the unique nature of studio activities in the department.

The creation and exhibition of original art/design and publishing are considered scholarly pursuits, depending on the credentials of the candidate. In Standards for Retention and Tenure of Visual Arts Faculty, CAA states, *“The work of art and design faculty is not extra-academic. A faculty member’s commitment to his or her creative work (production, expression, research, etc.) should be regarded as the same as that of academic practitioners in other disciplines. Exhibition and/or peer-reviewed public presentation of creative work is to be regarded as analogous to publication in other fields.”*

Similarly, NASAD states, *“Creative work in art/design should be accepted as equivalent to scholarly publication or research as a criterion for appointment and advancement in all institutions.” (NASAD Handbook, 2018–19, p62)*

For examples of activities in each category, see CCCA Basic Definitions (*Appendix 3 of this document*) as well as the *R&T Memorandum, Appendix A*.

How to Document Scholarly and Creative Activity

The candidate should provide a clarifying narrative statement that is composed to:

- a. Summarize the scholarly and/or creative activities
- b. Provide contextual information to explain the quality, distribution, and appropriateness of venues for these activities
- c. Discuss the efforts and their value and significance in disseminating knowledge, contributing to the field, the profession, or to a general community of learners
- d. For a candidate to whom such work applies, include explanation and/or documentation of activities related to grants, sponsored, or contracted research.

In addition to the narrative, a representative description or sampling of scholarly or creative work should be included, along with explanation that clarifies this sampling for reviewers who may lack exposure to the candidate’s specific field of inquiry or endeavor.

Supporting documentation is presented in a supplementary folder or notebook. It is not necessary to include redundant forms of documentation for various activities or works, unless doing so illuminates an additional aspect of that work. Quantity and thoroughness should be balanced with clarity in selecting materials for inclusion in the Supporting Documentation.

Useful materials that may be included for the Supplementary Documentation Folder:

- Copies, photos, or sampling of scholarly or creative work should be included when applicable; URLs may be provided for non-print work (please cite last-accessed date.)
- Copies of programs/acceptance letters for presentations
- Reviews of the candidate's work
- Other forms of support such as unsolicited comments or letters, mention of or citation of the candidate's work by others, etc.

A. Creative Activity/Studio Faculty

Creative activity is the expression of the scholarship of discovery and integration for faculty engaged in studio disciplines. Such activity may focus on disciplines of fine art, design, and/or interdisciplinary visual performance. Genres of creative activity include works that may be singular or widely reproduced, lasting or ephemeral. In alignment with CAA and NASAD, the Department of Art recognizes the following as appropriate for the visual arts in addition to activities noted in the CCCA Guidelines:

- Creation of a body or bodies of work.
- Exhibition in juried group or solo exhibits with recognized regional, national, or international galleries/organizations.
- Maintaining a practice as a contracted or freelance artist/designer, providing the creative force in concept and design for clients, agencies, or studios.
- Gallery representation and/or sale of work to recognized collectors or museums.

B. Applied Research and Evaluation/Art Historians

Within the visual arts, art history, and studio faculty often interpret this category of inquiry quite differently from how it is defined in fields that are focused upon empirical research. It is helpful to be aware of that difference as the candidate presents and describes various activities. Typical activities in the visual arts may include: curating or jurying exhibitions for galleries, museums or organizations; holding a leadership position in a state, national, or international professional organization; or publishing professional or academic bulletins, brochures, or newsletters.

Professional Development (*3/4-time Instructor and Lecturer candidates*)

Professional Development is defined as those activities which improve and maintain an instructor's currency in a field of expertise or teaching. This work may improve their abilities as teachers and deepen/broaden their knowledge of discipline-specific content, maintain their standing within a profession or discipline, or expand their area of expertise. Activities are often similar to those of full-time faculty, but for these candidates such activities are presented and described in context and relationship to their teaching. For example, "Through exhibiting my work, I maintain up-to-date understanding about practices and expectations in the professional art world and I bring that information back into my instruction by...; as a result, my students..."

