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Linfield University  
Department of Art  
Guidelines for Tenure, Promotion and Retention for Art Historians

### **Section I. Teaching Effectiveness:**

V.6.1.1 Teaching effectiveness will be evaluated by students, colleagues, and the department head. Self-appraisals by the faculty member concerned will also be used in the process. The faculty member should be aware that teaching effectiveness involves attention to several important areas, including:

1. knowledge of and enthusiasm for the subject matter
2. attention to the organization of courses as it relates to the level and preparation of the students
3. organization and effective use of class time
4. high expectations for each student
5. respect for students' viewpoints
6. use of effective and fair grading methods
7. what students take from their courses
8. availability for consultation with students
9. consistent and effective attention to the needs of advisees.

Tenure-track art history faculty, whether Assistant, Associate or Full, are expected to demonstrate “knowledge of and enthusiasm for the subject matter” by remaining active scholars as evidenced by keeping current with recent publications, new approaches and/or interpretive methods regarding the discipline of art history in general, and the relevant literature regarding modern and contemporary art in particular. This general scholarship should then be utilized to refine art history and visual studies course offerings (“attention to the organization of courses as it relates to the level and preparation of the students”), especially regarding course content and delivery methods (“organization and effective use of class time”) with attention paid to the goals and learning outcomes of the Studio Art major and minor as well as the Visual Studies minor (“high expectations for each student”; “use of effective and fair grading methods”; and “what students take from their courses”).

Tenure-track Art History Faculty are expected to challenge and broaden their students’ conception of art theory and practice in the 21<sup>st</sup> century as contextualized by the discourse of modern and contemporary art; simultaneously, art history faculty must maintain “respect for students' viewpoints” both in and out of the classroom. Indeed, the department culture believes that often the most effective teaching occurs beyond the parameters of classroom dynamics. As a result, all art history faculty members must be “[available] for consultation with students”. Therefore, consistently holding office hours and providing general availability for critical feedback to our students’ personal artistic development and growth will demonstrate one’s commitment to these expectations.

The Department of Art and Visual Studies expects all tenure-track faculty members to remain active as academic advisors and provide “consistent and effective attention to the needs of advisees”. It is recommended that all department faculty members serve as Faculty Advisors in the first-year orientation program or its equivalent should Linfield College alter its current “first-year experience” (at least once every four years).

Furthermore, effective teaching in art history (and visual studies) requires adapting courses, when appropriate, to emulate and emphasize the learning outcomes of the Linfield Curriculum in particular Creative Studies (CS), Vital Past (VP), and Global Pluralisms (GP). Additionally, all Major Writing Intensive (MWI) courses require the tenure-track Art Historian to be committed to teaching studio art majors how to write effectively about art through visual and contextual analysis—specifically about their own art as well as the work of other artists. Teaching effectiveness will be demonstrated and documented by the following procedures:

- a. Routine revision of visual culture and art history courses in regards to content, content-delivery methods, assignments and activities through systematic and coherent assessment strategies that are responsive to prior iterations of all courses, student evaluations and student outcomes.
- b. Emphasis on experiential, integrative and multicultural learning objectives must be demonstrated through course content and assignments, such as (but not limited to) scheduling field trips, guest speakers and related activities.
- c. Positive faculty appraisals of class management and student evaluations.
- d. Fostering increased student sophistication and awareness of art history and contemporary art praxis, as demonstrated by the students' artwork and our students' abilities to critique and contextualize the art of others.

Annual colleague appraisals will be used to verify that these expectations and processes are being met, and also to confirm that all course offerings are kept vital by routine reflection resulting in content and assignment adjustments so as to minimize stagnation and promote innovation in inquiry and experiential learning. In the department of Art and Visual Studies, the tenure track faculty will be expected to observe at least one session of each other's courses annually. Moreover, the faculty will be expected to provide written feedback in an effort to communicate openly and honestly, in a climate of mutual respect and support, about how the faculty can work more effectively to build and foster a unified "team" whose course offerings comprise a coherent, coordinated and challenging curriculum.

