

**Tenure and Promotion Guidelines for Scholarship and Creative Activity
Humanities & Arts Division**

**College of Arts and Sciences
Stetson University**

I. THE HUMANITIES & ARTS DIVISION

The division is a loosely organized group of departments--Art/Digital Art, Communication Studies & Theatre Arts, English, Modern Languages & Literatures, Philosophy, and Religious Studies—and programs, including Humanities, Creative Writing, and area studies. These departments, programs, and the disciplines they house are devoted to (1) the study of the forms and content of human cultures and/or (2) the practices of cultural production.

Departments within the division share certain understandings and methodologies; however, university standards for scholarly and creative activity--that is, rigor, engagement, evolution, and consistency—are articulated and evidenced differently in different disciplines. In addition, several departments house more than one discipline. Therefore, for the purposes of the tenure and promotion process, the relevance and importance of specific scholarly or creative outputs must be clearly interpreted by chairs, program directors, and faculty serving on departmental evaluation committees

This document articulates the division of Humanities & Arts standards for scholarship and creative activity in the context of the university tenure and promotion policy, the university mission; and the hybrid nature of the division itself. It is understood within the division that faculty, as teacher-scholars, should remain actively engaged in their disciplines throughout their careers. The current academic landscape in general; the importance of the university within a diverse human community; and the significant teaching, advising, service, and leadership responsibilities of faculty members at this institution dictate that a variety of scholarly and creative activities be recognized as appropriate for faculty evaluation in the tenure and promotion process.

II. DEFINITIONS, CATEGORIES, & EVALUATION OF SCHOLARLY AND CREATIVE ACTIVITY

In each area, activities listed in section 1 are weighted more heavily than activities listed in section 2. Distinctions among professional activities in art, creative writing, and theatre cannot be categorically drawn; some items listed below are applicable in all three disciplinary areas. Furthermore, certain traditional scholarly activities are also applicable in the creative arts, and certain creative or non-traditional activities are relevant to a candidate whose primary focus is scholarship. No item is listed more than once; the list is not exhaustive.

A. Scholarly Work

1. scholarly book, or book relevant to candidate's discipline for educated general readers
article or essay in a scholarly journal or anthology (excluding most book reviews)
translation of a primary source (literary or historical document)
edition (literary or historical documents)
catalog for major art exhibition
2. review of a book, exhibition, or other product/activity relevant to candidate's field
translation of a secondary work (essay, scholarly article)
article in print or online reference work
conference paper or poster, plenary or invited lecture at a conference /scholarly venue

in-house historical or archival work or in-house publication
 in-house lecture or research presentation
 essay for an exhibition catalog, program notes for a performance, or informational
 introduction for lecture or performance
 editing a journal
 reviewing research proposals for agencies or evaluating manuscripts for publication
 serving as respondent or panelist at a conference session, chairing a conference session
 organizing a conference, conference session, or workshop at a scholarly venue
 serving as external evaluator in tenure/promotion cases, external evaluator for a program or
 department, or pedagogical consultant on the Stetson campus
 editing a newsletter or serving as an officer for a professional organization

Criteria for the interpretation and evaluation of scholarship:

The quality of books may be established partly by reviews, reputation of the publisher, and rigor of the publisher's internal review process. Since many publications in the humanities have very small or specialized audiences, the judgments of other faculty members at Stetson and in the candidate's discipline and with knowledge of the specific field or the methodology being used are centrally important in evaluating quality.

Scholarly articles and article-length pieces should be published in respected peer-reviewed journals appropriate for the topic and the intended audience. The quality of the work must be established in part by others in the candidate's discipline with knowledge of the field and/or the methodology.

Conference papers, associated abstracts, and posters should be evaluated for quality, as judged by readers or auditors in the field; appropriateness of the venue; and prestige of the conference. Presentations at the conferences of well-known and highly respected professional international, national, or regional organizations may be weighted more heavily than presentations at local conferences or conferences where all attending are guaranteed presentation.

Other factors may be considered: scope, impact, size, and sophistication of intended audience, length of publication or presentation. These factors are especially important in intellectually productive activity such as public scholarship and journalism.