Characteristics of Excellence in Professional Development for Instructors/Lecturers are:

- The activity is directly related to the area of expertise or area of instruction.
- The activity prepares the instructor for future teaching assignments
- The activity results in certification or licensure that is appropriate for the area of instruction
- The activity is recognized as maintaining standing within a profession or discipline
- The activity permits the demonstration of leadership within a profession or discipline

CONTRIBUTIONS TO THE UNIVERSITY COMMUNITY

Candidates are expected to demonstrate full engagement as a member of the University community, both in and outside the department. The Department of Art recognizes service at the department, college, or university level as vital professional contributions. It acknowledges that faculty cannot be leaders all of the time and that important work is also done by dedicated team members who work collaboratively. These contributions should be regular and ongoing. Ideally, the service should utilize the professional and technical expertise of the candidate. Faculty are encouraged to foster trans-disciplinary (departmental, college, and university levels) interactions between the Department of Art and the university community.

Characteristics of Contributions to the University Community

As stated in the *Memorandum* and in CCCA Basic Guidelines, active participation and leadership in campus activities and governance includes:

- a. Leadership, contribution, and participatory engagement in activities which may occur at various levels throughout the university.
- b. Mentoring other faculty or staff within the department, college, and university. This may include, but is not limited to, taking part in the established department or college mentoring programs or working with the Faculty Center mentoring programs.
- c. Representing the institution for its advancement, and outreach to bring more students or resources to the University or representing Rowan University while providing service to other academic institutions, businesses, or agencies.

For examples of activities in each category, see CCCA Basic Definitions (*Appendix 3*) as well as the *R&T Memorandum, Appendix A*.

How to Document Contributions to the University

The candidate should provide a statement of their fulfillment of responsibilities that contribute to the department, college and university. Because leadership does not mean simply chairing committees, candidates should not just list, but describe the dates, impact, and context of their role in these activities. The discussion should note leadership roles and other factors, such as if reassigned time was provided for such service.

Supporting documentation to clarify the candidate's statement and attest to the quality of the service may be referenced in the document and placed in the Supplemental Folder. This may include, but is not limited to, letters of recommendation, appreciation, or support from administrators, committee chairs, colleagues, students, or other appropriate individuals.

CONTRIBUTIONS TO THE WIDER & PROFESSIONAL COMMUNITY

Candidates are expected to demonstrate regular and ongoing engagement as a member of the wider and professional community. These contributions describe work that is aimed at addressing social or institutional issues beyond the Rowan campus(es) using the candidate's expertise, knowledge, and seasoned professional judgments. While contribution to the professional and wider community is expected, it cannot be used to substitute for a lack of excellence in teaching, in scholarly activities, or contributions to the University community.

As stated in the *Memorandum* and in the CCCA Basic Guidelines, these contributions are defined as any of the following: dissemination of discipline-related knowledge, new products and practices, discipline-related partnerships with other agencies, and contributions to disciplinary and professional associations and societies. Activities that advance understanding and appreciation of art and design for the general public, such as jurying creative works for community organizations, are also documented in this category.

For examples of activities in each category, see CCCA Basic Definitions (*Appendix 3*) as well as the *R&T Memorandum, Appendix A*.

How to Document Contributions to the Wider and Professional Community

The candidate should provide a statement of his or her fulfillment of responsibilities that contribute to the profession and community. This would include listing the types of service with dates of service clearly indicated. Professional activities vary in type and importance so candidates should discuss the impact and context of their role in these activities.

Any supporting documentation to clarify the candidate's statement and attest to the quality of the service may be referenced in the document and placed in the Supplemental Folder. This may include, but is not limited to, posters advertising professional or public events, thank you or testimonial letters for service provided to professional or community groups.

OTHER MATERIALS TO INCLUDE

Executive Summary

Candidates must begin their documentation with a summary statement to assist readers by providing an overview of the current review cycle activities and achievements. See *MOA Appendix C* for examples.

Goals and Plans

As stated in the *Memorandum (2.1112)*, candidates must provide a description of goals and plans for future professional development in each of the four areas discussed above. The candidate should provide an evaluation plan to measure his or her success in reaching these goals. This information belongs in the candidate's application.

Service Expectations

3/4-time and Lecturer candidates will have annually defined service expectations that have been developed in consultation with the Department Chair and the Dean. This memo must be included as a part of the packet and referenced in the discussion of service goals, plans, and activities.

