

Art Department PPS

ART

Program Personnel Standards

I. INTRODUCTION

The Art Department faculty is a group of highly accomplished scholars, practitioners, and mentors committed to providing the critical guidance and intellectual framework for student growth and development in the visual arts and art history. In terms of faculty development—the focus of these Program Personnel Standards (PPS)—the Art Department fosters a diverse range of artistic and scholarly experimentation, research, and production, with an eye to critical connections to pedagogy, professional creative fields, the history of art, and the art world as a whole.

The Art Department's objective is to prepare students for artistic and professional fields that are dynamic and continually changing. This requires that each faculty member maintain a meaningful relationship with one or more of these fields through their scholarly, creative, and professional activities. As detailed in this document, faculty research can take myriad forms – from traditional publications and academic presentations, to experimental exhibitions, curatorial projects, and interdisciplinary collaborations, including projects in the digital humanities.

In the arts classroom, faculty typically work closely with students, conducting small and large critiques and discussions, presenting contextual and theoretical lectures, and developing students' understanding of technical production in and historical and critical interpretation of a range of media. In keeping with CI's Mission, the Art Department values interdisciplinary practices, and classroom activities directly integrate various academic disciplines with cultural, historical, and contemporary issues to support artistic production, display, analysis, and interpretation.

This document sets specific, attainable standards intended to guide faculty members as they create and maintain a high-quality Art Department. To this end, the Art Department seeks to hire and support a vibrant range of practitioners who share a commitment to creative and scholarly pursuits, a dedication to innovation in teaching, and a desire to see students succeed at CSU Channel Islands and beyond.

II. ADDITIONAL INFORMATION

This document contains guidelines for Art Department faculty members seeking retention, tenure, and/or promotion (RTP), and for those hiring, mentoring, or evaluating such faculty. In addition, faculty members should consult the applicable University Retention, Tenure, and Promotion (URTP) Policy, the *CFA/CSU Collective Bargaining Agreement*, and any other relevant University or System documents before beginning the review process. Nothing found here in the Art Program Personnel Standards is in any way intended to contradict the information found in these documents; should contradictions exist, University or System documents will take precedence unless otherwise stated.

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This PPS document shall be revised every five years. At the request of the University President or by simple majority vote of the Art Department's full-time tenure-track faculty, this document may be revised before the five years are completed. All full-time, tenure-track Art Department faculty shall be informed of and consulted in the revision process. This document will go into effect when approved by the University RTP Committee and the Provost/VP for Academic Affairs or equivalent administrator.

In accordance with university policy, in order for a faculty member to be recommended for tenure and promotion, they must "exceed" Standard of Achievement in at least 2 areas of evaluation, of which one must be in Teaching.

III. ART PROGRAM PERSONNEL COMMITTEE (PPC)

The Art Department Personnel Committee (PPC) shall be elected in accordance with the Collective Bargaining Agreement and the stated, Senate-approved University RTP Policy.

1. The purpose of the Department Personnel Committee (PPC) is to guide and evaluate the faculty member under review during the RTP process. The Art PPC has the responsibility to:
 - A. Consult with the chair and the faculty member under review as the faculty member develops a Professional Development Plan (PDP)
 - B. Provide feedback on the adequacy of the PDP within the faculty member's first year of service
 - C. Mentor the faculty member during their first year at CI and through the RTP process, including probationary reviews and reviews for promotion and tenure.
 - D. Review each Portfolio on schedule
 - E. Review and evaluate in writing the Portfolio of each faculty member under consideration for retention, tenure, or promotion. Provide a written assessment of each of the three areas of professional activity, a numeric rating of performance in each area, and a general summary of the overall performance of the faculty member under review. The written evaluation report shall incorporate a discussion of all points of view held by members of the PPC.
2. Additionally, in accordance with University RTP Policy and the Collective Bargaining Agreement, the Art PPC has the responsibility to:
 - A. Formulate a recommendation which shall state in writing the reasons for the recommendation. The recommendation and evaluation report shall be approved by a simple majority vote of the PPC and signed by all members of the PPC. The vote tabulation shall be recorded on the recommendation form.

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- B. Sign the recommendation form in alphabetical order. The order of the signatures shall not indicate the way in which individual members voted.
 - C. Complete the evaluation process as specified in the published RTP schedules so that Faculty Affairs may forward the Portfolio to the next level of review in a timely manner.
3. The Department Personnel Committee (PPC) shall be constituted as follows, in compliance with the current Collective Bargaining Agreement (CBA):
- A. Each academic year, the probationary and tenured faculty of each Department or equivalent unit shall elect a three- or five-member Department Personnel Committee (PPC) of tenured faculty for the purpose of reviewing and recommending faculty who are being considered for retention, tenure, and promotion. When there are insufficient eligible members to serve on the PPC, the Department shall elect members from a related academic discipline(s). At the request of a Department, the President may agree to permit faculty participating in the Faculty Early Retirement Department (FERP) to run for election to membership on a PPC. However, these committees may not be comprised solely of faculty participating in the FERP. A Memorandum of Understanding shall determine PPC membership for joint-appointment faculty and shall also specify the PPS to be used for evaluation of joint-appointment faculty. The Memorandum of Understanding shall comply with the CBA language on constitution of PPCs for faculty holding joint appointments.
 - B. In promotion considerations, PPC members shall have a higher rank or classification than those being considered for promotion. Faculty shall not serve on PPC during the year they are being reviewed for tenure or promotion.
 - C. Members of the PPC shall be elected by simple majority vote of the full-time, tenured and tenure-track Department faculty from among the eligible Art Department faculty (as described above).
 - D. The Department Chair will conduct a separate review of the faculty member's file as part of the review sequence and shall not serve on the PPC.