Standards for promotion from Associate Professor to full Professor with reference to teaching and mentoring students require, in the terms of the PT Committee, "special merit" above nominal standards expected of those seeking promotion from Assistant Professor to Associate Professor. Therefore, promotion to full Professor requires the demonstration of elevated skill (i.e. "special merit") in conducting effective course preparation, content and delivery methods regarding lectures, discussions, assignments, and other course activities. Likewise, a refined ability to offer cogent and productive student critique both in private consultations and class sessions is expected to demonstrate special merit in teaching. Further, Associates seeking promotion shall demonstrate elevated skill (i.e. "special merit") when discussing a variety of art-related concepts, philosophical values and critical positions. As such, tenure track art history faculty members, particularly Associates seeking promotion, are expected to be liberal artists, alert to and conversant in related intellectual matters outside the traditional study of studio art.

## Section II. Professional Development:

IV.6.1.2 Professional achievements will be evaluated by colleagues and by the department or program chair. Self-appraisals in the form of written descriptions of professional activity will also be used in the process. Evidence of professional achievement may include: IV – p. 10 9/9/2015

1. research or creative work
2. publications and artistic or professional presentations
3. peer recognition by professional societies/organizations
4. study at other institutions for additional professional credential or toward an advanced degree beyond the terminal degree Linfield requires for the discipline (see this handbook IV.11)
5. professional practice and/or development necessary to maintain competency and credentials.

Tenure-track art historians, whether Assistant, Associate or Full Professors, are expected to maintain an active research agenda that informs their course content. Art historians are expected to write, publish and present their work in various venues such as publication of book-length manuscripts, journal articles and conference presentations. Excellence and productivity in research are required for promotion to Full Professor. Most importantly, the criteria by which art historians are promoted must conform to the standards of professional practice as established and published by the College Art Association (the professional organization for artists, art historians, art critics and curators):

CAA observes a sudden and steep decline in the publication of scholarly books in the humanities in the United States. Respecting art history, the association notes with regret the recent cancellation or severe reduction of art-history lists by such eminent English-language presses as Cambridge University Press, Princeton University Press, and Ashgate. Other presses have skewed their lists in favor of topics with commercial potential, disregarding the full chronological and cultural spectrum of art history as it is practiced and taught.

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

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

- journal articles
- essays and substantial entries in museum collections or exhibition catalogues
- articles in conference proceedings

Therefore, the following examples of professional accomplishment are representative, but not exclusive to, the manner in which art historians must demonstrate effective completion and dissemination of their scholarship:

- a. Publication of peer-reviewed, single-authored books, monographs, and/or exhibition catalogues with such publishers as internationally distributed presses, university presses, museums, etc.
- b. Publication of peer-reviewed edited (including co-edited) essay collections, bibliographies, museum pamphlets, etc.
- c. Publication of peer-reviewed journal articles [including reputable online journals (and print journal websites) such as *The Art Bulletin*, *Art Journal*, *Art History*, *Oxford Art Journal*, *Third Text*, *Reconstructions* and *Limina*], contributed book chapters, introductory essays (in essay collections, biographies, bibliographies, etc.), substantial essays in museum collections or exhibition catalogues, etc.
- d. Publication of book, exhibition and/or gallery reviews, encyclopedia entries, exhibition catalogue entries, magazine articles (i.e., *Artforum*, *Art in America*, *Artnews*, *Parkett*, etc.), conference proceedings, etc.
- e. Publication of mass media editorials, essays in regional publications and arts organization newsletters.
- f. Invited lectures and presentations at universities, colleges, museums or other cultural institutions.
- g. Presentation at symposia, conferences and other annual meetings of professional organizations such as the College Art Association, Association of Art Historians, International Association of Art Critics, etc. in which peer review of abstracts (“double-blind” or otherwise) is a precondition of acceptance to speak
- h. Receiving awards, grants, fellowships, subventions and other monetary support for research and/or publication from institutions outside of Linfield College.
- i. Previously published work cited by other scholars and art critics in books, academic journal essays, exhibition catalogues, art magazine articles, online resources, conference proceedings, etc.
- j. Published interviews and other interactions within the field of the visual arts such as consulting on documentary film projects, museum exhibitions, gallery exhibitions, collections, appraisals, legal testimony as a knowledgeable art expert, museum registrar assistance, etc.