Copies of Previous Evaluations

As stated in the *Memorandum*, prior student evaluations and copies of the previous cycle's evaluation letters by the Department and College Committees, the University Senate Recontracting and Tenure Committee, the Dean, the Provost, and the President (as applicable.)

EXPECTATIONS FOR THE CANDIDATE AT EACH REVIEW LEVEL

The following descriptions identify the Department of Art's general expectations for each of the areas identified above by year of service. Questions about adequate progress toward tenure and promotion may be addressed to the department chair, the chair of the R&T Committee, and/or the chair of the Promotion Committee.

For 3/4-time Instructors:

As previously noted, expectations for these candidates are primarily focused on teaching and service.

- Candidates should focus on refining and documenting teaching skills, developing classroom materials, syllabi, etc.
- Candidates should be able to demonstrate effectiveness as teachers and mentors.
- The teaching portfolio will document growth and achievements in teaching; however, it is understood that candidates who received outstanding student or peer evaluations throughout their years of teaching will not necessarily be able to demonstrate improvement in these evaluations.
- Service should be primarily at the department level. However, this does not preclude the individual from serving on college or university committees.
- There is not an expectation of a research or creative agenda for 3/4-time Instructors. However, such work can assist in maintaining currency in the profession. If such work is done, the candidate should articulate it in context to its advancement and/or enhancement of his or her teaching and service responsibilities. Consult with the department chair and/or R&T committee.

For Lecturers:

As previously noted, expectations for these candidates are primarily focused on teaching and service.

First Year Recontracting:

- Candidates should focus on refining and documenting teaching skills, developing classroom materials, syllabi, etc. They should also become familiar with mentoring/advising processes for the department.
- Candidates should be able to demonstrate effectiveness as teachers and mentors. They should also include a statement to assess/explain their plans for future growth.

Second Year Recontracting:

- The teaching portfolio will document growth and achievements in teaching; however, it is understood that candidates who received outstanding student or peer evaluations throughout their years of teaching will not necessarily be able to demonstrate improvement in these evaluations.
- Lecturers are expected to perform service to the department, college, and university. The nature of this service may vary with programmatic needs and individual capabilities. Specific service duties should be planned in consultation with the department chair and Dean.
- Lecturers shall not be eligible to participate in personnel/peer committees but can participate on search committees as they relate to their instructional responsibilities. Lecturers may participate in general University affairs or on curriculum or assessment committees relative to their teaching or supervisory responsibilities. (see Letter of Agreement – Non-tenured Teaching Faculty.)

Third Year Recontracting/:

- Lecturers should continue with the points noted above.
- Scholarly, research and creative activities are not required for Lecturers. However, because candidates are expected to maintain currency in their field of teaching and expertise, they may demonstrate a research or creative agenda as a method of maintaining currency, so the candidate

should articulate such work in context to its advancement and/or enhancement of his or her teaching and service responsibilities. Consult with the department chair and/or R&T committee.

- Consult the Letter of Agreement – Non-tenured Teaching Faculty for additional information about review process and timing. The document is available here.
- Scholarly lecturer members should be submitting materials for publication in suitable peer-reviewed venues.
- Lecturers should be expanding their service to include university-wide committees and activities and should begin demonstrating leadership at the departmental level.
- Lecturers should make limited contributions to the wider and professional community.

Fourth Year Recontracting:

- Lecturers will continue serving the university in a variety of venues and should demonstrate active participation beyond the departmental level.
- Lecturers will make noticeable contributions to the wider and professional community.
- The teaching portfolio will document growth and excellence in teaching demonstrated through continued outstanding student or peer evaluations.
- Candidates will demonstrate effectiveness as mentors/advisors.
- Lecturers must clearly demonstrate active and significant participation on, or leadership in, department, college, and university committees or other acceptable activities. In addition, faculty should document plans for continuing and future contributions.

Fifth Year Recontracting:

- Lecturers applying for promotion should continue with points noted above.
- Candidates will demonstrate continuing excellence as teachers and mentors/advisors. The candidate should be involved in updating and redevelopment of his or her courses and will have participated in activities that enhance teaching in his or her discipline. The candidate should be involved in curriculum decisions/improvement at the departmental level.
- Art historians will demonstrate the attainment of at least a regional presence as a recognized scholar and teacher by virtue of a continuing record of accomplishments in publishing in refereed/peer-reviewed journals in his or her area of research, scholarly presentations or workshops, or other work outlined above.
- Lecturers must clearly demonstrate active and significant participation on, or leadership in, department, college, and university committees or other acceptable activities.
- Candidates will demonstrate effectiveness as mentors/advisors.

