

## **Evaluation Criteria for Faculty in the Department of Visual Arts**

UCSD Visual Arts Department is one of the very few departments in the world to house both a Master of Fine Arts program and a Ph.D. program in Art History, Theory, and Criticism that includes an Art Practice Concentration. The unique range and configuration of Visual Arts puts into academic form the founding principle of the department: art, theory, criticism and history in their manifold manifestations are interrelated activities most effectively pursued in productive dialog with one another. The diversity of such interrelated activities requires us to develop criteria for promotion and advancement that can adequately assess the range and depth of these varying practices, and provide standards that reward and encourage innovative work.

Much of the diversity of our practices stems from experiments and explorations of our founding studio faculty who were committed to moving art out of the gallery and museum into the 'real' world. Their early recognition of the artistic value of film and photography and their adoption of performance, video and computing as 'fine art' forms gave the department a multi-valent shape that it enjoys today. Our current art faculty works in various ways across traditional and new modalities of studio, media, computing, and design practices. In this document, we do our best to explain how we apply the norms for evaluating practices within well-established areas like studio, media arts and art history to the newer and emerging hybrid areas, such as computing, speculative design and public culture.

For artists with 'studio based' practices such as painting, drawing and sculpture, productivity is traditionally defined by long-term sustained production and maturing national and international reception and impact. This has historically been measured by the number of solo and group exhibitions in galleries and museums as well as the quality of those venues; permanent private and public collections holding the artist's work; articles and important citations in top professional journals; and independent reviews and discussions about the artist's work by notable critics and scholars in significant cultural press, museum catalogs and monographs. While these standards are well established for the more traditional forms of studio practice, our current research practices include multidisciplinary and collaborative works, installations, public commissions, films, ephemeral objects and participatory engagements displayed in a wide variety of venues including, for example, public spaces and film festivals. These practices are measured by the scope of the project, quality of venue, context of the other participants, as well as all the above criteria regarding peer review.

Our Media program has grown to be the largest major in the Visual Arts Department, offering a broad curriculum in contemporary media arts theories and techniques. The faculty are contemporary artists and filmmakers whose research ranges from experimental documentary to multimedia performance, speculative fiction, sound art, and social practices. The criteria for evaluating screenings and exhibitions at national and international festivals and venues are well established, but increasingly work is also

being shown at alternative and pop-up sites and in various public spaces. For these, we have developed criteria for evaluation based on evidence of impact and critical importance. In addition, since our program emphasizes not only how to make works of media art, but also what the aesthetic, critical, and social consequences arise from the production choices, there is a critical or theoretical component to the research of many of our practitioners.

The Visual Arts Department is also an incubator of research-based practices that redefine contemporary art and pioneer new ways of experiencing culture. Through a diversity of methodological, conceptual and formal approaches, our work challenges the territorialization of discourses and expands artistic engagement across cultures, societies, and institutions. While otherwise quite diverse, they are driven by a common aim of establishing new relationships between artistic practice and other fields of knowledge production. We ultimately value diverse pioneering artistic practices that take art into new cultural modes, contributing to the redefinition of the field; for it is this continuous transformation that is one of the fundamental characteristics of contemporary art. In the long run, this type of work will have the most notable impact, in the short term it can present some challenges for evaluation, and our standards are developed to identify the range of methods that can be brought to bear.

An aspect of this work is how it often (but not always) operates with intra-disciplinary and/or interdisciplinary ways. Intra-disciplinary methods work across the domains of art, such as between theory, history and practice, or between areas such as sculpture, media and performance (to name a few), while interdisciplinary approaches are engaged with one or more area outside of the arts such as computer science, urban studies, architecture, biology, social sciences, cultural studies, etc. Outcomes may include products that are relevant to the external field, such as papers, books, software and cultural processes that engage in institutional critiques and instigate new forms of civic participation and community engagement, etc., as well as with those that are grounded in more typical arts contexts. We often see that a third space emerges from these kinds of intra/inter disciplinary practices, with new kinds of products, processes and forums of consideration. Our evaluation criteria consider that each of these approaches has value, and the merits of the specific activity have to be assessed and characterized relevant to the more general guidelines described below.

