

## Art Department Standards of Scholarship

### I. Scholarship in the Art Department

Currently the Art Department has two majors; Studio Arts with tracks in Art History, Illustration/New Pictures, and the traditional Studio Art major, and the Visual Communication major. Although different in scholarship and practice, both share the common ground of integrating research, creative discovery, and teaching. Every artist, designer, or art historian must be a creator/author, researcher, critical thinker, and expert in visual studies. Evidence of continuing scholarship in all of these roles is the primary indicator of a teacher's qualifications.

#### Types of Scholarship

##### **Scholarship of Discovery**

While all types of scholarship are valued in the Art Department, Scholarship of Discovery (creative research and development) is most highly valued.

##### **Studio Arts and Illustration/New Pictures**

Continued professional involvement as a practicing artist or illustrator as evidenced by

- Display of work in one-person exhibitions
- Reproduction of work for publication by clients (Illustration)
- Participation in invitational or juried group exhibitions
- Reproduction of work in exhibition catalogs, professional journals, or books
- Published reviews or articles in art periodicals, newspapers, television, radio and other forms of electronic communication
- Guest Artist Residencies through peer review acceptance
- Participation in regional, national, or international conferences through guest artist lectures, scholarly presentations, panel participation, or workshop leadership
- Principal authorship for published articles, books, or publication by electronic forms of communication

##### **Visual Communication**

Continued professional involvement as a design professional evidenced by

- Principle authorship and research resulting in publications of books, case studies, articles, chapters in books, or electronic media
- Participation in regional, national, or international conferences through speaking, panel participation, workshop leadership, or scholarly presentations
- Body of professional work recognized in periodicals, publications, or electronic media
- Body of professional activity through client feedback, published works, and peer review
- Contributions to a body of knowledge through presentations, published books, articles, and electronic forms of publication, each with a critical review component

##### **Art History**

- Traditional Scholarship of Discovery within the field of Art History includes authored or co-authored publications and oral presentations aimed at scholarly or critical audiences, including books, edited books, journal articles, articles in edited books, and scholarly presentations at regional, national or international conferences. (For faculty hired ABD, the dissertation is considered Scholarship of

Discovery.)

- As methodologies of curatorship and display constitute an important part of the field of Art History, Scholarship of Discovery may also include the uncovering of fresh perspectives on artists, movements or themes through the juxtaposition and contextualization of works in exhibition. When possible, a published record of such curatorial work (e.g., through an exhibition catalogue or an accompanying article) is highly desirable.

## **Scholarship of Teaching and Learning**

### **Studio Arts and Illustration/New Pictures**

In each area, Studio Arts and Illustration/New Pictures, Visual Communication, and Art History, the criteria are similar yet different.

- Authored or co-authored publications (books, edited books, journal articles, chapters in edited books, journal articles, chapters in edited books, oral presentations at scholarly conferences) and oral presentations about the teaching of art, aimed at audiences of teachers or scholars who study teaching.

### **Visual Communication**

- Authored or co-authored publications (books, edited books, journal articles, online journals, oral presentations at scholarly conferences) and oral presentations about the teaching of visual communication, aimed at audiences of teachers or scholars who study teaching.

### **Art History**

- Authored or co-authored publications (books, edited books, journal articles, articles in edited books, journal articles, articles in edited books, oral presentations at scholarly conferences) and oral presentations about the teaching of art, aimed at audiences of teachers or scholars who study teaching.

## **Scholarship of Application/Engagement**

### **Studio Arts and Illustration/New Pictures**

In each area, Studio Arts and Illustration/New Pictures, Visual Communication, and Art History, the criteria are similar yet different.

- Providing Art related knowledge to professionals in other fields for a variety of purposes. Forms of publications or presentations include authored or co-authored books, articles and presentations for professional (non-art) audiences; consulting on art related matters for projects that are directed by non-artists.

### **Visual Communication**

- This scholarly enterprise is devoted specifically to investigating how knowledge in visual communication can be responsibly applied to new problems. Forms of publications or presentations include authored or co-authored books, articles and presentations for professional (non-design) audiences. Central skills in the design process help to analyze a multi-dimensional problem, consider scenarios, think laterally and creatively, evaluate ideas, and communicate effectively.

### **Art History**

- Providing Art History knowledge to professionals in other fields for a variety of purposes. Forms of publications or presentations include authored or co-

authored books, articles and presentations for professional (non-art history) audiences; consulting on art related matters for projects that are directed by non-art historians.

### **Scholarship of Synthesis/Integration**

Scholarship of Synthesis is essential to the art department. It is rare for art not to intersect with other disciplines. The subjects artists choose for the content of works of art, are generally inspired by other disciplines. For example, a literary subject might be the source of inspiration for a painter. Illustrators must select appropriate images and conceptual understanding for specific disciplines consistent with their client's objectives. Or, a graphic design might visually convey the most recent discovery in physics. By their positioning within the culture (exhibition of works of art in public spaces, or the publication of graphic design or illustration in journals, magazines, or electronic media, art and visual communication reach a wider audience. For art, illustration, and visual communication, the most essential intersection of all is with Christian faith. Christian faith fuels the Christian imagination.

### **Studio Arts and Illustration/New Pictures**

- The scholarship of Synthesis is at the core of this discipline as art is a zone where the content of other disciplines is captured in an imaginative form. To best serve as agent of its conceptual content, the art form may range greatly from representational to abstract. In this manner, art has the potential to convey a larger understanding of the subject to a wider audience and contribute to theological discourse. Authored or co authored books, articles, chapters, and presentations to general audiences that contribute to the integration of Christian Faith with art or illustration are considered scholarly outcomes, as well as the art works themselves.