IV. PROFESSIONAL DEVELOPMENT PLAN

Because of the diverse emphases for scholarly research and creative activities within the Art Department (Studio Art, Communication Design, Art History, etc.), the faculty member under review should, in consultation with the PPC and Department Chair, align their Professional Development Plan (PDP) with a particular course of investigation.

1. A Professional Development Plan (PDP) is the faculty member's agenda for achieving the professional growth necessary to qualify for retention, tenure and promotion.
2. The initial PDP shall be prepared by the faculty member under review, and reviewed and approved by the PPC, Department Chair, and appropriate Dean by the end of the faculty member's first year of appointment.

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3. The PDP shall describe the activities and intended outcomes the faculty member expects to achieve during the evaluation period. It shall articulate a process by which the faculty member will meet the standards set forth in this PPS.
4. The PDP shall comprise three narratives, each not to exceed 500 words, addressing teaching, scholarly and creative activities, and service. These narratives shall describe the faculty member's:
 - A. Professional goals
 - B. Areas of interest
 - C. Resources required
 - D. Expected accomplishments in the three evaluation areas to meet the Art PPS for retention and tenure.
5. The PDP shall be reviewed by the PPC, Department Chair, and Dean, each of whom will provide written feedback on a timetable to be determined by the Division of Academic Affairs but prior to the end of the faculty member's first full year of service.
 - A. In the event the PPC, Department Chair, or Dean does not approve the PDP, the faculty member shall, with guidance provided by the PPC, Chair, and/or Dean, revise it and resubmit it within two weeks.
 - B. If the PPC, Department Chair, or Dean makes suggestions for modifications, the faculty member may, within two weeks, submit a revised PDP for approval.

V. PORTFOLIO CONTENTS AND REVIEW CRITERIA

Faculty members are evaluated in three areas: teaching, scholarly and creative activities, and service. The portfolio should address each area in the format specified in the current Senate policy. The following sections articulate general standards and evaluative criteria in each of these three areas. Specific details on scholarly and creative activities may be found in the appendices to this document. It is the responsibility of the faculty member under review to provide the data and context needed to appropriately evaluate achievement.

Should the faculty member under review be unsure as to the area to which a specific activity should be assigned, they should consult with the PPC and the Department Chair. In general, scholarly and creative activities will align with the overall arc of an individual's research trajectory, while service will harness an individual faculty member's expertise or technical skill in a given field. Should a single project comprise elements from more than one area, those elements should be clearly distinguished within the relevant narratives.

1. TEACHING

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Evaluation of Art faculty members for retention, tenure and/or promotion in the field of teaching shall be based on the following criteria, as demonstrated in the faculty member's narrative on teaching and other materials included in the Portfolio:

Required Elements

1. Appropriateness of instructional methods and materials as demonstrated through course materials, including but not limited to syllabi, assignments, projects, and other supplementary materials provided by the candidate, and the candidate's narrative on teaching. Specific criteria include:
 - a. Methods are appropriate to the respective course content and objectives
 - b. Materials selected are appropriate for the topic and reflect current issues or scholarship in the field
 - c. Syllabi include all elements mandated by Academic Affairs [learning outcomes, course requirements, class schedule, assignments and grading policies, etc.]

2. Peer Review of Teaching, comprising at least one written evaluation by a tenured member of the Art Department at least once per academic year for probationary faculty, and once in the period of review for faculty seeking promotion from Associate to Full. Evaluations will assess the pedagogical effectiveness of teaching methodology, course materials, and classroom or on-line presentation, and offer constructive suggestions for improvement as appropriate

3. Students' Evaluations of Teaching
 - a. Student evaluations, known at CSU Channel Islands as "Student Rating of Teaching" (SRT), offer perspectives on the candidate's ability to successfully organize, present, and assess the content of the course, to communicate effectively, and to engage students in the concepts and issues under discussion
 - b. Special conditions affecting or potentially affecting student evaluations should be explained in the teaching narrative; these may include courses with unique circumstances, unusual difficulties, experimental teaching methods, or offered for the first time as a new or significantly revised course or in a new modality (e.g., GVAR, blended, on-line)

Additional Elements

1. Supplemental Teaching Considerations
 - a. Awards for teaching or advising; other recognitions or communications from students
 - b. Success of students in exhibitions, research projects, postgraduate endeavors
 - c. Materials demonstrating a pattern of persistent improvement or consistent excellence in teaching
 - d. Evidence of involvement in student groups; organizing, curating, or otherwise fostering student exhibitions and projects
 - e. Samples of student work created in the context of courses or through mentoring