For Tenure-track Faculty:

First Year Recontracting

- First-year faculty will focus primarily on refining their teaching skills, developing classroom materials, syllabi, etc. They should also be familiar with the mentoring/advising process.
- Service should be primarily on departmental committees. However, this does not preclude the individual from serving on college or university committees.
- Faculty must be able to articulate an agenda of scholarly and/or creative activity, including plans for presentation, publication, and/or distribution of the work. This may include presentations, exhibitions, contracted works and/or publications.

Second Year Recontracting

- Faculty will demonstrate excellence as teachers and mentors/advisors.
- Faculty will present evidence of growing success in scholarly and/or creative activity. This may include exhibitions, presentations, publications, and/or acceptances for in-process works.
- Scholarly faculty members should be submitting materials for publication in suitable peer-reviewed venues.
- Faculty should be expanding their service to include university-wide committees and activities and should begin demonstrating leadership at the departmental level.
- Faculty should make limited contributions to the wider and professional community.

Third Year Recontracting

- Faculty will continue demonstrating excellence as teachers and mentors/advisors.
- Faculty must clearly demonstrate evidence of sustained scholarly and/or creative accomplishment, including having exhibited, distributed a body of creative works and/or published several significant pieces of scholarship or creative work in suitable venues. In addition, faculty should document a plan for future research endeavors and demonstrate activity in practice and professional service at local, state, or national levels.
- Faculty will continue serving the university in a variety of venues and should demonstrate active participation beyond the departmental level.
- Faculty will make noticeable contributions to the wider and professional community.
- The teaching portfolio will document growth and achievements in teaching; however, it is understood that candidates who received outstanding student or peer evaluations throughout their service as an Assistant Professor will not necessarily be able to demonstrate improvement in these evaluations.
- Faculty must clearly demonstrate active and significant participation on, or leadership in, department, college, and university committees or other acceptable activities. In addition, faculty should document plans for continuing and future contributions.

Fourth Year Recontracting and Tenure/Promotion to Associate Professor

It should be noted that criteria for tenure are based on those adopted at the time of appointment. If a faculty alters their main research focus since appointment the tenure criteria will have evolved with that growth and the faculty's promotion criteria will be applied to that portion of the time when the criteria were in effect.

- This is normally also the year for Promotion from Assistant Professor to Associate Professor.

According to the *Memorandum (7.9)*

As agreed to during the negotiations between the Administration and Union for the addition of the external reviewer for Tenure, and since the criteria for Tenure and Promotion from Assistant to Associate Professor are equal, Assistant Professor candidates hired on or after July 16th, 2014 who are conferred Tenure will normally be Promoted to the rank of Associate Professor on the first day of tenured service (84% of Tenured faculty were Promoted to Associate in the same year over the

last 3 years). Therefore, no Promotion packet or process will be required for these candidates.

- Continue with the points noted above.
- Candidates for tenure must obtain an external review following guidelines in *Memorandum (2.1114)*.
- For those at Assistant Professor rank, scholarly and creative activity are reviewed;
- Faculty should be able to demonstrate continuing excellence as teachers and mentors/advisors. The candidate should be involved in updating and redevelopment of his or her courses and will have participated in activities that enhance teaching in his or her discipline. The candidate should be involved in curriculum decisions/improvement at the departmental level.
- Studio faculty will demonstrate the attainment of at least a regional presence as a productive artist by virtue of exhibitions, contracted works, and/or other scholarly activities. The candidate should demonstrate a continuing record of accomplishments which may continue to be in group or collaborative settings, but the record should demonstrate a building recognition for their individual performance through a continuing record of accomplishments in regional and national juried exhibitions, workshops, clients and/or other venues, or other activities as outlined in Scholarly and Creative Activity above.
- Art historians will demonstrate the attainment of at least a regional presence as a recognized scholar and teacher by virtue of a continuing record of accomplishments in publishing in refereed/peer-reviewed journals in his or her area of research, scholarly presentations or workshops, or other work outlined in Scholarly and Creative Activity above.
- Faculty must clearly demonstrate active and significant participation on, or leadership in, department, college, and university committees or other acceptable activities.
- Faculty must clearly demonstrate significant activity and engagement in practice and professional service at local, state, or national levels.