B. Creative Work

Studio Art

1. solo and/or group exhibitions in *selective* museums and/or galleries
 residency at a nationally or internationally recognized artists' community
 grant, fellowship, or award from prestigious agency
 prestigious public commission

2. artist in residence in a regional or local venue
 individual or group exhibition in locally or regionally recognized university museum,
 gallery, or museum
 juried exhibitions and festivals
 regional or local reviews or essays about one's work
 serving as juror/consultant
 grant writing
 curatorial work

Criteria for evaluation of creative work:

The quality of exhibitions, performances, and participation in new media festivals may be established by critical reviews, the reputation of the venue, and the rigor of the venue's process of selection.

Digital Arts

1. work presented at nationally and internationally recognized venues with a primary focus on new media or electronic arts
work selected for online exhibitions curated by nationally or internationally recognized institutions or experts
software development for new media or electronic arts
2. maintaining an online presence to showcase creative activity (websites, social media)
blogging about topics relevant to new media or electronic arts
moderating and participating in online forums that support new media or electronic arts

Criteria for evaluation in digital arts:

The quality of work may be established in part by the venue of the exhibition: national or international venues typically certify quality, as does an online presentation if curated by recognized institutions or experts. The quality of software developed for new media or electronic arts may be evaluated by CSCI "Electronic Submissions Guidelines," as interpreted by an on-campus or off-campus expert.

Creative Writing

1. book-length work of fiction, poetry, drama, or creative nonfiction with a reputable publisher
play or screenplay performed at nationally/internationally recognized venue
readings as an invited visiting writer or as an invited writer
service as faculty in a nationally or internationally known writing workshop
2. short work of fiction, poetry, drama, creative nonfiction, or hybrid and mixed-media forms
service as faculty in a local or in-house writing workshop
public or conference reading of published or unpublished work
judging literary contests

Criteria for evaluation or creative writing:

The quality of the candidate's work may be established in part by venues in which he or she publishes, number and quality of residencies in which she or he is invited to participate, number and prestige of fellowships or grants, and positive reviews or essays about his or her work.

Theatre Arts

1. significant participation in a fully staged live theatre performance (acting, directing, designing, or voice-over), produced at Stetson or elsewhere
significant participation in a fully produced film or video performance (same criteria/subsets as above)
workshopping new works to facilitate improvements that result in public performance
2. participation in a non-fully staged or produced live theatre, film, or video performance
creative assistance in a full scale production
adjudicating creative competitions or workshopping new works to facilitate improvements
advertisements, press releases, documentaries, or publicity photography for a production
action research

visual ethnography
participation in live readers' theatre or published recording of performance

Criteria for evaluation in theatre arts:

Theatrical productions are evaluated on the basis of (1) documentation [photographs; designs and models; directors' notes and promptbooks; actors' films; advertising] and (2) performance [relying on peer review when possible, reviews in local media, and evaluation by other faculty members]. Peer review is conducted by off-campus consultants when funds are available and by Stetson faculty members when funds are not available to support review by off-campus consultants.

Note: The contracting and fulfillment of an individual role as actor, director, designer, or voice-over artist by a respected organization outside Stetson is the equivalent of peer review, as such roles are proffered on the basis of portfolio presentation, audition, and/or previous reputation and experience.

C. OTHER FORMS OF SCHOLARSHIP/CREATIVE ACTIVITY

public scholarship
web publications or blogs (including short-form blogs) relevant to the candidate's field
reportage or opinion pieces relevant to the candidate's field or area of expertise
media appearances when relevant to the candidate's field

Criteria for evaluation in other forms of scholarship and creative activity:

Collaborative work in scholarship in the humanities consists mostly in co-authorship and co-editorship with peers or students. Collaborative work is considered equal in value to single-authored or single-edited work.

Under some circumstances, textbooks and other pedagogical materials overlap significantly with scholarly work. The relevance of such materials in the assessment of scholarship may be judged on the basis of type and quality of content, prestige of the publisher, reviews, adoption rate, and comments of external reviewers. The quality of the work must be established by others in the candidate's discipline with knowledge of the field.