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2. Participation in curriculum development and assessment of student learning
 - a. Create new or significantly revise existing courses, curricula, or Departments
 - b. Develop or utilize assessment tools
 - c. Enhance course and curriculum alignment with Art Department or University mission
 - d. Employ new technologies to enhance the effectiveness of course activities and materials, to integrate diverse perspectives, or to improve course communication
3. Integration of innovative tools, approaches, and techniques into teaching, including manners that enhance students' learning and increases their value to potential employers or in a post baccalaureate setting
4. Use of laboratory or studio facilities and equipment to support and enhance teaching methods, informing and educating students in a laboratory or studio setting
5. Continual efforts to improve teaching demonstrated by the teaching narrative, participation in professional development events and workshops, consultation with colleagues, involvement with the Faculty Development Office, development of grants designed to improve teaching effectiveness, and other relevant activities.

2. SCHOLARLY AND CREATIVE ACTIVITIES

Evaluation of Art Department faculty members for retention, tenure, and/or promotion in the field of scholarly and creative activities shall be based on criteria appropriate to each faculty member's sub-discipline, as demonstrated in the faculty member's narrative on scholarly and creative activities and other materials included in the Portfolio.

The Art Department encompasses three sub-disciplines—Fine Art, Communication Design/Art Technology, and Art History—and faculty members' scholarly and creative activities will vary depending upon their area of expertise. It should be further noted that while teaching assignments will typically connect a faculty member with a single sub-discipline that will also be the focus of their scholarly and creative activities, such activities may move beyond the confines of that sub-discipline, including interdisciplinary approaches and scholarship of teaching and learning. The faculty member under review shall use the PDP to clarify a potential trajectory for scholarly and creative activities. The PPC and Department Chair will provide direction during the RTP process, and will help to determine the appropriateness of scholarly and creative activities as needed.

The following appendices lay out the evaluative criteria for the three areas:

Appendix A: Studio Art—Fine Art

Appendix B: Studio Art—Communication Design/Art Technology

Appendix C: Art History (Art/Architectural History, Theory, Criticism, Curatorial Studies, and Visual/Material Culture)

3. PROFESSIONAL, UNIVERSITY, AND COMMUNITY SERVICE

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Evaluation of Art Department faculty members for retention, tenure, and/or promotion in the field of service takes into consideration the following categories of service.

To receive a score of 3, the faculty member under review must meet all Required Elements.

To receive a score of 4 or 5, the faculty member under review must meet all Required Elements, plus provide evidence of leadership in service commitments and/or provide evidence of engaging in Additional Elements.

Required Elements

1. **Shared Governance:** Attendance at Academic Senate and service on committees, task forces, advisory panels, and other deliberative or consultative bodies constituted at the Senate, University, or System levels, as demonstrated by minutes of Senate meetings and committee rosters/minutes of committee meetings.
2. **Department Operations:** Attendance at faculty meetings and participation in other Department activities, such as serving on PPCs, participating in Art Department development and review, serving as academic advisor or Department Chair, organizing exhibitions and student events, or other areas of Department service, as demonstrated by minutes of Senate meetings and committee rosters/minutes of committee meetings.

Additional Elements

1. **Other University Service:** Organization of or participation in service opportunities outside of the Art Department but not captured under shared governance or departmental operations, e.g., peer mentorship, student support activities, campus community service.
2. **Disciplinary service at the local, regional, national, or international level.** Examples of such service include:
 - a. Board member, officer or committee member of a professional organization within art, art history, or a related field
 - b. Referee or reviewer for a press, journal, or website with expertise in art, art history, or a related field
 - c. Juror in an exhibition, award, competition, or poster session.
3. **Community service beyond the University.** Examples of such service include:
 - a. Giving lectures, gallery talks, and presentations aimed at a non-scholarly audience
 - b. Creating artwork or designs for public/non-profit use
 - c. Curating community exhibitions or organizing community arts programming
 - d. Serving as a board member, officer or committee member of a community group or not-for-profit organization within art, art history, or a related field.

Art Department PPS**VI. PORTFOLIO PREPARATION AND SUBMISSION**

1. The preparation of the Portfolio is the sole responsibility of the faculty member.
2. If material documenting a substantial change in the status of an activity contained in the Portfolio becomes available after the Portfolio is declared complete, this new material may be added with permission from the PPC.
3. When weaknesses have been identified in earlier review cycles, the faculty member must address these weaknesses explicitly and show appropriate improvement.
4. Faculty members are directed to applicable University RTP policies, the *CFA/CSU Collective Bargaining Agreement*, and any other relevant University or System documents for further instructions and guidance in Portfolio preparation.

Art Department PPS**APPENDIX A: SCHOLARLY/CREATIVE ACTIVITIES****STUDIO ART FACULTY: Fine Art****1. Exhibitions**

For tenure/promotion, faculty shall maintain a solid exhibition record. “Exhibition” means the public presentation of tangible two- and three-dimensional artwork, electronic art, digital media, photographic media, time-based media, installation projects, performance art, experimental art projects, sound-based projects and/or other new genres.

