

UIC School of Art & Art History Norms

Statement of Unit Norms, Expectations and Standards of Excellence

The School of Art & Art History includes different disciplinary areas, each with varied intellectual and aesthetic production. Standards of excellence are shared across all disciplines. The criteria for promotion and tenure within the School have been created within the guidelines put forth by the University to establish a process for evaluating faculty candidates for promotion and tenure. Promotion and Tenure evaluation is based on achievement and recognition in three areas: research, teaching, and service.

Research, Creative Work, and Scholarship

In the School of Art & Art History, research is defined as creative and/or scholarly work; i.e., both artistic creation and scholarly publication are respected as equal measures of a candidate's expertise and professional accomplishment.

Creative work is considered the equivalent of scholarly research: publicly presented exhibitions, screenings, and published or commissioned work are considered the equivalent of publications. Civically-engaged or social practice art work may be represented by individual and/or collaborative accomplishments in the spheres of media or public policy. In general, we expand the notion of peer review to include recognized curators, critics and practitioners whose institutional activity or professional expertise overlaps, but might not be limited to, the academic arena.

Scholarly work is considered in comparable terms to the evaluative criteria shared by other units within the College of Architecture, Design and the Arts and the University, and includes original research leading to publication in books, and /or peer-reviewed periodicals and journals, including on-line publications.

Evaluation of creative and scholarly work is based on the nature and quality of the contribution as it affects or influences the community for which the work is created, the broader field of research and the critical profession as a whole. Work may be independently conceived and developed or may be accomplished in collaboration / partnership with other artists, scholars, institutions or organizations. Although evaluation is discipline-specific, certain achievements in creative, scholarly, and professional practice span the various media and disciplines, and are measured through appropriate peer-review, which may vary by discipline. Examples include:

- External recognition and awards of merit:
 - a. Fellowships or research awards from international, national, regional and local institutions or foundations.
 - b. Significant awards or citations for scholarship, and/or nominations for such

awards in international, national, regional or local competitions that are peer-reviewed.

- c. Letters written by peers in the candidate's field which specifically cite the importance of the candidate's scholarship.
- d. Awards for achievement sponsored by professional organizations and discipline-specific publications
- e. Residencies and/ or lectureships that are invitational, or competitively awarded.

Note: *Funding sources for individual creative work, research and scholarship in the arts and humanities are few in number and relatively modest in funded amounts. Similarly, awards of recognition are few; hence, nomination for, and/or receipt of an award is considered a considerable honor*

- Commissioned creative work, contracts, or purchases of works which address specific cultural or functional interests by clients who represent community, educational, cultural, or business enterprises, institutions, or organizations.
- Scholarly books written by the candidate and published by academic or trade presses.
- Scholarly books edited by the candidate and published by academic or trade presses.
- Chapters in books published by academic or trade presses.
- Critical or theoretical writing published in academic or recognized trade / peer-reviewed journals, exhibition catalogues, or publications, including on-line publications.
- Book reviews and interviews.
- Critical reviews or institutional publications on an artist's work or scholar's research.
- Publicly presented works by the candidate, for example: academic papers accepted for presentation, curatorial role in exhibitions, participating in conferences and colloquia, or serving on professional juries for recognized institutions or organizations.
- Invitations to lecture, as a specialist in the field, to professional and / or academic audiences, and at international, national, regional and local conferences, conventions, symposia and workshops.
- Invitations to participate in strategy conveninings in advocacy and/or government, or join boards of organizations doing work and research in the field.
- Museum exhibitions organized by the candidate that involve significant scholarly research.
- Exhibitions of creative work and/or research:
 - a. One-person exhibitions (or of collaborative entities) represent a larger body of work, in general, than group exhibitions.
 - b. Curated or invitational exhibitions in museums, galleries and other venues

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demonstrate significant achievement and generally indicate a higher degree of recognition than juried exhibitions.

Evaluation is based on the significance and scope of the exhibiting institutions, e.g., international, national, regional, local. As Chicago is an important art center, professional recognition in this city can be understood as international in scope and impact. Other measures of importance include the substance of work being represented, and the manner in which the exhibition is organized.