In order for Associates to be successfully promoted to Full, professional excellence (“special merit”) shall be demonstrated by increased productivity coupled with a well-articulated self-

critical sensibility such as one expects of a mid-career art historian; i.e. one who professes the discipline as a fully embodied creative professional and articulate intellectual engaged in a life-long developmental process.

### **Section III. Service:**

IV. 6.1.3 Service to Linfield, one's profession, and the community will be evaluated by colleagues and by the department head. Self-appraisals by the faculty member will also be used in the process. Evidence of service may include:

1. regular and effective participation on college-wide standing committees of the faculty
2. effective participation in departmental and divisional affairs (including service as chair where applicable)
3. work with student activities and organizations
4. direct assistance with the external relations work of the college (e.g., recruiting students, speaking to alumni groups)
5. service to the external community using professional knowledge and skills
6. service to a professional society/organization
7. service to the Online and Continuing Education.

Tenure-track Art Historians, whether Assistant, Associate or Full, are expected to remain active civically engaged members of the Linfield community by contributing their service, leadership and talents to the department, division, college, the local community and the profession. While service may take many forms, and should utilize the unique talents and abilities of the individual, the Department of Art and Visual Culture expects all tenure-track faculty members to routinely attend Faculty Assembly, division and departmental meetings.

All department members are advised to serve on at least one standing committee or working group as a representative from the Arts and Humanities Division before going up for promotion (exceptions include faculty members in their first year).

All department faculty members are expected to participate in annual programming by inviting artists, art critics and historians (for such events as exhibitions, workshops, lectures, student critique, etc.). It is recommended that all tenure-track faculty members exemplify civic engagement by volunteering in their local communities in whatever manner they deem appropriate. Finally, all tenure-track faculty are encouraged to serve their academic profession in such ways as serving on committees of national organizations, as members of editorial boards of academic journals, as doctoral candidates committees as an outside reader, as Ph.D. qualifying exam committee members, as conference/symposia organizers, as chairs of conference panels, as invited panelist discussants or as members of gallery co-operatives or similar enterprises, etc. In short, civic engagement is not only encouraged but also expected.

Exemplary (“special merit”) service commitments are required to qualify for promotion to Full Professor. This includes, but is not limited to the above, serving as department chair, serving as a member of the Faculty Executive Council, chairing a standing committee or other significant college-wide service or exceptional service to their profession.

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Linfield University  
Department of Art  
Guidelines for Tenure, Promotion and Retention for Studio/Digital Art Faculty

### **Teaching Effectiveness:**

IV.6.1.1 Teaching effectiveness will be evaluated by students, colleagues, and the department head. Self-appraisals by the faculty member concerned will also be used in the process. The faculty member should be aware that teaching effectiveness involves attention to several important areas, including:

1. knowledge of and enthusiasm for the subject matter
2. attention to the organization of courses as it relates to the level and preparation of the students
3. organization and effective use of class time
4. high expectations for each student
5. respect for students' viewpoints
6. use of effective and fair grading methods
7. what students take from their courses
8. availability for consultation with students
9. consistent and effective attention to the needs of advisees.

Tenure-track Studio/Digital Art Faculty, whether Assistant, Associate or Full, are expected to remain active artists by engaging in making, speaking/writing about and exhibiting studio artwork and demonstrating “knowledge and enthusiasm for the subject.” The modeling of these related skills to students constitutes mentoring. These practices should then be reflected in studio and capstone course offerings, especially regarding course content and delivery methods with attention paid to the goals and learning outcomes of the Studio Art major.