The rigor of public scholarship—its relevance, accuracy, and depth--must be established in the candidate's narrative, through evaluation by others in the candidate's discipline (including experts outside the university), and impact. The place of public scholarship within the candidate's whole scholarly or creative trajectory—engagement, evolution, maturity, development of expertise, recognition, and consistency—should be assessed in the same way as any other scholarly or creative output, with the recognition that “peer” review may include experts outside a university setting. Evaluation by those publics collaborating in and being served by this scholarly or creative output is also relevant.

The evaluation process for journalism and electronic media, educational resources, and software may include tabulating the number of visits and/or users; assessing comments from reviews and external reviewers; and assessing scope and impact.

III. MINIMUM STANDARDS FOR TENURE AND PROMOTION TO ASSOCIATE PROFESSOR

Candidates for tenure and promotion to Associate Professor must meet the standards of **rigor, engagement, evolution, and consistency** set forth in the University Tenure and Promotion guidelines. It is expected that candidates for tenure and promotion to Associate Professor will be active teacher-scholars who engage in creative activity associated with the discipline, scholarship within the discipline, and/or pedagogy of the discipline by producing some tangible scholarly or creative outcomes. Candidates for tenure and promotion are also expected to participate in supplemental activities such as regular attendance/presentations at workshops and/or disciplinary/pedagogy conferences.

The candidate should develop clear evidence of productivity and demonstrate that his/her scholarship or creative work has progressed well beyond the level of graduate work, to a stage of serving as a basis for further publication or creative activity.

Rigor

Scholarly Activity: For tenure and promotion to associate professor, the minimum standard for **rigor** in scholarly activity must be met by productions from section II.A.1 above (a book or edited collection; at least two scholarly articles [at least one of which should be in a major venue]; or the equivalent.

Note: Here and elsewhere in this document, the term “major” means that practitioners in the field are in general agreement that a venue or sponsoring organization is widely recognized for quality and for influence beyond a local level.

Studio Art: Only a solo exhibition of new work shown in a suitable setting, or a new media equivalent, would be sufficient *in itself* to show rigor (quality); a number of the others that are listed could be combined to be equivalent to a major solo show, or a new media equivalent.

Digital Arts: Those whose work is primarily as a practicing artist must make a minimum of eight presentations of various works at conferences, festivals or curated online exhibitions. Those whose work is primarily within software development must provide evidence of sustained interest in the work through (in descending level of importance) reviews/links/downloads/hits, in addition to papers and conference presentations detailing the research that supports their creative activity; five presentations of research is a reasonable minimum for establishing rigor. A candidate whose work blends the two approaches to Digital Arts must find a reasonable balance between these standards.

Note: Material in Digital Arts is frequently presented in an online format, self-published by the candidate. Though not an alternative to peer review, this is widely recognized as the primary means of sharing work in the field. The value of such content can be measured in part through the number of sites linking to and/or reviewing it and the number of hits on or downloads of the material. Candidates must also engage in the presentation of work at recognized venues as described above.

Creative Writing: Only a book-length publication, a major production, or new media equivalent would be sufficient *in itself* to establish rigor. A number of other publications or their new media equivalents could be combined to show a strong record of equivalent publication.

Theatre Arts: The minimum standard for establishing rigor (quality) is established by at least two works from II.B.1 for creative activity. Since theatre arts also may include traditional publication, one of the two may derive from II.A.1.

Consistency

According to the University tenure and promotion policy, consistency is demonstrated by significant scholarly or creative activity each year. A candidate for tenure and promotion to Associate Professor should engage in at least one scholarly or creative activity, or produce at least one scholarly or creative work, each year. The candidate should also supply evidence of long-term goals and planning by presenting work in progress on campus or elsewhere, documenting long-term plans in such documents as the FAR, or fulfilling commitments made in successful grant requests.

Engagement

To demonstrate engagement, specific scholarly or creative productions should indicate awareness of current disciplinary or cultural trends and be relevant to the candidate's own scholarly or creative goals. Collaborative work with students may also indicate engagement.

