

Idaho State University
Department of Art
Tenure and Promotion Evaluation Guidelines (2024)

Guidelines for Tenure and Promotion

These departmental guidelines for promotion and tenure are intended to be used in conjunction with the college policy from the College of Arts & Letters and the university policy from Academic Affairs available on their websites. This document should serve as a guide for the candidate and as a basis for evaluation by the review committee concerning a candidate's eligibility for tenure and promotion in academic rank.

Process

1. Assistant Professors on the tenure-track may apply for tenure and promotion during their fifth or sixth full academic year at ISU. The faculty member will inform the chair of the department of their decision before May 1st of their fifth or sixth year. The department chair will then notify the dean. Members of the departmental committee and the committee chair will be appointed by the department chair after consulting with the candidate.

Associate Professors may apply for promotion to Full Professor as early as their fifth year of service at the rank of Associate Professor. Faculty members will inform the chair of the department of their decision before May 1 of the year they intend to apply for promotion to Full Professor. Members of the departmental committee and the committee chair will be appointed by the department chair after consulting with the candidate.

2. In the composition of the committee, every effort will be made to reduce and/or eliminate real or apparent conflicts of interest. Consideration and evaluation of a faculty member's record is a confidential personnel matter. With the exception of clerical staff, only those persons eligible to vote on promotion and tenure may participate in or observe deliberations or have access to the personnel file. No person shall participate in any aspect of the promotion and/or tenure process when participation would create a real or apparent conflict of interest or compromise the impartiality of an evaluation and/or recommendation. If a candidate believes that a committee member presents a conflict of interest, the candidate may petition to have that member removed by self-recusal. If the member does not agree to the request for recusal, then a decision about whether the member has a conflict of interest shall be made by a majority of the other committee members.

3. The entire department faculty and the dean will be informed of the composition of the committee. The committee will consist of at least five members, as follows:
 - At least one tenured department member
 - One or more untenured, tenure-track department members
 - One tenured outside member (preferably from a related field)
 - One student (undergraduate or graduate): note that ISUPP 4020 notes that this is now strictly optional. It is not required.
4. Early during the summer preceding the tenure and/or promotion application, the candidate must submit a list of at least seven potential external reviewers to the department chair. The list of reviewers should be accompanied by brief biographical information for each potential reviewer supporting their inclusion as well as certification that there is no personal relationship with the recommended reviewers. The chair may also consider other professionals in the candidate's specific area of expertise as external reviewers. The chair will select at least two reviewers from the candidate's recommended list and solicit external review from an additional one to four professionals in the candidate's area of expertise. The candidate will refrain from contacting potential external reviewers. The candidate will provide copies of a current vita and other materials chosen by the candidate as appropriate for external review of the candidate's scholarship/research/creative activities.
5. If a student is selected to serve on the committee, the student must have completed one or more years at ISU, and have completed one or more courses taught by the candidate. In the event of the unavailability of a particular category, such as the lack of tenured department members beyond the department chair, then the department chair may request permission from the dean to modify the composition of the committee. There must be at least two tenured faculty members on the committee.
6. The committee will review all submitted materials, including the external reviews. At least one member of the committee will conduct an observation of the candidate's teaching. The committee can meet as many times as necessary to accomplish their review. The committee will then submit a report to the department chair in the format required by Academic Affairs. The proceedings shall remain confidential at all times.

7. Committee members must vote on each area of professional activities: teaching, scholarship/research/creative activities, and service. The vote tally for each area must be included in the report. A vote tally regarding recommendation for tenure (if applicable) must be included in the report. A vote tally regarding promotion (if applicable) must also be included in the report. All committee members must sign the report.
8. The department chair will provide a copy of the committee report to the candidate, who will be given five working days to respond. The department chair will then write an additional evaluation, which will also be given to the candidate. After allowing five working days for a response, the department chair will send the committee evaluation, chair evaluation, and any responses to the dean. Typically, the deadline for submission is at the end of the fall semester.

General Support Materials (Studio Art Faculty Only)

Along with the more specific materials that will be requested in the areas of teaching, scholarship/research/creative activity, and service, the candidate must provide the following:

- Current vita (CV)
- Explanation/evidence of service
- Teaching evaluations
- A portfolio of at least 20 works
- A portfolio of at least 20 examples of student work
- Artist statement

General Support Materials (Art History/Theory Faculty Only)

(Guidelines specific to Art History/Theory faculty can be found in this document under a separate heading) Along with the more specific materials that will be requested in the areas of teaching, scholarship/research/creative activity, and service, the candidate must provide the following:

- Current vita (CV)
- Research Statement
- Explanation/evidence of service
- Teaching evaluations
- Evidence of research productivity such as published peer-review material, or contracts for such publishing.