The studio/digital art professor exhibits enthusiasm for the practice of creating, exhibiting and disseminating their work. This practice informs and refines studio course offerings (“attention to the organization of courses as it relates to the level and preparation of the students”), especially regarding course content and delivery methods (“organization and effective use of class time”) with attention paid to the goals and learning outcomes of the Studio Art and Digital Art majors (“high expectations for each student”; “use of effective and fair grading methods”; and “what students take from their courses”).

Studio/Digital art faculty members must demonstrate “respect for students’ viewpoints” both in and out of the studio, even as they encourage students to analyze their assumptions and beliefs in the formation of their personal sensibilities. As such, tenure-track studio/digital art faculty are expected to broaden their students’ conception of art and studio practice in the 21<sup>st</sup> century as contextualized by the practice and theory of modern and contemporary art and related disciplines.

Studio/Digital art faculty must be generally “[available] for consultation with students” by holding regularly holding posted office hours. Academic advising is of paramount importance to the studio art faculty. Therefore, the art faculty seeks to mentor students through the facilitation of routine opportunities for critique and discussion, which fosters student growth. As a result, all studio/digital art faculty members must consistently hold office hours and provide general

availability for critical and technical feedback to our students' personal artistic development and growth will demonstrate one's commitment to these expectations.

Likewise, effective teaching in studio/digital arts requires adapting courses, when appropriate, to emulate and explore the learning outcomes of the Linfield Curriculum in particular Creative Studies (CS). Teaching effectiveness will be demonstrated and documented by the following procedures:

- a. Routine revision of studio courses in regards to content, styles of critique, content-delivery methods, assignments and activities through systematic and coherent assessment strategies that are responsive to prior iterations of all courses and student outcomes.
- b. Emphasis on experiential and integrative learning objectives must be demonstrated through course content, critique and assignments and enhanced by such activities as (but not limited to) scheduling workshops, guest speakers and related activities.
- c. Positive faculty appraisals of class management and critique, and student evaluations.
- d. Mentoring students to become practicing artists.
- e. Fostering increased student sophistication and awareness of professional artists and contemporary art practices, as demonstrated by the students' artwork and abilities to critique and contextualize the art of others.
- f. Staying current with the technical, conceptual and material advances and changes in one's studio discipline and curriculum for which one is responsible as a professor.

Standards for promotion from Associate Professor to full Professor with reference to teaching and mentoring emergent art students require, in the terms of the PT Committee, "special merit" above nominal standards expected of those seeking promotion from Assistant Professor to Associate Professor. Therefore, promotion to full Professor requires the demonstration of elevated skill (i.e. "special merit") in conducting effective student critique both in private consultations and class sessions. Further, Associates seeking promotion shall demonstrate elevated skill (i.e. "special merit") when discussing a variety of art-related concepts, philosophical values and critical positions. As such, tenure track studio art faculty members, particularly Associates seeking promotion, are expected to be liberal artists, alert to and conversant in related intellectual matters outside the traditional study of studio art.

## **Professional Development**

IV.6.1.2 Professional achievements will be evaluated by colleagues and by the department or program chair. Self-appraisals in the form of written descriptions of professional activity will also be used in the process. Evidence of professional achievement may include: IV – p. 10 9/9/2015

1. research or creative work
2. publications and artistic or professional presentations
3. peer recognition by professional societies/organizations
4. study at other institutions for additional professional credential or toward an advanced degree beyond the terminal degree Linfield requires for the discipline (see this handbook IV.11)
5. professional practice and/or development necessary to maintain competency and credentials.

Tenure-track studio artists, whether Assistant, Associate or Full Professors, are expected to maintain a creative practice. Studio Artists are expected to create art, exhibit and present their work in various venues such as museums, galleries, murals, public commissions and similar opportunities. In order for Associates to be successfully promoted to Full, professional

excellence (“special merit”) shall be demonstrated by increased productivity coupled with a well-articulated self-critical sensibility such as one expects of a mid-career studio artist; i.e. one who professes the discipline as a fully embodied creative professional and articulate intellectual engaged in a life-long developmental process.