Promotion to Professor

While individual accomplishments in studio art, design, and art history will differ, certain common tenets apply when evaluating expectations toward promotion.

- Faculty should be recognized as an outstanding teacher and mentor/advisor by students and peers.
- Faculty must be able to demonstrate consistent patterns of excellence with significant contributions in curriculum improvement at the departmental and/or university levels.
- Faculty must clearly demonstrate a consistent and ongoing pattern of scholarly or creative accomplishments since the date of promotion to Associate Professor.
- The candidate will demonstrate attainment of a leadership role and/or an established significant presence as a productive artist/ scholar on a regional, national, or international level by virtue of his or her activities.
- The candidate must show evidence of external recognition for his or her professional abilities. This may include awards, commissions, postdoctoral fellowships, grants, or other indicators of professional recognition.
- Faculty must clearly demonstrate ongoing and significant participation on, or leadership in, Department, College, and University committees or other acceptable activities since the date of promotion to Associate Professor
- Candidates for Full Professor must also obtain external reviews of their contributions to the field.

As stated in the Promotion Memorandum, when a candidate is applying for promotion to Professor, an external university faculty member or university official will be identified. This person reviews the applicant's scholarly and creative activities and accomplishments (only), commenting in writing on the significance of such accomplishments. It is the candidate's responsibility to initiate this process by suggesting names to the Department Promotion Committee and to the Dean.

APPENDIX 1
Department of Art Peer Observation

Course:
Semester:
Instructor:
Date of Observation:

To the Evaluator: In a brief narrative, please review and comment on the following:

Course syllabus, outlines and handouts (To be furnished by the professor)

Organization and preparation

Knowledge of subject matter

Goals and objectives

Clarity of ideas and concepts

Rapport with students

Enthusiasm for the subject matter taught

Relationship of this class to overall course goals and objectives

Additional comment topic for STUDIO CLASS:

Effectiveness of one-on-one critiques

Additional comments topics for LECTURE/DISCUSSION CLASS:

Effectiveness of lecture/discussion style

Effectiveness of technology (audio/visual aids)

Effectiveness of inquiry-based instruction

Student comprehension of subject matter

The peer observation must be signed by the Evaluator.

¹ In the case of candidates for whom this is a requirement of job performance, as specified by the university memoranda of agreement for is recontracting, tenure, or promotion.

APPENDIX 2

Contents of Application and Supplemental Folder

All candidates in the Department of Art will submit an application for their appropriate review and an accompanying supplemental folder for the recontracting/tenure/promotion process.

1. Rowan University Checklist (*MOA Form 12, 13, or 14 as appropriate*)
2. Application for Recontracting/Tenure or Promotion (*MOA Form 10*)
3. Relative Weights of Areas of Evaluation (*MOA Form 4; only if differing from department standard*)
4. Curriculum Vita
5. Executive Summary (what you note as highlights from the current review period)
6. Job Description
7. Courses Taught and Adjusted Load (current review cycle, *MOA Form 9*)
8. Approved Department Tenure/Recontracting Document (not required for 3/4-time faculty)
9. **Self-appraisal of Teaching/Professional Performance**
 - Philosophy of Teaching
 - Self-assessment
 - Student evaluations (current cycle) and candidate's responses
 - Peer evaluations (current cycle) and candidate's response
 - Student evaluations (all prior cycles)
 - Peer evaluations (all prior cycles)
 - Plans for future growth
10. **Self-appraisal of Scholarly/Creative Activity or Professional Development**
 - Self-assessment
 - External review (*for tenure and promotion*)
 - Plans for future growth
11. **Service to the University Community**
 - Self-assessment
 - Plans for future growth
12. **Service to the Wider and Professional Community**
 - Self-assessment
 - Plans for future growth
13. Departmental/Committee evaluation, numerical vote, with signatures (*MOA Appendix D*)
14. Previous evaluations (as applicable)
 - First review (Department/Office, Dean/Supervisor)
 - Second review (Department/Office, Dean/Supervisor, Senate, Dean, Provost)
 - Third review (Department/Office, Dean/Supervisor, Senate, Dean, Provost)
14. Supplemental Folder
 - representative course syllabi
 - visuals of creative work and/or examples/excerpts of writing, presentation, research scholarship.
 - other materials as selected by the candidate

Note: When documenting activities and achievements in the supplemental folder, quality is more important than quantity. Be selective to avoid redundancy with included materials such as memos and conference/exhibition information. It is helpful to provide a contents page and/or divider pages in the supplement to assist readers.