The Art History, Theory, and Criticism program was one of the first in the country to incorporate theory and criticism and the comparative study of the art and media of different cultures in its core curriculum. The program features art, film and media history, theory, and criticism faculty with distinctive, sometimes unusual, professional profiles, distinguished from their colleagues at other institutions by the breadth of their interests, the interdisciplinarity of their scholarly practices, and approaches to traditional and non-traditional issues that often go against the grain of consensus opinion in the discipline of art history. Since academic presses have cut back the number of books they publish, even in well-established fields, if there is not a large

potential readership, our standards include criteria for assessing when a series of substantial articles might be sufficient for the kind of advancement that previously required a monograph.

The department applies its criteria for advancement in ways that take account of differences between the various areas of the diverse artistic and scholarly practices and the goals and standards of the fields that are relevant to each faculty's individual practice. As the cultural, societal, and institutional fields that we engage are rapidly evolving, characterized by emerging forms and priorities, the forms that our practices take often necessarily involve the creation of novel platforms, discursive techniques, and formal strategies that are best suited to their address and critical engagement. As such, we require our evaluation criteria to be agile enough to accommodate these emerging forms and the public and institutional contexts in which they are presented and accorded value.

## **RESEARCH AND OTHER CREATIVE ACTIVITIES**

The Visual Arts Department recognizes four stages of assessment as primary criteria for excellence of research among their faculty:

### **1. The relevance of the work within an artist's or scholar's own research trajectory.**

**Artists.** The creative work will be evaluated in terms of its originality, quality, importance, and impact on the faculty member's specific field. The particular artistic works undergoing assessment may take a number of forms. The standards for evaluating the gallery and museum exhibitions are well established, and based on the importance of the venue, the size of the exhibition and the proportion of new and old work. The kind of work that may be evaluated on these grounds include distinct text-based productions and two- or three-dimensional works in conventional or non-conventional forms that might be still or moving, stand-alone or interactive, as well as performative and process-based interventions – spatial, environmental and social – that challenge exclusionary institutional agendas. While these works are distinct, they might adopt iterative models of production, where each version changes significantly enough from the last to be regarded as a discrete work. In these cases, it is necessary to qualify differences between iterations; a new version might be regarded as a new work when it reaches a critical level of difference from prior versions in its presentational form and content and / or its context and impact. These also include performative or activity-driven engagements in various social, urban, community, or environmental contexts, some of which may be a processes of inquiry, examination and articulation of culture and critical spatial practices that intervene into public domains and spaces; or a visual language of communication that instigates experimental strategies of social organization and public pedagogy, rather than objects. Since these works vary widely in formal and methodological approach, it is difficult to use quantitative norms; they depend on circumstances in the field and the complexity of research, subject matter,

and technology.

**Scholars.** The average or standard length of articles and the scholarly apparatus needed to support their arguments differ greatly from one area of research to another and one kind of study to another. In general, therefore, when a range is given for the number of publications needed for advancement or promotion, the more significant publications the lower the number expected. Likewise, the lower number in the range applies to publications whose approach, content, or area of study takes more time and work and/or presents greater technical difficulties. Exhibitions and edited books and thematic journal issues make valuable contributions both to scholarship and to the community of scholars. We regard the time-consuming and intellectually challenging tasks of editing an important book or journal or curating an important exhibition as equivalent for the purposes of advancement and promotion to several significant peer-reviewed publications, and in some cases equivalent to a major publication. Scholarly work on exhibitions in the form of research essays in published catalogs is one of the main conduits for the diffusion of advanced knowledge about contemporary visual practices. The powerful and burgeoning network of smaller museums and art galleries worldwide, including many non-profits and alternative spaces, as well as major commercial galleries, also produce catalogues and publications that do much to define the landscape of more contemporary, experimental and non-commercial art practices.

**Artist-Scholar** The Visual Arts Department also seeks to cultivate “artist-scholars” who reflect integrative approaches. It is impossible to rely on a singular standard for faculty members with a more hybrid identity and blended profile. For those faculty members with a more artistic or scholarly profile, the standards can be quite different. In the case of faculty members who cultivate a more hybrid identity, activity within a given period may be more focused in either an artistic or scholarly direction, or it may reflect a constellation of artistic and scholarly output and engagement. It is the responsibility of the individual and of the chair of the department to make a compelling case during each advancement period, and especially during career reviews, for how the work should be evaluated.