### **Visual Communication**

- The very nature of Visual Communication is that of service. A message, or messages are conveyed through combinations of type, image, and format. Scholarship of Synthesis in Visual Communication is most directly linked to the needs and message of the client. The credibility of the designer may be what attracts the client to select the designer, but the content must be interpreted and communicated by the designer. Scholarship in this area would result in published Power Point presentations, Web-sites, books, chapters, articles, and off-campus lectures for general audiences.

### **Art History**

- Synthesis of current art historical research for general audiences and students, which integrates art history with knowledge in other disciplines as well as Christianity results in books, chapters in books, articles and oral/visual presentations for scholarly or general audiences.

## **II. Scholarship as a contribution to the mission of the Art Department**

Professional creative activity as practicing artists, designers, and art historians, contributes to the mission of the Art Department in several important ways. Continued creative output results in evidence of commitment, which is a value we wish to instill in our students. Our faculty serves the students and academy best when we model

productivity. Our own credibility as practitioners helps in the process of mentoring students. Professional growth through our own productivity results in more effective teaching. Processes and theory go hand in hand and our sensitivity to student questions is heightened as a result. In addition, faculty visibility through their scholarly activity in the academy and public market place lends credibility to the department and University.

### III. Standards for Promotion and Tenure

#### Methods to evaluate scholarship in the Art Department

- In the **Studio Arts, and Illustration/New Pictures**, more value is placed on the ongoing production of creative products than traditional written scholarship. As practitioners who utilize skill sets and theory on a regular basis, the production of works of art or illustration is most highly valued (**Tangible Outcomes**). As mentioned before, one-person exhibitions and group exhibitions carry the most weight for a visual artist, with the variable of the context of the shows. Illustrators most often have their work published for public consumption and may also have their works exhibited in galleries. To be selected to exhibit in a gallery or to be selected for publication requires a competitive peer selection process. Images are submitted, reviewed by either a curator or editor and generally, this is a highly competitive process and often involves the quality of previous work. It is recognized that qualitative analysis may be influenced by context. For example, an exhibition at a reputable gallery in Los Angeles may carry more weight than an exhibition in a small gallery in Spokane. For an illustrator, publication in an Illustration Annual (Print or CA) may hold more value than publication on an internet site, or just the opposite depending on the site! Qualitative analysis must be weighed on a case-by-case basis.

**Recognized Forms of Peer Review for Fine Art and Illustration/New Pictures:** One person exhibitions (because this requires a competitive selection process) juried exhibitions, invitational exhibitions, published reviews or articles in art periodicals, published images in print including such things as annual reports, collateral materials, newspapers, television, radio, or other forms of electronic publication, and/or SPU Faculty.

- In **Visual Communication**, equal value is placed on the efficiency of the design to meet the needs of a client along with its aesthetic impact. In many ways, the designer is in partnership with the client; their constraints, favored orientations, budget, time, and message are considered together. The role of the designer is to interpret and convey messages in the posture of a partner with the client. It is customary for a designer to receive compensation for their service; a normal professional design practice. Payment for services rendered is a part of scholarship in this field, and documentation of the design process provides evidence for evaluation.

**Tangible Outcomes:** Case Studies, Client awarded projects from process to completion, including one or more of the following: Branding systems, communication campaigns, websites, and business collateral. Other Tangible Outcomes include: invitation and/or participation in peer review conferences, presentations or panel participation. Authorship of original research as it relates to Visual Communication in the form of case studies, books, editorials, print or online journals. Using one's academic research or course instruction for cross-disciplinary engagement with educational institutions, non-profit organizations or faith based ministries also counts toward promotion, but is secondary to performance based outcomes.

**Recognized Forms of Peer Review for Visual Communication:** Formal feedback from Clients, Peer Designers, Market Surveys, Professional Organizations, Partnerships with Cross-Disciplinary Facilitators, and/or SPU Faculty.

- **Art History** falls into a category more closely aligned with traditional word-based scholarship. Authored and co-authored publications and oral presentations directed toward scholarly, critical or connoisseurial audiences are highly valued. In this object-based field of study, however, fresh, productive engagement with spaces and policies of exhibition is also highly valued. A pattern of ongoing productivity should result in significant progress as measured through yearly PDPs.

### **Trajectory of a productive Art Department faculty member Productivity**

All faculty members are expected to identify an area of creative practice in which they will develop professional expertise and contribute to the body of knowledge in that area through exhibition, design, reproduction, or research. The trajectory for each area will be similar yet different due to the specific context of the field. Studio Art will have certain kinds of tangible outcomes. Illustration/New Pictures and Visual Communication are more applied arts, meaning that they are generally in service to a client. Tangible outcomes for Art History are more in keeping with English or Philosophy. Tangible outcomes will differ, but productivity is consistent between forms of scholarship in the Art Department. In general, exhibitions or publications will progress from local to regional, to national or international exposure.

Therefore, a logical trajectory for an Assistant Professor would include a minimum of one tangible outcome and peer review component in the local or regional area per level. For an Associate Professor level, a minimum of three tangible outcomes as they relate to the local, regional, and national arenas with more value placed on regional and national exposure, and a minimum of one regional, national, or international peer reviewed component. At the Full Professor level, a minimum of two tangible outcomes as they relate to the national or international arena, with several peer reviewed outcomes.

At Tenure, it would be assumed that the candidate would have at least one significant tangible outcome and one critical peer review component.

In all, the trajectory indicates that work is consistently being produced, exhibited or published, and that a peer or critical review component is part of the process.