

AUGUSTANA COLLEGE DEPARTMENT OF ART HISTORY GUIDELINES FOR TENURE AND PROMOTION TEACHING, SCHOLARSHIP, AND SERVICE

In Art History, professional development and contributions as well as service to the college and greater community can be measured as essential links between being active in the field, responsive to one's community, and reflective toward classroom instruction. This link lies in nurturing curiosity and inquiry and for that to be manifest in the classroom is to stay an active contributor in the field of Art History as well as the life of the college and community in which we are situated. And that activity can be defined and measured in a number of ways. The Art History Department fosters the well-rounded and committed professor who effectively balances scholarship, teaching and service as a positive contributing role model toward a rich and rewarding life well-lived.

TEACHING and ADVISING

Commitment to teaching is required of Art History faculty at all stages of their careers. Through rigorous yet engaging classroom experiences and outside activities, Art History courses at Augustana emphasize disciplinary knowledge as well as the skills and abilities of art historians which will benefit students in all fields of study. These include visual literacy, oral and written communication, research, and critical thinking that can be taught through a variety of modes of instructions, from lecture and small group discussion to field trips and service learning projects.

The categories of teaching to be evaluated include:

- Content and knowledge of material—how well is the instructor trained in the course content which is relevant to the theme of the course? It is necessary to keep in mind, however, that in a small department faculty members often need to teach beyond their specific areas of expertise to contribute to a robust and diverse Art History curriculum.
- Instructional delivery—the manner in which the course content is presented.
- Instructional design—the course objectives and how the course meets those goals.
- Course administration—the overall organization and management of the course, including grading.

Advising Art History majors is fundamental to teaching our discipline and critical to our departmental success. Depending on the number of majors and minors, one faculty member typically acts as official advisor for the major while another serves as department chair, roles that typically rotate every three years once faculty members are tenured. Pre-tenure candidates, however, are expected to assume the role of major advisor for an agreed upon period before their tenure review. Responsibilities of the major advisor include meeting with all majors at least once per term to discuss course schedules, participation in internships, major and overall college academic progress, and career/graduate school development. All faculty members, however, need to be engaged in advising the majors on an informal level. Faculty is expected to get to know the majors and be reasonably accessible during business hours to respond to email and meet with students. In their role as advisors, Art History faculty members: offer their knowledge of careers in the field and beyond, graduate programs, internships, college and greater community engagement, and other opportunities for academic and professional development;

work with students through drafts of personal statements and cover letters; and direct students to relevant resources on and off campus when needed.

The evaluation of teaching for pre-tenure candidates and tenured candidates for promotion will come largely from the candidate's personal statement and department chairperson's report (or division chairperson's report if the candidate for promotion is currently serving as department chair), supported with data from IDEA reports, review of syllabi, classroom observations by department and division chairs and committee members, conversations and questionnaires with current and former students, and other data requested by the candidate.

SCHOLARSHIP AND PROFESSIONAL DEVELOPMENT

Professional activity can include such examples of significant professional oral expressions as peer-reviewed or invited presentations at professional conferences, symposia, galleries, museums, libraries, colleges and universities. Professional activity can also include such organizational overview as curating an art exhibition as well as written publications such as book reviews, edits for books and journals, as well as peer-reviewed and independently initiated articles, educators' booklets, book chapters, catalogue entries and even entire books and catalogues. A significant professional contribution, such as the ones listed above, on an every other year cycle, is a reasonable expectation, however, it is essential that the reading of significance and the rate of production remain flexible as projects are not necessarily accomplished at a predictable rate.¹

Professional development can relate to membership and activities engaged within appropriate professional peer organizations such as the College Art Association, the Midwest Art History Society, Southeast College Art Conference, Renaissance Society of America, Nineteenth-Century Studies, Asia Network, etc. Attendance and participation at professional conferences as well as chairing sessions, serving as a presenter, panel discussant, committee or board member of such professional organizations are also valuable contributions to the field. Grant applications and participation in departmental program reviews and assessment as well as active participation in teaching-related conferences on and off campus also demonstrate commitment toward furthering professional development of the individual as well as intentional engagement toward promoting methodological development of the profession as a whole.

SERVICE

Art History faculty members need to be engaged in service to the department, which could consist of a variety of tasks, including but not limited to assessment activities, program reviews, curriculum development, and recruitment events. It is also expected that faculty members contribute to the governance of the college through their participation on division and college-wide standing committees and ad hoc committees. Service to the community, which could include activities such as consulting with local museums and arts organizations and developing

¹ See statement below from the College Art Association regarding Publishing Requirements for Tenure and Promotion in Art History (2005) appended to the end of the Art History Statements on Scholarship, Teaching and Service. It is essential toward contextualizing fair consideration of art historical scholarship.

art educational programs for school-aged children, is also supported. The department encourages its faculty to choose service activities that best suit the member's talents, skills, and passions. The candidate thus has significant freedom to choose a service focus. The basic evaluation of this area will come from the faculty member's statement and the department chairperson's report, as well as conversations with relevant faculty and community members connected with the candidate's service activities.

Addendum: Publishing Requirements for Tenure and Promotion in Art History (2005)

The College Art Association is the professional organization of art historians, artists, and others engaged in the practice, teaching, and research of the visual arts. The Association has over 13,500 individual members, of whom some 4,500 are art historians, as well as 2,000 institutional members, including university art and art history departments, museums, libraries, and professional and commercial organizations.

For the use and protection of its membership, the College Art Association issues guidelines that set national standards of practice and professional advancement in art and art history, including academic practice and advancement. In view of recent developments in academic and commercial publishing, the College Art Association hereby supplements the section of the “Standards for Retention and Tenure of Art Historians” respecting criteria for judging research productivity. This supplement affects the paragraph above, under “Criteria for Retention and Advancement,” beginning, “Definitions of scholarly accomplishment” and in particular the statement, “. . . if the institutional standard is as specific as a ‘book,’ it must be made clear as to whether or not a monograph published by a major commercial press, a substantial exhibition catalogue, or a major annotated bibliography would meet that criterion.”

With the Modern Language Association, the American Council of Learned Societies, and other exponents of the humanistic disciplines in the United States, the College Art Association 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, such as Impressionism, disregarding the full chronological and cultural spectrum of art history as it is practiced and taught.

Further, the College Art Association affirms that the escalating cost of publication rights for photographs provided by museums, commercial archives, galleries, artists’ estates, and other sources is an additional impediment to art historians seeking 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.*

The College Art Association 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 or exhibition catalogues
- articles in conference proceedings
- unpublished manuscripts, whether or not under contract with a publisher

Further, the College Art Association advises that qualifications for tenure and promotion in art history cannot be judged purely on the basis of English-language publications and publication venues. Art history is an international discipline and American art historians routinely publish their work on other continents and often in other languages. As a consequence, the Association *strongly recommends against the practice of measuring the value of scholarship in art history by the number of its citations* (as in science), because existing citation indexes do not reliably report citations of works published outside the United States.

In addition, the College Art Association observes that many journals published outside the United States have selection procedures that do not match the American system of peer review. This is true of even the most highly regarded and prestigious journals and does not by itself suggest that the journal is any less rigorous or selective than its American counterparts. In the absence of homogeneous procedures it is impossible to rank journals for the purpose of assessing the quality of scholarship published in them. The Association *recommends that judgments of the quality of a candidate's publications should be based on the assessment of expert reviewers who have read the work and can compare it to the state of scholarship in the field to which it contributes.*