## **2. The "peer review" process, in whatever form this might take.**

The artistic and scholarly practices of our faculty occur outside as well as inside of conventional art and academic venues, in ways that function in interdisciplinary as well as disciplinary frames. For those venues that do not take the form of the conventional scholarly publication, we recognize the need to outline forms of evaluation that are analogous to the "peer review" process. We interpret "refereeing" as involving the examination of a particular work and the assessment of its significance within a particular field, by impartial professionals who are qualified to perform this function. These individuals might be editors, producers, curators or other arts professionals who evaluate the merit of artistic work for inclusion in group exhibitions, media festivals, art biennials, conferences, publications, and experimental venues.

### **3. Evidence of the significance of the venue in which the work is presented.**

Throughout history, from early modernist painting and sculpture to the mobile media artworks of today, artists have produced vanguard works before they were institutionally recognized, or before the institutions existed that could recognize them. Thus, while museums and prominent cultural institutions are of evident high quality due to their past programming, audience, public profile, and critical renown, mid-range and smaller institutions, often experimental and at times short-lived, can also be as just as important within the specialized and regional communities they serve.

The same goes for presses and academic programs. While the books published by academic presses are widely recognized, including exclusive presses with a focus on art or other relevant discourses, other forms of publication are important, such exhibition catalogues, temporary publications associated with conferences or media festivals, and online publications. Major commercial galleries are making important exhibitions and publications in collaboration with curators and scholars that are of the same high standard as those undertaken by the leading museums worldwide, at times in collaboration with estates and foundations. The invited presentation of research at conferences and symposia, panels, and artist talks, as well as participation in seminars, residencies, and workshops, are important markers of the relevance of work in particular fields and communities, acknowledging the value of the practice from peers in the field. Some artistic and scholarly work undertakes interdisciplinary methods to accomplish its goals, and the outcomes might be presented in venues relevant to other disciplines. Especially in the field of new media and the digital arts, conferences and media festivals play a crucial role. The form of the faculty role in the event, such as keynote presentation or a workshop paper, is an important factor, as is the nature of the work presented. The presentation or performance of new work in its primary context should be weighted more strongly than revisions of previous work or merely an additional presentation of a previous work to a new audience.

### **4. Further evidence of the work's impact in the form of letters, reviews, articles, reports, and other forms as may be appropriate.**

Critical reviews of work, in the form of letters, reviews, articles, reports, and other forms as may be appropriate, might occur in a variety of venues including books, journals, websites, and news forums. Popular news media and general interest media might be important for artists and scholars who focus on initiating state, national, and international dialogue on social and cultural issues outside of artistic and academic contexts. Becoming a member of board of directors or advisory group on research, design, new social platforms, and urban and cultural policies might hold a measure of impact in the field, as might be participation on editorial boards and participation in professional associations, forms of professional recognition in the form of awards and distinctions, and evidence of influential work with communities where the research transforms public dialogue and public space.

## **TEACHING**

We require good teaching based on evaluation by department peers with support from student evaluations, as well as responsible graduate advising and graduate committee membership. These contributions may be given additional weight for advancement when faculty take on especially demanding challenges and/or achieve exceptional success. All indices of participation are taken into account, including syllabus preparation, evaluations, letters collected from students, and, when requested by a faculty member, teaching evaluations from colleagues or the Chair.

We give special weight to files that indicate a commitment to teaching at all levels, from large lecture courses to graduate seminars, a willingness to meet departmental and college teaching needs, and an engagement to take on courses that stretch beyond the faculty member's area of expertise. We also seek to recognize documented teaching innovation, including the development of new courses or significant innovations in existing courses, new educational platforms and initiatives that advance new curricular content, the preparation of classroom materials like textbooks and readers, and the experimentation with alternative forms of teaching both inside the classroom and in the field, including experiential and community-engaged learning

The regular course load is 9 courses in two years, although there are provisions for course relief for faculty members who take on onerous service, either in the Department or on campus. Beyond the regular load, individuals should be specially acknowledged if they teach an unusual number of independent study courses, and freshmen seminars, and/or serve on a large number of M.A., M.F.A., and Ph.D. committees, and/or supervise an unusual number of undergraduate honors theses, M.F.A. students, or Ph.D. students.

