

**DRAFT – NEW CRITERIA FOR TENURE AND PROMOTION
USF SCHOOL OF ART AND ART HISTORY
MARCH, 2015**

EXCELLENCE IN TEACHING

Collective and all-faculty teaching is frequent in our program - during formal and informal reviews, critiques and discussions. Faculty therefore have ample opportunity for direct observation of each other's activities as teachers, and are able, on this basis, to evaluate teaching competence. The professional judgment of Unit peers is therefore an important basis of assessing criteria.

1. Highly developed and diverse syllabi, which show links and engagement beyond the limits of the discipline. Syllabi should indicate original approaches to teaching relevant ideas and themes.
2. Intense involvement in graduate teaching, which is primarily by invitation, and frequent service on MA and MFA graduate thesis (supervisory) committees, will be an indication of teaching excellence.
3. Involvement in development of curriculum, both graduate and undergraduate. An excellent teacher will be a contributor to the curriculum development in the Department.
4. Teaching contributes to the overall intellectual ambience (dialogue) in the Department. Ideas developed by a teacher (in particular, courses) resonate through the Department. In both formal and informal reviews, students and faculty discuss intellectual ideas presented in a variety of different courses, across areas of specialization. Faculty members are thus exposed not only to the content of courses developed by other faculty, but also to the impact of these courses on our advanced undergraduate and graduate students. The ideas introduced by an excellent teacher will resonate with diverse students across disciplines, in a variety of artistic and academic contexts.
5. Indication of excellence in teaching reflected on student evaluations. Interpretation of student evaluations will take into account the class size, nature and level of course, and any other relevant factors. Large and required undergraduate courses are often evaluated differently than smaller, advanced courses.

6. Invitations to speak or consult in other courses, publish or make presentations about teaching. Excellence in teaching will result in a faculty member being sought out, within and outside the Department, to teach and to consult on matters of teaching.
7. The School takes great pride in arranging an ambitious schedule of visiting artists and scholars each year. These engagements complement the learning of students and provide opportunities for extended consideration in the classroom. Guest lecturers are normally hosted by faculty and this contribution, in turn, is a measure of excellence in teaching.
8. Quality of student accomplishment; records of students who excel in further studies elsewhere, or who excel in related careers, are often indications of excellence in teaching. Direct evidence, in terms of letters, may be sought to verify the contribution.
9. Recognition for teaching; any awards, honors, grants or fellowships for teaching will certainly be considered as evidence of excellence in teaching.

EXCELLENCE IN RESEARCH

ART HISTORY

Research expectations for tenure and promotion to associate rank in art history

Tenure and promotion in art history require a record of achievement and evidence of sustained and ongoing research activity. The candidate's scholarship should show a sense of overall direction and coherence, reflect important issues in her/his field, and make a contribution to this field. The candidate's record should represent a pattern predicting a career of accomplishment and productivity with potential for high impact within the discipline.

Peer-review defines the standard of excellence in scholarship, though research activity not vetted by peer review may also indicate significance and impact on the candidate's field. The value of a peer-reviewed publication is based on its esteem within the field, regardless of whether it is published in print or digital format.

Quality, not quantity, is paramount for a rating of "excellent" in research for tenure and promotion. Candidates whose work demonstrates truly superlative quality may be advanced with lesser quantity (as defined below). The evaluation of in-field specialists who can articulate the established markers of a given field -- as represented by readers' reports, external review letters, and tenure and promotion committees -- is the best assessment of the quality and impact of a candidate's scholarship.

Scholarly activities prior to the tenure-earning years should be considered as evidence of sustained productivity and impact, supplementing the requirements below.

Scholarly production for tenure and promotion in art history requires the following:

1. Tenure and promotion in art history requires (a) a refereed scholarly monograph accepted for publication or (b) a series of peer-reviewed articles.

a. A refereed scholarly monograph accepted for publication:

A book is considered to be accepted once the completed manuscript has been through the peer review process and the press's editorial board has accepted the book for publication.

In the field of art history, as in most humanities disciplines, a first book is typically a revised dissertation.

b. A series of peer-reviewed articles:

Articles must be substantive and important contributions to the field, such that they could be considered to have the equivalent impact of a book, as urged by the College Art Association.

Whether a body of well-placed articles and book chapters should count as a book also depends on the overall research picture of the tenure candidate, such as receipt of competitive grants, evidence of further research projects (for instance, manuscripts whether or not under contract with a publisher), significance of journals in which articles have been placed, and important conference activity.

Book chapters and substantial contributions to museum publications (catalogues) may be considered equivalent to article publications.

Solicited essays (chapters in books or essays in museum/exhibition catalogues) and articles can be strong indications of the impact of a candidate's work on her/his field; the quality, importance, and visibility of the anthology, catalogue, or journal should be considered in measuring the impact of these publications. Such solicitations often indicate the candidate's prominence in the field.

2. A record of sustained and ongoing research activity. In addition to the necessary record of publication described above, the following are indications of a significant research agenda, scholarly productivity, and impact on the candidate's field:

a. Scholarly presentations at major conferences:

Participation in major conferences in one's field and discipline are an essential part of scholarship, especially for junior scholars who are building a body of work and developing a research profile in their fields. Presentations at professional societies and specialized symposia make other scholars aware of one's research, help the candidate develop mentor relationships within her/his field, build an audience for her/his work, and provide a means of getting feedback from senior scholars and of measuring oneself against the standards of the field. Conference activity also raises the profile of the graduate program in art history and can lead to publishing opportunities. Scholarly presentations in key venues are important demonstrations of a developing research agenda and an active presence in the candidate's field.

b. Other indications of ongoing research activity and impact in one's field include the following:

Please note: this list does not represent a check list of requirements for tenure and promotion; these are among the achievements that a faculty person may include in her/his tenure portfolio that will be valued as signs of significant activity and impact.