Teaching

Consistent with the guidelines established by the College of Arts & Letters, the candidate's expertise in teaching will be evaluated and rated as superior, satisfactory, or unsatisfactory. Evaluation of teaching will include an analysis of the candidate's teaching materials and teaching methods. Formal student evaluations must be reviewed, and additional informal student comments may be considered. A teaching observation by at least one committee faculty member must be included. The department will provide a record of formal student evaluations for the review period, and copies of annual evaluations.

Guidelines for Assessing Scholarship/Creative Activities in Studio Art

Consistent with the guidelines established by the College of Arts & Letters, the candidate's record in scholarship/research/creative activities will be evaluated and rated as superior, satisfactory, or unsatisfactory.

Materials submitted by a candidate in the area of studio art for tenure and/or promotion or for 5-year process (PPR) establish a framework for qualitative evaluation. The Department of Art does not distinguish between "primary" and "secondary" research achievements when evaluating candidates in studio art. This distinction does not provide the nuance appropriate for evaluating a candidate's achievements given the diversity of ways in which research is done and disseminated in studio art.

While the quantity and quality of exhibitions are a useful way of evaluating a candidate in studio art, it is by no means the only way. Evaluations should consider research productivity as a whole, including the candidate's achievements in other areas, including but not limited to, workshops, residencies, guest lectures, and grants, and other forms of research production and/or dissemination. Visual Art faculty members are engaged in a wide variety of activities that are defined as creative and scholarly research. While productivity is expected, quantity per se is not a singular measure. Each specific area within the department contains certain unique kinds of activity and evaluation is based on related standards; there is no hierarchy established between methodologies.

Evaluating research achievements of candidates in studio art is unique as compared to evaluating candidates in other fields. The Department of Art recognizes the value of all exhibition formats and it recognizes that candidates may prefer certain formats over others for reasons specific to their chosen medium or the content of their work.

As an aid to committees evaluating candidates in studio art for tenure and/or promotion or PPR, the Department of Art has provided below a set of definitions of common types of exhibitions. These definitions are provided by the College Art Association (CAA).

Juried Exhibitions: The term “juried exhibition” has a specific meaning in studio art. Typically juried shows involve open calls for submissions of artwork along with an entry fee. One or more reviewers will have been invited to act as juror/jury; these reviewers could be artists, art historians, critics, or gallery/museum professionals. The juror/jury selects a limited number of submitted works—based on their perceived quality and/or relationship to particular criteria or themes—to be included in the exhibition. Sometimes individual artists or artworks are singled out for awards, which may include cash prizes. Juried shows are more common in some artistic media (e.g., printmaking and ceramics) than others (e.g., sculptural installation and performance). Juried shows may be held in “brick and mortar” galleries and museums, as well as in digital venues, film festivals, group screenings, and solo screenings. Juried film festivals often accept shorter form work at a higher rate than long-format work. These festivals then curate film/video works into smaller screening blocks of 5-10 works to stagger their program. The committee may also consider publications/exhibitions in digital or physical form.

Curated and Invitational Exhibitions: Curated and invitational exhibitions may occur in a variety of venues ranging from commercial galleries to museums. These exhibitions often do not involve an open call for submission of individual works. Instead, gallery/museum professionals or faculty members of a college/university exhibition committee develop an exhibition concept and proceed to assemble a show based upon that vision. Entry fees are not charged, although at times artists might be asked to contribute to the cost of shipping, advertising, printing, or personal travel. These exhibitions might be supported by private funds or sales (as in the case of commercial galleries), project grants, or an institution’s operating budget. Sometimes the participating artist is offered an honorarium, which might be used to defray expenses. In the case of commercial galleries, a percentage of the sales is taken by the gallery as commission. In the case of nonprofit galleries, there might be a small commission or no commission whatsoever. Curated and invitational shows are common in all artistic media. Shows might be held in “brick and mortar” galleries and museums, as well as in digital venues, film festivals, group screenings, and solo screenings. Juried film festivals often accept shorter form work at a higher rate than long-format work. These festivals then curate film/video works into smaller screening blocks of 5-10 works to stagger their program. The committee may also consider publications/exhibitions in digital or physical form.