An ideal number of exhibitions or creative activities does not exist, but faculty being considered for tenure/promotion are expected to continually add to a growing body of work. Prominence of the exhibition setting should be a significant consideration in cases for tenure/promotion.

Based on the unique and continually shifting nature of artistic practices, the importance of an exhibition can be difficult to quantify along a specific rubric. In general, the significance of an exhibition is determined by two criteria:

- The eminence of a particular venue based on its standing in the arts community
- Whether the activity is a “solo” or a “group” exhibition

Museum-based exhibitions venues (regional/national/international) are widely recognized as one of the highest levels of accomplishments in the studio arts. “Solo” exhibitions typically focus on the work of a single artist, and thus designate a high level of artistic achievement. Commercial venues such as galleries are also significant and are evaluated according to prominence in the art world and the reputation of artists exhibited, but this prominence can vary and also must take into account specific subsets and genres of artistic production. Similarly, group exhibitions are well regarded, and can gain prominence dependent upon the reputation of participating artists. The status of an exhibition’s organizer or curator, as recognized within the artistic community, can also add prominence to a specific exhibition.

Despite the challenges of outlining a concrete and universally applicable rubric, a general reference for aspiring faculty and RTP reviewers is included as follows:

To be eligible for a rating of “5” (Significantly Exceeds Expectations), a faculty portfolio should contain a number of examples of the following: Multiple museum-based group exhibitions at noteworthy cultural institutions, in some cases, extending beyond Southern California/Ventura County; supplemental printed exhibition materials/appearances (e.g. a published catalog or widely attended artist lecture); a large-scale museum-based solo exhibition; reviews/write-ups/interviews/features in recognized widely circulated art publications; and featured interview/story/discussion of work in widely available media (newspaper, radio, television, peer-regarded website); etc.

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To be eligible for a rating of “4” (Exceeds Expectations) a faculty portfolio should contain examples of the following: Inclusion in prominent group exhibitions at widely accessible public venues; inclusion in group exhibitions that extend beyond Southern California/Ventura County; critical discussion/reviews of work in local media; solo exhibition(s) in a non-museum setting (e.g. gallery or recognized alternative space); two-person show at recognized venue; etc.

To be eligible for a rating of “3” (Meets Expectations) a faculty portfolio should contain examples of the following: Inclusion in group exhibitions or solo exhibition at smaller, more localized or regional venues; inclusion in important or critically-regarded juried exhibitions with noteworthy jurors; appearance or participation in other critically regarded public appearances, conferences, and/or lectures; etc.

Additional guidelines:

In their final lead-up to tenure, faculty members should likely have at least one solo exhibition or have featured a significant body of work in a group exhibition. Faculty members should seek venues that will lead to critical discussions and/or reviews of their work by peers in the field. Juried exhibitions can be valuable for development, but faculty members should demonstrate significant efforts to should seek out curated/invited exhibitions in prominent public settings.

Because of the complexities in determining the significance of these activities, faculty members submitting materials in this category are responsible for documenting and clarifying the nature of specific exhibitions with supporting evidence and detailing the caliber of a venue. In short, there is some burden upon the faculty member under review to demonstrate the weight or cultural significance of a venue, review, or other public appearance. Not all “museums” are equal, of course, and there are international, national, regional museums of varying caliber (e.g. the complexities of navigating the arts are such that an exhibition at the “Liberace Museum” will not have the same regard as an exhibition at the San Diego Museum of Contemporary Art, though inclusion in an exhibition organized by noted curator Jeffrey Vallance at the same Liberace Museum might actually bear some critical significance). Documentation can help to make a case, and can include exhibition attendance numbers, listings of prominent staff/curators, details of the exhibition history or importance of an institution in a particular community, or other means, as necessary.

Types of Solo Exhibitions

- Museum, regional/national/international
- University gallery/museum
- Commercial gallery, regional national/international
- Recognized alternative venue

Types of Group Exhibitions

- Museum, international/national/regional
- College/university gallery/museum
- Commercial gallery, regional national/international
- Juried show: regional/national

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Other Types of Exhibitions

- Experimental/Unconventional/Non-traditional venue
- Digital Online/Web-Based through a recognized museum, gallery, or venue
- Curated: online/internet

2. Publications/Reviews of a Faculty Members' Artwork

Written reviews and considerations by peers and noteworthy members of the art community are a highly regarded accomplishment in the field of fine art. Prominence of the publication, circulation, and the reproduction of one or more works all add to the significance of a review. A faculty members' artwork can also be published in a variety of settings and may serve as an illustration in a public forum.

It is the responsibility of the faculty member to demonstrate the importance of a particular publication or review.