APPENDIX 3

GENERAL PRINCIPLES for Recontracting, Tenure and Promotion College of Communication and Creative Arts, Rowan University

As specified by the memoranda of agreement between Rowan University and the AFT, each program in the College of Communication and Creative Arts has established a set of standards for the analysis of recontracting, tenure, and promotion portfolios. The college codicil contained herein should be understood to represent overarching principles for all such documents and processes.

Document Standards

Whether for recontracting, tenure, or promotion, the document is a rhetorical argument, not a simple recitation of facts. Candidates are expected to clearly align the document with the departmental and university standards, making a well-developed and reasoned case for quality and appropriateness of work in all dimensions under review.

All candidates should be aware that their packets will be read by evaluators with widely differing backgrounds. Thus, material should be explained in a manner that is accessible to all readers.

The college requests a table of contents and executive summary to assist candidates in formulating arguments and readers in finding the required elements.

In the teaching section, a teaching philosophy is required. Candidates should discuss the underlying philosophy that guides creation and planning of course materials and assignments. That philosophy should then be connected to specific discussion of teaching throughout the document.

Student evaluation summaries included in the packet should contain quantitative results and all verbatim responses to open-ended questions. The candidate's analysis of evaluations should address both qualitative and quantitative student feedback.

In the section on scholarship and creative activity¹, candidates must make a case for the significance and impact of the work. This argument should include information regarding the journal/conference/venue in which the work was presented (e.g. distribution, readership, attendance, acceptance/rejection rates, membership levels, longevity). This discussion should also address whether the work was subjected to blind peer review, solicited by an editor/curator, reviewed by a committee, evaluated by an editorial/jury board, or selected by a senior or guest editor/curator. Corresponding evidence of such, if not publicly available, should be supplied in supplemental materials.

Presentation and publication categories of scholarly/creative work, and service are not mutually exclusive, but candidates should present their work in the most appropriate category. Activities should not be redundantly included in multiple categories.

In discussion of service, all levels expected for the specific candidate's job title should be considered (department, college, university, profession and larger community). Many activities can be considered as service, but if the connection to the field is not obvious, the candidate must make the case. Non-related community service, while commendable, should not be listed. As an example, being a girl scout leader is not likely service; however, doing pro bono PR, graphic design, or internal communication work for Girl Scouts of America may well be, if that is related the candidate's teaching, scholarship, or creative activity.

While department committees should offer support to the candidate in preparation of the document, and department committee chairs must initial the check sheet, final review of the document before submission, including a check that all required items are present, is the obligation of the candidate. Candidates should not assume that missing material can be added after submission.

BASIC DEFINITIONS: Scholarly and Creative Work

Scholarly Work for Art Historians

Peer-reviewed and publicly disseminated research contributes to the field by creating, integrating, and opening new areas of knowledge. Scholarly work may take the form of basic research, research in the scholarship of teaching or applied research and evaluation. Scholarly work includes:

Publishing manuscripts/book reviews/abstracts in refereed journals or conference proceedings (print or online).

Publishing textbooks, refereed scholarly books, or book chapters (not on-demand publishers or self-publication).

Writing grant proposals that are reviewed and funded by an outside source. Serving as editor of a refereed journal or scholarly book.

Presenting as an invited speaker or presenting a peer-reviewed paper at a regional, state, or national scholarly/academic/professional meeting.

Participation in research activities sponsored by academic/scholarly organizations.

Serving as a chair, moderator, or discussant on a peer-reviewed panel at a state, regional, national or international scholarly/academic meeting.

Publishing refereed case studies with teaching notes.

Translating scholarly work.