**Evaluation criteria for SERVICE is included in the Summary of Expectations at each appropriate stage below**

### **Summary of Expectations at Each Stage**

#### **MERIT**

##### **A. Assistant Professor through Associate Professor III (two-year review period)**

*Scholarship (primarily, but not limited to, faculty in Art History, Theory and Criticism, and*

*History and Theory of Media)*

*Publication.* Evidence of progress to promotion in the form of significant work published in a peer-reviewed publication (journal, anthology, or alternative venue of recognized standing in its field) and/or submission of well-advanced chapters that are part of a larger project. *Multimodal.* Evidence of progress to promotion in the form of significant curatorial or other cultural work in a scholarly capacity, assessed as significant within the field, and presented at an academic or cultural institution, or within an alternative venue of recognized standing in its field.

*Art Practice (primarily faculty in Studio, Media, Computing, Speculative Design, and Public Culture)*

Evidence of progress to promotion in the form of the presentation or exhibition of significant creative work at an academic institution or cultural institution, and interventionist or performative activity at an alternative venue of recognized standing in its field. The work might be produced in various degrees of collaboration and might focus on initiating local, regional, national, and international dialogue on issues outside conventional art contexts and concerns.

The quantity of works can be substantially different based on work's inherent qualities which can include the level of technological invention, production scale and organizational complexity. Very large projects might spread over review periods and in that case we expect to see evidence of substantial progress with submission of sections of a project, along with demonstration of being active in the field through outside lectures, presentations and exhibitions of previous work.

*Service Standards*

Participation in departmental service at a level appropriate to rank. For non-tenured faculty, service is primarily in areas directly related to the faculty member's specialization in the department; at the tenured level, it involves departmental and divisional governance. Examples of light departmental service include participation on one departmental committee; participation in an organized departmental initiative; or panel, conference or exhibition participation or contribution. Examples of significant departmental contributions include committee leadership; program building or curricular restructuring; design and leadership of an initiative; and curatorial, conference, and events coordination and hosting. University-wide contributions include participation on an Academic Senate or administrative committee; contributions to one of the student centers or a residential college; Senate representation or committee membership; and participation in the design and execution of public programs, exhibitions, and events that contribute to the broader university community. Good citizenship in meeting departmental, university, and professional responsibilities is expected at all levels. In some circumstances, departmental members are called upon to do service at levels that would normally be expected from those above their rank, and in those cases, it is acknowledged as extraordinary service and can form the basis of extra-meritorious recognition.

## **B. Associate Professor IV through Full Professor V (three-year review period)**

*Scholarship (primarily, but not limited to, faculty in Art History, Theory and Criticism and History and Theory of Media)*

*Publication.* Significant work published in a peer-reviewed publication (journal, anthology, or alternative venue of recognized standing in its field), in addition to other evidence of professional engagement or significant evidence of progress on a major project. In the area of contemporary art history and criticism, for example, it is not unusual for important articles to run 3000-5000 words. It is also not uncommon for these articles to appear in books, journals, conference proceedings, and catalogs devoted to a particular exhibition, artist, theme, or movement. In our criteria, publications in the range of 5000-7500 words and shorter publications in important journals or book which open up new areas of discourse determined by the research faculty are deemed especially significant.

**Major Publication:** Publication appears in a journal, book or exhibition catalog of prestige and importance in the expanded field, and which clearly exceeds the criteria for significance in its length, importance, and/or intellectual or critical importance. One major publication may, and often will, be deemed equivalent to two or more significant publications, depending on its quality and impact on the field.

Evidence of a major project in progress may include well-advanced chapters that are part of larger monograph; evidence of scholarly written activity on a curatorial project; edited books and journals; and additional kinds of publications and research contributions including major lectures or research innovation and leadership on major projects. Projects should demonstrate growth in scope and national and international recognition.

*Multimodal.* Significant curatorial or other cultural work in a scholarly capacity, assessed as significant within the field, and presented at an academic or cultural institution, or within an alternative venue of recognized standing in its field, in addition to other evidence of professional engagement or significant evidence of progress on a major project.

*Art Practice (primarily faculty in Studio, Media, Computing, Speculative Design, and Public Culture)*

The presentation or exhibition of significant new creative work at an academic institution, cultural institution, or alternative venue of recognized standing in its field. The work might involve interventionist or performative activity in alternative spaces, sites, networks, institutional, social and urban environments. The work might be produced in various degrees of collaboration and might focus on initiating local, regional, national, and international dialogue on issues outside conventional art contexts and concerns.