Sometimes a curated or invitational show is generated by an artist’s proposal. These proposals could be in response to an invitation by a curator or an open call from an

institution soliciting exhibition ideas, or they could take the form of an unsolicited proposal. Such proposals may also be accompanied by a funding proposal. The format for proposals can vary greatly, but it usually involves the submission of a portfolio, a résumé or CV, and a written description of the planned exhibition. Most often, these types of exhibitions take place in nonprofit or college/university galleries and museums. The proposals are peer reviewed by arts professionals associated with the exhibiting institution (museum or gallery curators, critics, college/university faculty). There is usually no application fee involved, and the sponsoring institutions usually supply a certain amount of financial and in-kind support.

Artists' Collectives, Cooperatives, and Professional Societies: Artists' collectives, cooperatives, and professional societies are owned and administered by artistic professionals. The portfolios and CVs of potential members are peer reviewed at the time of application. These organizations should not be confused with vanity galleries, which do not usually involve peer review and function as consignment shops for artwork. Once accepted into the group, the artist members assume the cost of operating the gallery. Sales commissions typically range from nothing to a relatively nominal percentage. A growing number of professional communities organize virtually with a primarily web-based presence.

Additional metrics for evaluating personal research include opportunities to present research via lecture and/or workshop formats. A list of examples of these are included below. This list is not exhaustive. It serves as a guide.

Research and Creative Activity Grants: Juried Artist in Residence (AIR) programs – If the AIR takes place through an open application call process as awarded/endowed residencies, the jurors take into consideration the quality of work and other factors including the project proposal, statement of intent, and education/exhibition/residency experience. Residency awards establish that the artist is selected by a partner organization.

Fellowship/Stipend/Honorarium: An artist's fellowship rewards individual artistic excellence. An external funding source for research is designed to reward exceptional talent in art disciplines and provide support and encouragement for the creative achievement of research. A fellowship will reflect the potential to expand aesthetic inquiries.

External Grants: Creative activity grants (e.g., National Endowment for the Arts) for artists fund specific projects. External grants assist individual artists with the creation of new work, the continuation of existing practice, and support participation in professional development programs and activities.

Guidelines for Assessing Research in Art History/Theory

Promotion and tenure guidelines pertaining to the art history area are designed to cover candidates whose research is either historically or theoretically oriented. Candidates whose research is theoretically oriented carry out research that by its nature is of a highly interdisciplinary character as opposed to the more narrowly demarcated focus of standard art-historical research. It is appropriate for candidates in theoretically oriented approaches to art history to have their work externally reviewed by experts in a variety of disciplines, including, but not limited to: art history, philosophy, critical theory, religious studies, and others as appropriate.

In art history or theory, the following serve as **primary evidence** of quality research:

Longer works:

1. Peer-reviewed monographs (i.e. single-author books) published by an academic press (either commercial or university).¹

Shorter works:

1. Peer-reviewed articles published in professional journals
2. Peer-reviewed book chapters published in edited collections or anthologies
3. Peer-reviewed review essays
4. Framing essay in a peer-reviewed textbook or edited volume (i.e. an editor's introduction)

In art history or theory, the following serve as **secondary evidence** of quality research:

1. Non-peer-reviewed monographs, book chapters, and articles (these include, for example, publications stemming from invitations to publish work by publishers and/or journals)
2. Non-peer-reviewed reviews of publications, exhibitions, or performances

¹ The criterion of peer-review is typically satisfied by having the book (monograph) or article reviewed by area experts outside the publisher's or journal's editorial board. However, the criterion of peer-review can in certain cases be satisfied by the editorial board if the board is composed of individuals uniquely qualified to review the manuscript. Note that commercial, peer-reviewed, academic presses include presses such as Bloomsbury Academic, Plagrove, Polity, among others. University presses include, for example, Minnesota University Press, Cambridge University Press, among others. Each type of press equally satisfies the definitional criterion of "longer works" as defined under "primary evidence."

3. Evidence of ongoing research and participation in one's field through conference presentations, conference organizing, guest lectures, and public events
4. Teacher's guides or similar pedagogical materials
5. Applications for internal or external research grants or other competitive awards (even if not awarded)
6. Editorship of scholarly publications

Research Ranking Guidelines for Art History/ Theory

Research in art history/theory is ranked as superior, satisfactory, or unsatisfactory. Below are guidelines for assessing quality in research performance.

Superior

A candidate for tenure/and or promotion or five-year review process (PPR) may be ranked as **superior** in the area of research if the candidate has, since the time of hire or the last promotion or five-year review process (PPR), published or had accepted for publication at least **one longer work** as defined under **primary evidence**, or published or had accepted for publication at least **four shorter works** as defined under primary evidence, and has participated in at least **three activities** as defined under secondary evidence. (Note that participation in activities listed under secondary evidence need not be three distinct activities, i.e. three of the same activity or three different activities count equally).