Art History

While the publication of a book written by the candidate in Art History is not essential for tenure, it is perhaps the most easily recognized evidence, both within and without the university, of the candidate's scholarly accomplishments. A body of scholarly articles may, however, serve a similar purpose provided that the articles demonstrably impact the field. Edited books may serve as evidence of a candidate's scholarly achievements, although recognition for such projects will depend heavily on how original and substantial the candidate's contribution is and what impact the edited volume has on the field. The organization of a major exhibition for which the candidate also prepares a catalog and contributes at least one essay may also serve as primary recognition of a candidate's scholarly accomplishments. The department also recognizes that significant scholarly contributions may be made in electronic or other non-traditional media.

Art Education

Artists and educators working in the field of Art Education conduct research and / or generate scholarship in interdisciplinary domains; their work may consist of publications, professional presentations, exhibitions, commissions, curriculum development, and consulting. Art education program and curriculum development may be specific to a community or may be models for broader implementation. Published research in the field may be in art education as well as other scholarly journals or curriculum-specific publications, books, on-line publications, and catalogues. Innovation and leadership in the field may be evaluated on the basis of critical reviews, presentations at professional conferences and other venues, grants, art production and exhibition, research and publication.

Moving Image / Film / Video

The primary venues for the exhibition of works engaged in the moving image are film and video festivals, television broadcasts, special screenings, exhibitions in museums and galleries, and other forms of distribution. Film and Video festivals are, in general, the best measure of peer review, since entries are judged by professional practitioners, critics and other experts in the field. The quality and scope of the sponsoring organization should be considered. Recognition is demonstrated through awards received, as well as a sustained record of screenings and breadth of distribution. A

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film or video may be made solely by the filmmaker or video maker, in which case the designation "all credits" may be appropriate to define the work as a personally made creative product. The significant categories, or credits, for creative recognition are: Director, Writer, Designer and Concept; these are followed in importance by Editor, Director of Photography, Cinematographer and Videographer. The Producer is, in general, not considered a creative role, but rather an organizational or business position. Other credits – Music, Research, and Production Assistant – may or may not have a creative component and are considered supporting roles.

New Media Arts

Artists working in New Media Arts employ all available tools in the rapidly changing field of electronic media, including the writing and development of new interactive and visualization software, or innovative applications of existing software. Projects may be independently conceived and self-initiated, may be physical or virtual, or may be developed as commissioned projects. Research and consulting on behalf of individual clients or industry is another area of activity and production. Works may be presented in exhibitions, organized as installations that could include both static and time-based elements, and/or be published on-line. The primary venue for one person, invitational, or curated group exhibitions is in galleries, museums, festivals and conferences, including significant web-based projects sponsored by such institutions or organizations; an exhibition could be the sole responsibility of the artist, or organized by the institution's curator or director.

Photography

Photographers produce independently researched and conceived images, objects, and/or installations, as well as commissioned projects, which may be physical or virtual; works may be presented in exhibitions, publications or organized as installations that could include both static and time-based elements. The primary venue for one person, invitational, or curated group exhibitions is in galleries and museums, as well as significant public or on-line projects sponsored by such institutions; an exhibition could be the sole responsibility of the artist, or organized by the institution's curator or director.

Studio Arts

Artists engaged in studio practice produce independently researched and conceived images, objects, and/or installations, as well as commissioned projects, which may be physical or virtual; works may be presented in exhibitions, or organized as installations that could include both static and time-based elements. The primary venue for one person, invitational, or curated group exhibitions is in galleries and museums, as well as significant public or on-line projects sponsored by such institutions; an exhibition could be the sole responsibility of the artist, or organized by the institution's curator or director.

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In the case of civically-engaged art, the cross-disciplinary, multivalent nature of artistic approaches may evolve over time and in collaboration with community members and/ or partnering institutions, and be presented via articles, installations, lectures, exhibitions or organized programs. The work is given public form through conferences, convenings, trainings, coalitions or other methods through which policies are shaped. Moving image, photography, performance or other media may be created to address and/ or impact policy, advocacy, press or culture. Civically-engaged art practitioners build upon and expand current understandings of the discipline of social-engagement as an art discipline that establishes new methods for influencing policy and/ or engaging and collaborating with communities.