Types of Publications/Reviews

- Artwork review/image reproduction in:
 - Art texts/book publications
 - National/international art periodicals
 - Gallery/museum exhibition catalogs
 - Regional art publications
 - Local newspapers and periodicals
- Illustration/Artwork accompanying an article in book, newspaper, periodical, etc.
- Recording (audio/video) of performance

3. Grants, Awards, Fellowships, Commissions, Acquisitions

- Grants/Fellowships: international/national/regional/local
- Public art projects/commissions: national, state, county, city
- Commissions: municipal, corporate, private
- Acquisitions: public, private
- Professional awards: international/national/regional/local

4. Involvement in Professional Field

- Pioneering work/contributions to fields of study
- Presentations at academic conferences
- Service on local, regional and national panels on the arts
- Guest lectures at academic institutions and professional organizations
- Media appearances (TV, film, video, DVD, radio, online) related to expertise in field of study
- Attendance at academic conferences
- Curator or organizer of exhibition (museum, gallery, alternative space, etc.)

5. Additional Professional Activities

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- Author: book publications
- Published art critic: art periodicals
- Art workshop presenter
- Author: articles in trade publications etc.

Art Department PPS**APPENDIX B: SCHOLARLY/CREATIVE ACTIVITIES****STUDIO ART FACULTY: Communication Design/Art Technology****1. Commercial Work**

For some faculty, the primary output may not include Exhibitions, as described above. Creation, distribution, and reproduction of artwork can take shape for these individuals in the following formats: print, electronic media, internet/online, interactive multimedia, installation design. This work can be, but is not always, produced for commercial purposes. Additional work can be in the form of non-profit or pro bono production. Ultimately, the type of work produced varies according to the artist's area of specialization and expertise.

Similar to Exhibitions, the nature of Commercial Work is such that certain types of activities are considered more prominent than others. Work that receives industry-recognized awards, or is highly regarded on an international, national, or local scale demonstrates a significant accomplishment in the field. Commercial availability or the manufacturing of a specific product is also highly regarded. Experimental work which advances the nature of a specific medium can also represent a significant accomplishment.

Again, an ideal number of activities does not exist, but faculty members seeking tenure/promotion shall demonstrate a solid body of creative work. In most cases, a substantial project or campaign should unfold per year during the pre-tenure period, though there are instances where elaborate multi-faceted projects can unfold over multiple years. In all cases, clear evidence and documentation of the work being produced and the nature of its distribution should be provided.

To be eligible for a rating of "5" (Significantly Exceeds Expectations), a faculty portfolio should contain examples of the following: High-profile, suitably elaborate campaigns/projects/designs/creative activities (as described below) that reach a very large public audience; publication, manufacturing, or distribution of creative materials in a manner that makes them widely available to a broad audience; critical reviews/write-ups/interviews in demonstrably authoritative, recognized, widely circulated publications; and featured interview/story/discussion of work in widely available media (newspaper, radio, television, peer-regarded website); awards granted by noteworthy organizations in the field; featured creative work in significant exhibitions related to the field; possible presentations at noteworthy conferences and/or lecture appearances; etc.

To be eligible for a rating of "4" (Exceeds Expectations) a faculty portfolio should be consistent with many of the items described for a rating of "5," with the exception that it may contain a smaller or less expansive array, for instance: campaigns/projects/designs/creative activities are significant, though in a smaller number, or less extensive/elaborately involved; critical reviews/write-ups are more regionally based or in less highly recognized public settings; smaller scale awards or presentations in the field; etc. We expect faculty to be working on a range of large and small scale projects, and the rating of "4" may be the result of a greater number of smaller scale projects.

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To be eligible for a rating of “3” (Meets Expectations) a faculty portfolio should be consistent with the items described for a rating of “4,” again, with the exception that it may contain a smaller or less expansive array of described components, for instance: multiple campaigns/projects/designs/creative activities that have a noteworthy impact on a more local or regional level; critical peer recognition, localized awards or other types of regionally-specific recognition; additional smaller scale creative activities, as outlined in the list below, that demonstrate significant contributions to the faculty member’s field; etc.

Types of work produced:

- Advertising graphics
- Computer graphics
- Corporate identity, letterheads, logos
- Exhibition designs
- Experimental design/multimedia presentations
- Fashion design
- Graphics, media, and artwork for public display
- Illustrations for periodicals and/or books
- Interactive multimedia
- Interdisciplinary artwork/illustrations created for publications, display, or conferences
- Motion/animated graphics
- Packaging design
- Photography (product, fashion, documentary)
- Product/Industrial design
- Signage
- Sound design/composition
- Static imagery
- Theatrical production, set design and promotional materials
- Trademark design
- TV/film/video production and promotional materials
- Typography design
- Video gaming design and production
- Websites design and production

Faculty working in Commercial practices may maintain professional ties to a specific industry. These efforts can be included alongside personal creative activities, though clear evidence must be provided to indicate the specific involvement of the faculty member.

Professional fields related to communication design can include:

- Advertising
- Art direction
- Collateral design

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- Creative direction
- Film/motion picture
- Graphic design
- Innovation in the creative use of digital technology
- Media interface
- Multimedia design
- Photography
- Product development
- Theatre
- TV/video
- Web design

2. Additional Milestones in Professional Fields

- Pioneering work/contributions to fields of study
- Presentations at academic conferences
- Service on local, regional and national panels on the arts and design
- Guest lectures at academic institutions and professional organizations
- Media appearances (TV, film, video, DVD, radio, online) related to expertise in field of study
- Attendance at academic conferences

3. Recognized Professional Activities

- Author: book publications
- Published writing: design/media-related periodicals
- Media workshop presenter
- Author: articles in trade publications etc.