Satisfactory

A candidate for tenure/and or promotion or five year review process (PPR) may be ranked as **satisfactory** in the area of research if the candidate, since the time of hire or the last promotion or five-year review process, published or had accepted for publication at least **two shorter works** as defined under primary evidence and has participated in at least **three activities** as defined under **secondary evidence**. (Note that participation in activities listed under secondary evidence need not be three distinct activities, i.e. three of the same activity or three different activities count equally).

Unsatisfactory

A candidate for tenure/and promotion or the five-year review process (PPR) may be ranked as **unsatisfactory** in the area of research if the candidate has, since the time of hire or the last promotion or five-year review process, failed to meet the requirements for a ranking of satisfactory as defined above.

University Service and Professionally Related Activities

Consistent with the guidelines established by the College of Arts & Letters, the candidate's record in departmental, college, and university service, as well as professional service and professionally related community service, will be evaluated and rated as superior, satisfactory, or unsatisfactory. Effectiveness in these areas should be substantiated thorough documentation of activities and services, as follows:

- A description of the service
- A description of the scope of one's contribution; the value and importance of the contribution made by the candidate
- Names of committee chairs, project coordinators or contact persons

Note: that serving as department chairsh counts as service under ISUPP 4020.

Faculty Five Year Review Process

The process for faculty five-year reviews is similar to promotion and tenure, but with important differences. A five-year review is not a re-tenuring process, although an unsatisfactory PPR can lead to a full-fledged tenure-style review. A five-year review does not ordinarily include external reviews, but the faculty member undergoing the review may request to have them included. The Department of Art will conduct PPRs in accordance with ISUP 4010. The guidelines stipulate the process.

https://www.isu.edu/media/libraries/isu-policies-and-procedures/academic-affairs/PPR_ISUPP-4010.pdf

APPENDIX I - Scholarly Research & Creative Activity

The Department of Art defines activities with national / international impact as:

- a. Activities where the selection committee or curator is from an institution with a national / international reputation.
- b. Activities held at an institution with a national / international reputation.
- c. Activities where the fellow participants are artists and scholars with a national / international reputation.

The Department of Art recognizes the impact of grants based on the prestige of the granting institution. For example - a grant from a local arts organization is less prestigious than a grant from a large museum or other organization with national/international presence.

Most Valued

- Work in or with museums, galleries, institutions, or solo screenings that may include solo exhibitions, performances, installations, or non-exhibition-based practices with a national or international impact
- Single-authored books printed by a respected press
- External federal, foundation, or other large grant funding received from an institution with a national/international reputation
- Inclusion of work in exhibitions, performances, or installations of a significant national/international nature
- Social/participatory works that have a significant national or international impact
- Curatorial project in or with a major museum or gallery
- Authored long form, in-depth articles and/or critical writings in publications of national/international exposure with demonstrated significance

Significantly Valued

- peer-reviewed publications
- peer-reviewed conferences
- Invitational group screening
- Major commissions
- Co-authored books
- Curatorial / Directorial responsibilities of significant national/international panels, symposiums
- Authored reviews in publications of national/international exposure
- Competitively awarded residencies with public display of scholarship and national/international significance
- Purchase of work by public collections with a national reputation
- Social/participatory works that have a national impact
- Critical reviews, photographs of work in national or international publications
- National workshops may be considered if they include a significant research and development component
- Work in or with local museums, galleries, or institutions that may include solo exhibitions, performances, installations, or non-exhibition-based practices at nationally/internationally recognized museums and galleries.
- Other professional activities bringing national and/or international exposure

Valued

- Juried screenings
- Work in or with museums, galleries, or institutions that may include solo exhibitions, performances, installations, or non-exhibition-based practices with a regional impact
- Competitively awarded residencies of regional significance

- Engage in research with collaborators resulting in national/international dissemination of outcomes
- Inclusion of work in exhibitions of a regional or statewide nature
- Workshops, presentations at major universities, museums, or conferences with a regional impact
- Social practice/participatory works with a regional impact
- Commissions
- Curatorial responsibilities for statewide or regional exhibitions, panels, or symposiums
- Purchase of work by corporate or private collections
- Critical reviews, photographs of work in regional or local publications
- Authored articles, critical writings in regional or local publications
- Reviewing, editing material for publication
- Honors and awards received at the state level
- Other professional activities of a statewide or regional nature