Teaching

Effective teaching is an essential criterion for advancement. The typical teaching load for faculty members in the School of Art & Art History is two courses per semester, or 16 credit hours per year, plus independent study students, and advising and supervision of graduate student work. Faculty must be prepared to teach at all levels of the curriculum. They must prepare written syllabi and state clearly the requirements and expectations for each course. Faculty are expected to encourage the filing of University-issued student evaluation forms. In addition, faculty are expected to participate in curriculum development by initiating new courses and refining and redefining existing courses.

Teaching is evaluated through scheduled first, third, and fifth year and pre-promotion peer reviews for junior faculty. The School also recognizes mentorship as well as large group interactions as teaching. In evaluating the effectiveness of a candidate's teaching, the committee will consider such points as the following:

- Letters of evaluation from colleagues who are familiar with the teaching performance of the candidate.
- Statement of teaching philosophy, attitudes and goals.
- Course syllabi or other material developed for the candidate's courses.
- Evidence of formal curriculum development such as new courses and programs, course revision, curriculum development, grants and awards and the development of instructional materials.
- Courses taught and workshops given in other departments or at other institutions.
- Evidence of formal teaching recognition such as Silver Circle nomination or award, or CETL award.
- Assessment of teaching based on student evaluation forms, when forms have been submitted in sufficient number to constitute a class majority.

Service

The faculty, through both elected and appointed committees, plays an important role in the administration of the School, College and University. While non-tenured faculty are not expected to assume heavy committee assignments, by the time of tenure review they are expected to give some evidence of involvement in departmental affairs and governance. Senior faculty members are expected to demonstrate an active and substantive role in both administrative and other activities of the School, College, and University. Particular attention is given to the chairing of committees, preparation of reports, and other related services.

Service by the faculty to the university community, to the profession and to the extended civic community is deemed significant and can take the form of:

- School, College and University committee participation
- Organization of student exhibitions; advising and other non-curricular educational activities
- Representation of the University in the community through public presentations, panel participation and other activities
- Consulting, curating, or membership on juries, critiques, panels, boards, or commissions
- Editorship of professional publication
- Technical assistance to or other service for community or civic organizations relevant to the faculty member's area of expertise
- Public presentations of research to educational or professional groups
- Participation or membership in a community organization

Criteria for Promotion to Associate Professor

Candidates for promotion to the rank of Associate Professor with tenure are expected to have high levels of performance in their creative work, scholarship, and research and, similarly in teaching; and to have made contributions in service to the School, College, University, and to the community and their profession. They must have demonstrated recognition within their area of research, creative and/or scholarly work or professional expertise including evidence that their work has achieved, no less than regional, and some national and international recognition. They should have demonstrated creative and effective teaching in their specific subject area, commitment to the

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overall mission and curriculum of the School, and some evidence of leadership within their curricular area. In addition to achievement in research, teaching, and service, candidates are expected to demonstrate promise that their work will provide a foundation for future growth subsequent to tenure and promotion.

Criteria for Promotion to Full Professor

Promotion to the rank of Professor is awarded only to faculty members who have sustained excellence in creative work, scholarship, or research; in teaching; and in service contribution to the School, College, University and community. Excellence can be defined as the meaningful extension of, or contribution to, the field. Faculty must have demonstrated an on-going high level of recognition including significant evidence of national recognition within their respective fields. Teaching success must be unqualified. Candidates must show ongoing evidence of leadership within the School and the University. Candidates for promotion to the rank of Professor are also expected to have demonstrated a strong service contribution and leadership role within the community and their profession.

Criteria for Promotion of Faculty holding Clinical Appointments

Faculty appointments in the Clinical Track in the School of Art & Art History are based on recognition of the individual's expertise as an outstanding practitioner in their field. Appointments to the clinical faculty track include Clinical Instructor, Clinical Assistant Professor, Clinical Associate Professor and Clinical Professor. Clinical contracts are renewed as specified in the University Statutes, and do not carry tenure eligibility or tenure status.

For promotion within the Clinical track – from Clinical Instructor to Clinical Assistant Professor, then to Clinical Associate, then to Clinical Professor: the individual will substantiate the continuing currency of skills and knowledge in their area of specialization, and demonstrate considerable involvement, effectiveness, and expertise in the teaching mission of the School, which may include external recognition of contributions to professional practice. Scholarship/ research activities and service activities will be variable, depending on the interests and career directions pursued by the faculty member in relation to the needs and resources of the School.