4. Grants, Awards, Fellowships, Commissions, Patents, Commercial Releases

- Grants/Fellowships: international/national/regional/local
- Public art projects/commissions: national, state, county, city
- Commercial release of a product/design/software application
- Development of a patented design/trademark,
- Professional awards: international/national/regional/local

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APPENDIX C: SCHOLARLY/CREATIVE ACTIVITIES

ART HISTORY FACULTY: Art/Architectural History, Theory, Criticism, Curatorial Studies, and Visual/Material Culture

1. Introduction

Practitioners of art history and related fields typically engage in scholarly and creative activities in one or more of the following areas of inquiry:

- Historical scholarship in art and architectural history, visual or material culture, interdisciplinary studies, and related fields
- Art and architectural criticism
- Art, architectural, and/or aesthetic theory
- Museum studies, criticism, and theory
- Scholarship of assessment, engagement, and teaching and learning
- Work in digital humanities

A. Materials

The results of investigations may be communicated in a range of formats, including, but not limited to, publication in traditional or digital formats, scholarly presentations, the curating of traditional or virtual exhibitions, the organizing and convening of conference sessions, symposia, and workshops, and the development and management of or participation in digital humanities projects. An ongoing record of activities and recognitions shall be maintained and included as evidence in the faculty member's portfolio. This documentation can include, but is not limited to: copies of published books, articles, and other writings; press materials; news clippings; reviews; documentation of presentations; grant proposals and reports; and letters of acceptance, commendation, or award. The format for presentation of digital projects will be determined in consultation with the PPC and the Department Chair.

B. Evaluation: Overview

The scholarly contribution of a particular project or body of work may be recognized by various mechanisms. These might include:

- Nature of the project or work, including scope, aim, complexity, and scale
- Prominence of press, journal, conference, or venue for exhibition or presentation*
- Prominence of collaborators or co-participants
- Nature of the review process: peer review, professional review, commission, invitation*
- Published reviews, public commentary
- Recognition of experimentation and innovation within the activity
- Statistics for circulation, sales, adoptions, library holdings, citations, page views, attendance
- Grants, awards, other honors
- Other criteria determined by specific nature of activity

Because of the breadth of types of, and venues for dissemination of, scholarly and creative activities within art history, the faculty member under review should be prepared to demonstrate the significance of her or his activities, particularly in cases where such significance may not be immediately apparent to the general reviewer.

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** Scholarly/creative work disseminated in “predatory” journals and conferences, which operate primarily as money-making schemes and offer no meaningful editorial control or scholarly community, will not be considered in the review process. Faculty concerned about the status of a potential venue should confer with their colleagues.*

Despite the challenges of outlining a concrete and universally applicable rubric, a general reference for faculty under review and for RTP reviewers for years of cumulative evaluation (third-year review, tenure, and promotion) is as follows. Reviews for single years should balance these guidelines with the reality of a 12-month time period; such reviews may also consider works in progress as part of a trajectory toward an anticipated level of accomplishment:

To be eligible for a rating of “5” (Significantly Exceeds Expectations), a faculty portfolio should contain at least one significant scholarly/creative achievement, such as a single-authored book/monograph/textbook published by an academic press, a single-curator exhibition with catalogue at a venue of national or international reputation, or a completed multi-year digital humanities project with outside funding. It is expected that this primary achievement will be accompanied by a set of smaller activities, e.g., a combination of articles, chapters, international or national presentations (including typically at least one presentation at College Art Association or similar disciplinary conference of record), reviews or other short-format writing, smaller-scale exhibitions or digital projects, and outside grants and awards.

To be eligible for a rating of “4” (Exceeds Expectations) a faculty portfolio should contain at least one of the following: a single-author volume published by a commercial or private press, or a co-authored or edited/co-edited volume published by an academic press; a single-curator exhibition without catalogue at a venue of national or international reputation, or with catalogue at a venue of regional reputation, or a co-curated exhibition with catalogue at a venue of national or international reputation; or a near-complete multi-year digital humanities project with outside funding, a completed 12-to-23-month digital humanities project with outside funding, or a completed multi-year digital humanities project with internal funding. In the absence of a single large project, the portfolio should contain multiple examples of medium-scale projects: co-authored or co-edited volume published by a non-academic press; article in peer-reviewed academic journal of national, international, or subfield status (typically including the disciplinary or subfield journal of record); chapter in book/textbook published by academic press; single-curator exhibition without catalogue at venue of regional importance or with catalogue at venue of local importance, or co-curated exhibition with catalogue at venue of regional importance; completed 12-to-23-month digital humanities project with internal funding or smaller-scale digital humanities project with external funding. It is expected that this primary achievement, or achievement set, will be accompanied by a set of smaller activities, e.g., a combination of articles in peer-reviewed journals of regional or local stature, chapters in books/textbooks published by non-academic presses, national presentations (including typically at least one presentation at College Art Association or subfield conference of record), reviews or other short-format writing, local exhibitions, small scale digital humanities projects with internal funding, and internal grants and awards.