Somewhat Valued

- Work in or with local museums, film festivals galleries, or institutions that may include solo exhibitions, performances, installations, or non-exhibition-based practices at locally recognized museums and galleries. (Faculty group exhibition is considered service)
- Workshops or presentations at major universities, museums, or conferences with a local impact
- Internal funding received
- Local honors and awards received
- Consulting work
- Other professional activities of a local nature

APPENDIX II - Teaching

Indicators of excellence may include, but are not necessarily limited to, the following:

- Accomplishments of students/alumni directly supervised and/or mentored by the faculty member
- Supervising independent studies
- Achievement of significant awards or other recognition for teaching
- Development of a new course, teaching program, and/or proposal and implementation of a degree program
- Ongoing revision of existing courses to reflect the changing state of the discipline
- Assuming a leadership role in curriculum redesign or development
- International course development
- Engaging students with classic and current knowledge in the assigned teaching disciplines and/or subject areas by including important intellectual and/or artistic

developments and the histories, controversies, and epistemological discussions within their fields, and ensuring that course content is current with the existing literature

- Acknowledging the idiosyncratic ways that students in studio disciplines learn and are fostered to find their voice as working artists
- Developing learning goals and assessing learning outcomes and reviewing students based on learning standards and measurable outcomes
- Creating a learning environment that values and respects intellectual diversity and stimulates intellectual inquiry, and treating all students with respect and modeling respect for cultural differences
- Developing and/or applying technological innovations to facilitate and enhance student learning
- Exposing students to service-learning experiences that integrate community service with academic study to enrich learning, teach civic responsibility, and strengthen communities
- Mentoring and supervising students and providing opportunities for their scholarship engagement, publications, presentations, internships, exhibits, and/or performances
- Expanding students' abilities, knowledge, and interests through engagements such as workforce readiness skills and behaviors development, study abroad opportunities, internships, and by relating concepts to students' subjective experiences and community, and global challenges
- Creating and managing quality collections of library, social media, and internet resources that support university curricula and scholarship areas
- Enabling students, through teaching, library services, and mentoring, to discover and access appropriate research materials and other information for their classes and research projects
- Helping students advance their professional careers by, for example, providing letters of reference (as deemed appropriate to the qualifications of the student), networking, internship opportunities, and placement in post-graduate positions

APPENDIX III – Service

The service function and operation of the university require active participation by faculty members in a variety of external and internal activities. Faculty participation in academic and administrative units' committee work and other assigned responsibilities is essential to the university's operations. Faculty members' leadership and engagement in the university community and external communities are expected to be included in individual faculty members' portfolios. The Chair will work to balance each faculty's committees equitably. Because the amount of work required of faculty varies by committee, it is expected that the Chair's letter will provide substantive information about the quality of the candidate's service.

Evidence to assess the quality of service may include but is not limited to:

Service to the Profession

- Serving as elected officer, board member or panelist in a national, regional, or state organization
- Exhibiting leadership, demonstrating success, and/or engaging actively in professional organizations for a relevant discipline/field
- Serving on a grant panel
- Serving as a juror for national/international exhibitions or events

Service to the Community

- Exhibiting leadership, demonstrating success, and/or engaging actively in community-at-large initiatives, civic groups, non-profit organizations, and public agencies

Service to the University, College, and Department

- Exhibiting leadership, demonstrating success, and/or engaging actively in unit, college/school, and university operations, governance, and initiatives
- Participating in efforts between ISU and other entities for collaborations such as consultancies, faculty or student exchanges, or other partnerships
- Serving as faculty advisor to student clubs or for student events
- Engaging in student recruitment, retention, and success
- Participating in efforts to advance the university and its community and collaborative partners
- Exhibiting leadership, demonstrating success, and/or engaging actively in building university partnerships that deepen relationships and strengthen economic, educational, social, and cultural well-being of communities in the Southeastern Idaho region and beyond
- Using successful and innovative methods in individual and group mentoring initiatives and effectively mentoring and supporting junior colleagues
- Promoting the internal and external recognition of professional colleagues in support of institutional and disciplinary recognition, growth, and advancement
- Identifying, developing, and sharing initiatives that yield successful outcomes in unit and institutional student recruitment, retention, and success
- Initiating and promoting projects to advance the unit, college/school, and/or university and improve their internal and external reputations
- Receiving awards and/or formal recognition of service and engagement (e.g., international, nationally, regionally, and locally within the university, college/school, or unit)
- Assuming leadership in recruitment, retention, and mentoring of faculty and students to promote inclusiveness and domestic and international diversity