Refereeing grant applicants for state, regional, national or international funding bodies.

Providing analysis/evaluation of curriculum, policy, or personnel for academic institutions and agencies. Development of digital productions to advance scholarly/educational domains (e.g. websites, webinars, videos).

Other formats for dissemination may be considered if appropriately vetted at departmental and Dean level and with evidence of peer review and approval.

Creative Work

Such works include items we consider, culturally, to be “of the arts” – creative fiction and non-fiction. Poetry, video and audio productions, visual art, and music. Creative works validated by appropriate experts serve as exemplars of excellence and become part of our understanding of those fields and are then utilized in the education of future creative artists.

Creative work must be judged by experts in the area and disseminated to be contributory. When evaluating the contribution of creative work, attention should be given to the reputation and selectivity of the publishing/exhibiting/ distributing/airing agency, as this provides a mark of expert evaluation. Strong consideration should be given to awards or honors bestowed upon the work, with attention to reputation

of the awarding agencies and level of competition. Because creative works are often distributed in the general public, rather than to more restricted scholarly communities, attention should be paid to marks of public approval which indicate impact on cultural understandings of the arts. Creative work includes:

Presenting juried off-campus creative exhibits or performances, whether group or solo, for recognized organizations.
Publishing creative works (e.g., poems, stories, novels, creative non-fiction, screenplays, visual artworks) in off-campus peer/expert-evaluated venues.
Presenting at invitational off-campus artistic shows, exhibits, readings or performances.
Participating in panel discussions and forums related to the creative process.
Writing/producing creative media works then screened at competitive off-campus artist festivals or showcases.
Writing/producing creative media works disseminated via web, DVD, or other digital formats
Editing a literary journal/other editorial substance (not proofreading) work on a creative publication.
Serving as an editor for a peer-evaluated creative volume.
Authoring journalistic work published in non-practitioner books, magazines, newspapers, on-line, or through television or radio broadcasting.
Curating art, design, or media exhibits or shows.
Receiving awards, sponsorships, and/or fellowships for creative work.
Invited lectures regarding creative work presented at museums, galleries, and other fora.
Creative work produced under contract for off-campus organizations, if that work is then publicly disseminated.

BASIC DEFINITIONS: Service

Service Contribution to the University Community

Contribution to the university community represents the tasks that are necessary to the function of the university, beyond teaching and scholarly/creative work. Such service occurs at the departmental, college, and university level. Contribution to the university includes:

Serving on departmental, college, and university committees, task forces, etc.
Participation in events such as open houses, career fairs, and major workshops.
Departmental leadership, including course direction and coordination, and chairing.
Presenting scholarly and creative work to colleagues at departmental/college/university events. Advising student groups.
Membership in the University Senate.
Curricular development and review outside of home department/discipline. Assistance with campus-wide activities, such as homecoming and commencement. Mentoring of other faculty/staff.
Recruitment and outreach efforts.
Other activities serving the goals of the university and its units.

Service Contribution to the Wider & Professional Community

Service to the wider and professional community reflects discipline-specific contributions to communities beyond the university. A reasonable guideline for evaluation of fit is an examination of whether the effort is off-campus and contributes to the discipline in some way.

Service to the wider and professional community generally falls into four categories: dissemination of discipline-related knowledge (including practitioner work³), creation of new products and practices in the discipline, discipline-related partnerships with other agencies, and contributions to disciplinary and professional associations and societies.

Membership, participation and leadership in scholarly organizations.

Serving on accreditation bodies, governing boards, and taskforces.

Organizing and/or reviewing submissions for conferences, exhibitions, workshops and publications sponsored by professional and scholarly organizations.

Engaging in contracted/solicited field-related research, policy analysis, consulting, technical assistance, for an organization (public or private), with results presented to that organization.

Writing articles, columns, editorials for an off-campus local, regional, or national practitioner publication. Editorial work completed for off-campus local, regional, or national discipline-related publications.

Producing works in print, digital, or broadcast form by request for an off-campus organization. Serving as a chair or discussant on a panel during an off-campus practitioner conference/meeting. Writing or maintaining a practitioner blog or social media site.

Presenting lectures and seminars for general audiences. Discipline-related voluntary community service.

Other discipline-related efforts in service to the general profession and wider community.