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To be eligible for a rating of “3” (Meets Expectations) a faculty portfolio should demonstrate a consistent pattern of ongoing, if smaller scale, scholarly/creative activities. Such a portfolio should include at least one example of a medium-scale project: article in peer-reviewed academic journal of national, international, or subfield status; chapter in book/textbook published by academic press; single-curator exhibition without catalogue at venue of regional importance or with catalogue at venue of local importance, or co-curated exhibition with catalogue at venue of regional importance; completed 12-to-23-month digital humanities project with internal funding or smaller-scale digital humanities project with external funding. This primary accomplishment must be accompanied by a consistent record of smaller-scale activities, such as articles in peer-reviewed journals of regional or local stature, chapters in books/textbooks published by non-academic presses, reviews or other short-format writing, regional or local presentations, local exhibitions without catalogues, small-scale digital humanities projects with internal funding or unfunded, and internal grants and awards.

2. Publication

Publication, whether peer-reviewed or commissioned, and whether in print, electronic, or alternate format, is the primary mode of disseminating art historical research and art criticism. While a precise number of publications does not exist, the faculty member under review should have multiple publications demonstrating engagement in their research and field. While typically art historians produce single-author publications, in all instances the specific nature of the contribution of the faculty member under review should be clearly indicated (author, co-author, editor, co-editor, project coordinator or co-coordinator, contributor, researcher, etc.)

The following list reflects a general hierarchy of recognition.

A. Books & Catalogues

The publication of a book with a university, academic, or museum press is one of the highest publication achievements within art history and related fields. Books might include monographic or thematic studies, works of theory or criticism, and textbooks. Exhibition catalogues are another significant form of publication, though it should be noted that catalogues can range in format from extensive hardbound books to slim booklets. Books and catalogues may be published in print and/or digital formats.

The following is a general hierarchy for the contribution of the faculty member under review:

1. Authored
2. Co-authored
3. Edited
4. Co-edited

Published reviews of books should be included in the dossier of the faculty member under review. The inclusion of peer/editorial reviews received as part of the publication process is discouraged, though they may be referenced in the scholarship narrative.

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B. Long-Form Contributions

Much scholarly output within art history and related fields takes the form of articles, book chapters, and critical or review essays. To qualify as a long-form contribution, the item should comprise at least 5,000 words, exclusive of notes, and should be representative of substantial intellectual activity. Items may be disseminated in print and/or digital format. Relevant activities include, but are not limited to:

- Articles disseminating original research
- Chapters in books/textbooks
- Essays in criticism or theory
- Essays in exhibition or gallery catalogues/brochures, or museum/gallery websites
- Long-form reviews of books, exhibitions, and digital projects
- Long-form writing within databases or other digital humanities projects

Published responses to long-form contributions should be included in the dossier of the faculty member under review. The inclusion of peer/editorial reviews received as part of the publication process is discouraged, though they may be referenced in the scholarship narrative.

C. Short-Form Contributions

Art historians' scholarly activities encompass a wide range of shorter traditional and/or digital formats (fewer than 5,000 words, exclusive of notes). This category also includes works that primarily synthesize research of others, such as bibliographies and reviews of the literature.

Relevant activities include, but are not limited to:

- Annotated bibliographies and reviews of the literature
- Audio-guides, podcasts, or other museum/institutional educational materials
- Content creation for websites
- Entries in bibliographies, dictionaries, encyclopedias
- Entries in exhibition catalogues, gallery brochures, or museum/gallery websites
- Instructional program (teachers' guides, resource materials, etc.)
- Short-form writing within databases or other digital humanities projects
- Curatorial work
- Weblogs or social media

3. **Curatorial Work**

The curation of an exhibition is a significant contribution within art history and related fields. It involves the conceptual and logistical organization of artworks for display in public or electronic settings; this can include negotiations with a range of institutions, collectors, and artists. Curators may work individually or with one or more co-curators; whether an exhibition is curated or co-curated should be indicated clearly in the portfolio of the faculty member under review.

One measure of the significance of a curatorial contribution is the nature and reputation of the venue. Museums, university museums/galleries, and not-for-profit spaces typically have high intellectual aspirations, offering greater room for critical thought than at commercial venues.

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Venues with international or national reputations typically have larger budgets resulting in more complex exhibitions than do venues of regional or local reputation. Another measure is the scale and scope of the exhibition and whether it is accompanied by a catalogue, brochure, or no publication; the dossier of the faculty member under review should include this information.

A general hierarchy of institutions is:

1. Museum
2. University museum/ gallery
3. Not-for-profit gallery/alternative space
4. Commercial gallery
5. Other venues

A general hierarchy of reputation is: international, national, regional, local.*

** It should be noted that the simple fact of a venue being in a different country or state does not demonstrate that the venue is international or national in stature.*

Published reviews of exhibitions should be included in the dossier of the faculty member under review.