According to the College Art Association:

“Exhibition and/or peer-reviewed public presentation of creative work is to be regarded as analogous to publication in other fields.”

The following examples of professional accomplishment are representative, but not exclusive to, the manner in which faculty in studio/digital art may demonstrate effective completion and dissemination of their creative work and scholarship:

Exhibitions, Collections, commissions:

1. Exhibitions in museums.
2. Solo exhibitions and public art in international, national, regional and local venues.
3. Commissions, whether public or private.
4. Inclusion in public collections and significant private collections.
5. Group exhibitions both juried and invitational, in international, national, regional and local venues. Juried shows should be evaluated by their competitiveness.
6. Electronic dissemination through online articles, galleries, websites and blogs.
7. Participation in artist residencies, which according to CAA “consideration should be placed on competitiveness, the applicant pool, and whether it is local, regional, national, or international in scope.”
8. Receiving awards, grants, fellowships, subventions and other monetary support for research and/or publication.
9. Merit awards from international and national competitions.

Publications (publications in the case of studio artists include both written and image whether together or separate):

1. Publication of a book or scholarly peer reviewed journal article (writing).
2. Publication in a book, exhibition catalogue or magazine article (reproduction of art).
3. Art reviews in international or national publications, and professionally-recognized online venues.
4. Presentation at symposia, conferences and other meetings of professional organizations such as the College Art Association.
5. Invited lectures and presentations at galleries, universities, colleges, museums or other cultural institutions.
6. Previously published work cited by other scholars and art critics in books, academic journal essays, exhibition catalogues, art magazine articles, online resources, conference proceedings, etc.
7. Published interviews and other interactions within the field of the visual arts such as consulting on documentary film projects, museum exhibitions, gallery exhibitions, collections, appraisals, legal testimony as a knowledgeable art expert, museum registrar assistance, etc.



In order to be promoted and granted tenure, the Department of Art and Visual Culture expects Assistant Professors to establish a sustained trajectory of artistic achievement. To do so, one must develop from the time of hire from emergent professional artists to establishing a mature, sustained professional practice and stature.

## **Service**

IV. 6.1.3 Service to Linfield, one's profession, and the community will be evaluated by colleagues and by the department head. Self-appraisals by the faculty member will also be used in the process. Evidence of service may include:

1. regular and effective participation on college-wide standing committees of the faculty
2. effective participation in departmental and divisional affairs (including service as chair where applicable)
3. work with student activities and organizations
4. direct assistance with the external relations work of the college (e.g., recruiting students, speaking to alumni groups)
5. service to the external community using professional knowledge and skills
6. service to a professional society/organization
7. service to the Online and Continuing Education.

Tenure-track Studio Faculty, whether Assistant, Associate or Full, are expected to remain active, civically engaged members of the Linfield community by contributing their service, leadership and talents to the college, the local community and the profession. While service may take many forms, and should utilize the unique talents and abilities of the individual, the Department of Art and Visual Culture expects all tenure-track faculty members to remain active as academic advisors.

Likewise, all department members are expected to serve on at least one standing committee or working group as a representative from the Arts and Humanities Division before going up for promotion (exceptions include faculty members in their first year). Assistant and Associate faculty are expected to serve on working groups, search committees and/or ad hoc committees as needed. Also, all departmental faculty members will assist Admissions with student recruitment, attend annual department retreats, faculty-wide retreats, departmental functions, Faculty Assembly meetings, etc.

It is recommended that all tenure-track faculty members exemplify civic engagement by volunteering in their local communities in whatever manner they deem appropriate. Finally, all tenure-track faculty are encouraged to serve their academic profession in such ways as serving on committees of national organizations, as members of editorial boards of academic journals, or as members of gallery co-ops or similar enterprises.

Exemplary (“special merit”) service commitments are required to qualify for promotion to Full Professor. This includes, but is not limited to the above, serving as department chair, serving as a member of the Faculty Executive Council, chairing a standing committee or other significant college-wide service or exceptional service to their profession.