Evolution

The candidate's record of scholarly or creative activity is central to demonstrating evolution. Evolution may be demonstrated by a growing body of work on a focused topic, by work that has begun to broaden into new investigative or artistic realms, and/or developing modes of scholarly or creative activity. Outcomes should show that the candidate has developed his/her own line of scholarship or creative work since arriving at Stetson. Evidence that these requirements have been met may include, but is not limited to, all items listed in section II, above.

IV. MINIMUM STANDARDS FOR PROMOTION TO PROFESSOR

After tenure, the pace of scholarship or creative activity may shift; at this point in their careers, faculty members may undertake significant leadership roles or more long-term scholarly or creative projects. The arc of scholarship or creative activity is longer; there may be longer spaces between scholarly or creative productions, but more depth is expected.

Rigor

Scholarly Activity: Candidates for promotion to professor may meet the standard of rigor in scholarship by offering at least one book, book length translation, book-length edition of a primary work, or edited or co-edited volume. Alternatively, the candidate may present at least three high-quality, influential scholarly articles published in a scholarly book or journal. For promotion to professor, rigor and influence are established not only by venue, but by depth, power, and significance as verified by an independent peer reviewer in the field, by reviews (if available), and by the candidate.

Studio Art: The threshold for the demonstration of rigor would be two additional solo juried exhibitions of new work or equivalent activity combining the other types of activities.

Digital Arts: Those whose work is primarily as a practicing artist must establish rigor by making a minimum of eight additional juried presentations of work developed since the promotion to Associate. Those whose work is primarily software development must provide evidence of five additional presentations, with at least one new major project since the promotion to Associate, or substantial and continuous revisions to projects developed prior to the promotion.

Creative Writing: Only a book-length publication by a reputable publisher or a major production or new media equivalent would be sufficient in itself to indicate rigor. A number of other publications or their new media equivalents could be combined to show a strong record of equivalent publication.

Theatre Arts: The minimum standard for the demonstration of rigor would be three additional works (significant participation in staged, live theatre productions or fully produced video or film works; workshopping new works). Since theatre arts also may include traditional publication, activities listed as scholarly activity (books, articles, editions, translations) or a combination of scholarly and creative activity should also be considered equivalent.

Engagement

To demonstrate engagement, specific scholarly or creative productions should indicate awareness of current disciplinary or cultural trends and be relevant to the candidate's own scholarly or creative goals. Collaborative work with students or colleagues, or mentoring colleagues in shared scholarly or creative endeavors, may also indicate engagement.

Maturity

Maturity can be demonstrated with the evidence for **evolution** under standards for tenure and promotion to Associate Professor and by some additional evidence. Continued growth in scholarly or creative activity should clearly occur during the time since promotion to Associate. The standard for promotion to full professor is a mature, major, long-term project; a series of related projects; or an array of separate projects which complete or extend earlier inquiry, research, or creative ideas.

Expertise and Recognition

Expertise in scholarly or creative activity is established in part by consensus among the candidate's students and colleagues. In addition, expertise is established by recognition outside beyond the boundaries of the university. Recognition can be demonstrated in a variety of ways, including reviews; invitations to serve as a peer reviewer for journals or adjudicator in creative activities, publishers, or granting organizations; service as a program evaluator; awards; citations in the work of other scholars; and invitations for lectures, performances or shows, speeches, and other types of invited participation in professional activities. Finally, expertise is established partly by performance, as described above in the section on "rigor."

Consistency

For promotion to full professor, consistency will involve sustained production of tangible high quality scholarly or creative outcomes, along with supplemental scholarly or creative activities. In addition to producing high quality work between tenure and the application for full professor, the successful candidate for promotion to professor will demonstrate a clear trajectory of continued development and scholarly or creative production. At this point in an academic career, "consistency" of scholarship or creative activity may include gaps of one or two years; in their narratives of scholarly or creative activity, candidates should address and explain such gaps. At this level, consistency may be demonstrated in numerous ways, including but not limited to funded or unfunded grant proposals; participation as a peer reviewer in publishing, granting agencies, academic programs, and individuals; integration of research into courses and curricula; and, of course, scholarly or creative outcomes.

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