4. Digital Humanities/Digital Art History Projects

Projects in the digital humanities and digital art history are a new frontier in the work of the art historian. As with publications and curation, such projects can range in scale and scope from a complex, multi-year project involving multiple institutions and major outside support to a small-scale project completed in less than a year with little more than student assistance. Because of the newness of this type of scholarship, it is particularly incumbent upon the faculty member under review to articulate in her or his narrative the significance of the project; s/he is also urged to consult with the PPC and/or Department Chair to determine the nature of the supporting documentation to be included in the dossier (e.g., URL, recorded demonstration, printed sample, grant proposals). Resulting publications or exhibitions may be counted under the relevant publication or curatorial category and still put forth as evidence of the significance of the underlying digital humanities or digital art history project.

Quantifiable criteria for the weight given to a digital humanities/digital art history project within the review process include the following:

- Collaborating institutions/programs: number, prestige, prior digital humanities achievements
- Funding: amount, duration, sources (external, internal)
- Time-line: multi-year, 12-to-23 months, fewer than 12 months

Other criteria to be addressed in the narrative and/or supporting materials include:

- Roles and Duties
- Audience: disciplinary, interdisciplinary, professional, public

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- Innovation (hierarchy): development of new tools, new applications of existing tools, known application of existing tools
- Model (hierarchy): concept for general dissemination, template for future projects, one-off project
- Outcomes: articles, databases, exhibitions, models, tools, websites, etc.
- Scalability: ability for project to be emulated on larger or smaller scope

Published reviews of digital projects should be included in the dossier of the faculty member under consideration. Comments from reviewers of external grant applications, whether funded or rejected, should also be included as these will help those involved in the RTP process to gauge the merits and shortcomings of the project.

5. Scholarly Presentations

Practitioners of art history and related fields demonstrate their scholarly activity through a range of presentation formats. Presentations often precede publication and are used as a venue for testing and refining hypotheses and arguments, though they can also be an end in themselves; conference sessions, workshops, and other convenings can be organized to facilitate individual research and disciplinary conversation on topics of importance.

The types of such presentations might include:

- Lecturer at a university, research institute, museum, gallery
- Organizer of panels, symposia, conferences, colloquia, seminars, etc.
- Presenter at international, national and regional conferences
- Presenter or participant in symposia, colloquia, seminars, etc.
- Presenter or participant in workshops and instructional programs
- Respondent, moderator at international, national and regional conferences

In evaluating the significance of the accomplishment, the faculty member under review should articulate and the RTP reviewers should consider, such factors as:

- The nature of the conference: disciplinary/subfield conference of record, regional association conference, local conference
- The reputation of the venue: international, national, regional, or local
- The audience: disciplinary or subfield, general academic, professional, public
- The complexity of the contribution; the timeline and logistical work in organization, number of participants, number of abstracts received, and other relevant measures
- Whether this is the first presentation of the project in question

Published reviews or responses to the above should be included in the dossier of the faculty member under consideration. Materials submitted should include the abstract, letter of acceptance, conference program, flyer advertising talk, evidence of delivery of talk, etc.

5. Additional Scholarly Activities

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Practitioners of art history and related fields may engage in a range of additional activities, some of which are clearly scholarly in nature and others of which may straddle the line between scholarly or creative activity and disciplinary or community service. In general, only activities that fit within a broader scholarly trajectory should be included within the scholarly and creative activities narrative; activities that chiefly harness a faculty member's technical expertise should be included within the service component of the portfolio. Faculty should consult with their PPC and/or Department chair if they are uncertain how to classify a given activity.

- Arts-related articles, essays or opinion pieces, other than reviews, in newspapers or other media
- Community outreach lectures, exhibitions, etc.
- Media appearances (TV, film, video, DVD, radio, online)
- Participation in local, regional and national panels on the arts
- Other relevant activities

6. Professional Recognition: Grants, Awards, Etc.

Art history and related fields recognize the merit of a specific research project or body of work, or of a scholar's overall achievement, in numerous ways, including grants, awards, prizes, residencies, visiting positions, and invited memberships in scholarly societies. Typically, external awards are viewed more favorably than internal awards, though the receipt of internal awards is itself a recognition of scholarly/creative merit and is to be considered in the dossier. Such honors include, but are not limited to:

- Grants
- Invited memberships in scholarly societies
- Professional awards and commendations
- Scholarly prizes (for books, articles, papers, presentations)
- Residential fellowships
- Visiting positions

Evaluation of the above includes the nature and reputation (international, national, regional, local) of the awarding institution. Other considerations may include the amount of a grant, the duration of a fellowship or visiting position, and the competitiveness of the opportunity (this latter indicated by awards statistics and/or by the reputation of current or past recipients). Grants and commendations received in the context of specific projects may also be put forth as evidence of the significance of that project.

7. Other

This document recognizes that scholarly output in art history and related fields may come in formats and venues not anticipated by this document. This is particularly the case for interdisciplinary work, for work that addresses CI's mission pillars, for work presented in alternate formats (e.g., digital, new media), for work arising from collaborative projects, and for work that innovates in its approaches, concerns, and methods. Faculty members should work with their PPC and/or Department Chair to determine how to document and include such additional contributions within their portfolio of scholarly and creative activities.