The quantity of work can be substantially different based on the work's inherent



qualities, which can include the level of technological invention, production scale and organizational complexity. Very large projects might spread over review periods and in that case we expect to see evidence of substantial progress with submission of sections of a project, along with demonstration of activity in the field through outside lectures, presentations and exhibitions of previous work. Projects should demonstrate growth in scope and national and international recognition.

### *Service Standards*

Service contributions should be at the departmental, divisional, university and UC system-wide levels. Normal service would be one substantial committee outside of the department and participation on internal departmental committees as needed. Certain roles such as vice-chair, area head, and graduate coordinator are equivalent to serving on a substantial outside committee. Other external service activities such as directing a research center, or serving on advisory committees for other units of the university, are also each seen as a substantial service activity. Other examples include program building or curricular restructuring; participation on Academic Senate or administrative committees; contributions to one of the student centers or a residential college; Senate representation or committee membership; and participation in the design and execution of public programs, exhibitions, and events that contribute to the broader university community. Beginning at the Full Professor V level, major university-wide service is expected. Good citizenship in meeting departmental, university, and professional responsibilities is expected at all levels. In some circumstances, departmental members are called upon to do service at levels that would normally be expected from those above their rank, and in those cases, it is acknowledged as extraordinary service and can form the basis of extra-meritorious recognition.

## **C. Beyond Professor VI**

At this level, faculty are expected to maintain productivity as outlined for the Full Professor level, with evidence of increasing recognition of work and/or the development of new types of activity that extend the field into new territory. In addition, evidence of the development of new curricula for the professor's own courses and curriculum development for the department and/or university at large is expected, as is major service at the university and UC system-wide levels, which may include serving as chair or graduate coordinator; or membership on CAP or another more demanding Academic Senate or administrative committee; or appointment to an administrative post or College leadership.

## **PROMOTION**

### **A. Assistant Professor to Associate Professor**

*Scholarship (primarily, but not limited to, faculty in Art History, Theory and Criticism and History and Theory of Media)*

*4th-year review, Publication:* evidence of progress on a book in the form of a polished proposal suitable for submission to a press and one or two sample chapters, a plan for completion; one or two peer-reviewed publications since hiring; and evidence of professional engagement (conferences or symposia, manuscript review, etc.).

*Tenure, Publication:* accepted book manuscript; one to three significant publications which do not duplicate chapters in the book, at least one of which is on a topic not related to the book; evidence of professional engagement or participation in the scholarly field (reviews, conference presentations, fellowships, invited lectures, etc.); and good department citizenship.

*Multimodal.* Equivalents to the above in the form of significant curatorial or other cultural work in a scholarly capacity, assessed as significant within the field, and presented at an academic or cultural institution, or within a venue of recognized standing in its field.

*Art Practice (primarily faculty in Studio, Media, Computing, Speculative Design, and Public Culture)*

*4th-year review:* New work in progress or completed since being hired and that was not referred to in the original appointment letter; if in progress, well-advanced major project as evidenced by large completed portions, or success in production of series of smaller projects that are demonstrating external validation. Textual practitioners show well advanced progress with their first book, as evidenced by a clear prospectus, fairly polished chapters, and a plan for completion.

*Tenure:* The promotion to tenure requires a new major work that is exhibited in a recognized venue or platform of “national” standing, or a series of 2 to 4 smaller projects (each requiring a year or less in execution) that together are evidence of national standing. National standing could be evidenced by a solo exhibit or inclusion in a significant group show, curated by an independent curator in a museum, public space, or film festival; reviews by art, film, or media journals or other important publications are an important condition. For interventionist art production, evidence of national standing might take the form of continued wide area social presence in popular news media, activist or concerned communities, and state, national, and international dialogues beyond the standard spaces of art presentations. Textual practitioners should have an accepted book manuscript; a few published articles/chapters, and signs of participation in the larger profession (fellowships, book reviews, scholarly conference papers, etc.); and evidence of work toward realization of a second major project.

*Service Standards the same as at comparable levels in the Merit section above.*

## **B. Associate Professor to Full Professor**

*Scholarship (primarily, but not limited to, faculty in Art History, Theory and Criticism and History and Theory of Media)*

(1) A second monograph or monograph-equivalent and at least two additional significant articles that do not replicate chapters in the book. (2) A first monograph that follows a practice in which a work or works of film, media or art constituted the case for tenure; (3) Equivalence through a combination of works such as an important curatorial project with a catalog that constitutes new research; a combination of edited book and a substantial number of articles and media works. Development of international profile demonstrated by lectures and presentations at national and international venues.