- Edited books
- Annotated translations or collections of primary documents
- Translations of a scholar's published work
- Exhibitions curated
- Book reviews
- Invited presentations, workshops, and seminars at other universities or research institutes
- Internal and external grants
- Requests to review grant proposals, articles, and book manuscripts for fellowship juries, journals, and presses
- Essays or entries in museum collection or exhibition catalogues - Articles in conference proceedings
- Offices held in professional societies
- Editorships or membership on an editorial board for scholarly publications and presses
- Awards and prizes
- Articles and reviews that are not peer-reviewed if they bear on the candidate's field of research
- Publications in encyclopedia, dictionaries, reference guides
- Textbooks

Promotion to full professor in art history

Promotion to the rank of professor requires a record of distinguished achievement in teaching, research, and service. It is expected that the candidate has attained a national or international reputation based on research contributions in her/his field. A candidate for the rank of professor must also demonstrate a commitment to service and to leadership at the school and university and within the profession. Promotion carries an expectation of continued effective teaching and clear evidence of significant impact on the development of programs in the School.

EXCELLENCE IN RESEARCH

ART STUDIO

The Studio Faculty of the School of Art and Art History has approved the following criteria for promotion and tenure. The criteria are modeled after the contemporary practice of artists in Research and Creative Work. This model recognizes the role of artists and designers by acknowledging that there are now appropriate and SIGNIFICANT alternative venues and sources for presenting art and scholarship, as well as interdisciplinary and collaborative achievements in research.

Candidates applying for Tenure and Promotion must provide evidence of outcomes that have measurable impact in the discipline. Additionally, research achievements will provide a pattern of progressive accomplishments indicative of potential for sustained productivity in the field.

1. Evidence of public presentations of art, in appropriate venues. The question of an appropriate number of presentations will vary, and is dependent on the nature of the work itself.

2. Highly regarded by peers, both within and outside the School.

3. Innovative research within the discipline. Research informs and contributes to teaching.

4. Critical published reviews of work, as evidence of the innovative quality and relevant nature of the work to the discipline.

5. Work should be shown or presented in significant venues. The significance of the venue for the presentation or exhibition will be considered relative to other researchers in the discipline. An attempt should be made to assess the impact and influence of the work and the appropriateness of the venue.

6. Intense involvement in research; this may be marked by prolific productivity, growth and evolution of the work, exploration of new structures and ideas, indications that the work is responsive to the current discourse and thus relevant, development of continued and sustained projects over extended periods of time. Completed and continuing work is relevant in this assessment.

7. Exceptional internal peer review. The professional judgment of colleagues will play an important role in establishing that research or creative work is excellent. Colleagues are well aware, although there may be differences of judgment, of the intensity, relevance, and originality of an artist's work. Tenure earning faculty will communicate information to peers regarding the direction and nature of their research work.

8. Recognition at the national level; the research work and the artist should have an impact or influence within the discipline. This may be assessed by, but is not limited to, some of the following indicators: public presentations, exhibitions, performances, reviews, articles, collaborations, residencies, grants or fellowships, commissions, invitations to speak or publish, etc. Print, electronic and broadcast media all included.

9. Substantive and relevant critical reviews and articles will be clear indications of excellent research. These reviews and articles will be in significant publications

including but not limited to print, electronic and broadcast media, which reach a national or international audience.

10. Interdisciplinary Research and/or Nontraditional Practices: sustained activity that crosses medium or discipline boundaries may require different presentation venues than work in traditional disciplines, and may require more long-term development, collaborative efforts and promotional strategies. Artists often work outside of the existing structure of the art establishment in terms of content, method or discipline. In these cases, excellent achievement may be characterized by new approaches to public presentations, new interpretations of the notions of public, and the sustained development of a relationship with an audience that grows out of the content and theoretical concerns of the work.

11. Grants, fellowships, residencies and awards are clear indications of excellent research. There are many opportunities, from local to international, to seek this recognition. Excellent research will often be recognized by organizations granting these distinctions.

12. Organizing professional workshops, curating significant exhibitions, judging or jurying exhibitions or scholarly papers, and serving as a visiting artist or scholar at respected institutions of higher education, museums and similar cultural venues to benefit the community or profession – if not related to teaching, are indicators of excellence in research.

SUBSTANTIVE CONTRIBUTION IN SERVICE

Faculty will actively serve on committees or similar endeavors within the University, the professional field or discipline, and in the community consistent with their rank and experience. Candidates for tenure and promotion must have made substantive contributions in one or more of these areas.

Activities may include:

1. Active participation in discipline, area, school, college, and university committees and meetings
2. Serving in school administrative assignments, including as an area coordinator
3. Serving as a committee member, officer, or board member in a local, state, regional, national or international professional field organizations and publications
4. Membership on local, regional, national, and international art commissions

5. Responding to community and campus requests for collaboration in the faculty member's area of expertise
6. Maintaining relationships with local and regional cultural institutions in the faculty member's area of expertise
7. Serving as faculty advisor to student clubs or for student events
8. Service as an external reviewer for tenure and promotion cases at other institutions