Over the past decade and half there has been a major shift in art history towards the study of modern and contemporary art and the art of previously overlooked cultures, so that well over half of the completed dissertations and books published each year now fall within these fields. There has also been a well-documented decline in the sales and number of printed books. One result of these changes is that academic publishers are increasingly reluctant to publish single-authored monographs in fields other these newly popular areas, or they are turning to electronic publications. For this reason, although we continue to require a published book for tenure, we are increasingly open to the argument that a set or series of significant publications in important peer-reviewed journals or commissioned for the catalogs of distinguished institutions of art might be considered equivalent to a book for the purposes of promotion to Full Professor. To be considered equivalent to a book, the publications should meet the following criteria: publication in important peer-reviewed journals with a broad readership; combined length of at least 50,000 words, not counting repetitions needed to set up related arguments in different articles; an intellectual unity of purpose, theory, topic or approach (though we do not require that they would read as chapters in a book if collated); a cumulative contribution to the field, such as one would expect from a book. For the present, we would restrict the use of the book-equivalent to one promotion per tenured faculty.

*Art Practice (primarily faculty in Studio, Media, Computing, Speculative Design, and Public Culture)*

The exhibition and presentation of new work must be of international stature. A solo exhibit or participation in a significant group exhibition or major film festival at a venue or equivalent platform of international repute. Evidence of the achievement of a higher level of critical recognition in the field, supported by ongoing relevance of work over time. The reach and impact of the work beyond the US must be demonstrated through significant press coverage and/or academic writing on the work published in peer-review journals; and for interventionist art production continued wide area social presence in popular news media, activist or concerned communities, and state, national, and international dialogues beyond the standard spaces of art presentations as well as the creation of a major new project whose scope of production takes multiple years, or a series of 2 to 4 smaller projects, all of which demonstrate external validation. Development of international profile demonstrated by exhibitions, lectures and presentations at national and international venues.

*Service Standards the same as at comparable levels in the Merit section above.*

### **C. Professor VI and Above-Scale**

*Scholarship (primarily, but not limited to, faculty in Art History, Theory and Criticism and History and Theory of Media)*

New book or significant body of new work and contributions. Achievement of a new level of international stature and scholarly distinction demonstrated by awards, distinctions, presentations at national and international venues. We are increasingly open to the argument that a set or series of significant publications in important peer-reviewed journals or commissioned for the catalogs of distinguished institutions of art might be considered equivalent to a book for the purposes of promotion to Full Professor or Professor step VI. To be considered equivalent to a book, see the description as above. For the present, we would restrict the use of the book-equivalent to one promotion per tenured faculty.

*Art Practice (primarily faculty in Studio, Media, Computing, Speculative Design, and Public Culture)*

The exhibition and presentation of new work must be of international stature. A solo exhibit or participation in significant group exhibitions or major film festivals at venues or equivalent platforms of international repute. Retrospective or partial survey presentation curated by independent curator of the past work that has accumulated since tenure as the cross over step to Professor VI is a career review step that implies international stature in the field because of past achievement; and for interventionist art production continued wide area social presence in popular news media, activist or concerned communities, and state, national, and international dialogues beyond the standard spaces of art presentations along with the creation of a major new project whose scope of production takes multiple years, or a series of 2 to 4 smaller projects, all of which demonstrate external validation. Textual practitioners have a new book publication, or, equally acceptable, a group of 6-9 significant articles or 2-3 major articles and substantial progress on new book that defines a coherent and important scholarly contribution. Develop new programs in the department and university at large. Achievement of a new level of international stature and distinction demonstrated by awards, distinctions, presentations at national and international venues.

*Service Standards the same as at comparable level in the Merit section above.*

### **LSOE Series:**

#### **Promotion to Lecturer with Security of Employment (LSOE):**

Evidence of excellent in teaching, and of educational leadership (such as course and program development, educational initiatives on campus, and/or facilities design),

which have made a positive impact on the department's undergraduate and /or graduate programs. Evidence of professional activity that might include published research, leadership in professional organizations, and/or off-campus initiatives that positively impact that filed.

**Promotion to Senior Lecturer with Security of Employment (SLSOE):**

A body of educational, professional and/or research activity as described above that has achieved acclaim at the national or international level.