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A. PREAMBLE

This document is intended to guide the promotion process for the candidate and for the Promotion Committee members.

Prior to the commencement of promotion proceedings, the matter of promotion shall normally be discussed by the Director and the faculty candidate at the initiation of either. Thereafter, the promotion application may be initiated either by the Director requesting an application from the faculty candidate or by the faculty candidate submitting the application by the deadline established in the School.

In the School of Art, the standard criteria and weighting of all promotion evaluations shall be: research/creative works 40%, teaching 40%, and service 20%.

The length of time spent in rank is not of itself a criterion relevant to whether the candidate should be promoted or not. Nonetheless, some length of time must be taken into account to determine whether the requisite level of attainment has been properly or sufficiently demonstrated or has been sustained over a reasonable period of time. It is not an easy matter to decide in advance and for all cases what should be a reasonable period of time against which to make the required judgments. The following are offered to assist candidates, the Director, and the Promotion Committee:

1. A Lecturer will remain at that level until s/he obtains the appropriate advanced degree or equivalent academic or professional competence at which time s/he may be considered for promotion to Assistant Professor against the established criteria.
2. Approximately six years as an Assistant Professor is a reasonable period of time to serve as the background against which to make a judgment on a promotion to Associate Professor.

3. Approximately seven years as an Associate Professor is a reasonable period of time to serve as the background against which to make a judgment on a promotion to Professor.

B. RESEARCH, SCHOLARLY WORK AND OTHER CREATIVE ACTIVITIES

In the context of the School, this involves the extension of knowledge or the creative application of existing knowledge in published and exhibited works, including the production of aesthetic objects or representations that are the result of skill and the creative imagination. In any evaluation of these scholarly and artistic activities, their originality and significance shall be regarded as most important, though the quantity of them shall be considered relevant.

C. TEACHING

Continued efforts to maintain pedagogic effectiveness and the use of innovative teaching techniques are considered extremely important. This involves the competent transmission of knowledge and/or techniques to students, the enhancement of the critical awareness of students, the effective supervision of students, and in general, the ability to meet the needs of students.

D. SERVICE

This involves activities both internal and external to the University. It includes the contribution that an individual makes to the governance and administration of the University and community service where an individual makes a non-remunerative contribution by virtue of special academic or professional competence to the discipline and/or to the larger art research or scholarly community.

E. STUDIO: MEASURES OF PERFORMANCE

There is a variety of opportunities for disseminating scholarship or creative production to the art community and public at the local, regional, national, and international levels that confirm development. Such activities include, but are not limited to:

1. Level A: (Highest Importance)
   1.1 Major awards or grants from a public institution or foundation;
   1.2 Curated, solo exhibitions or performances at national or international public institutions;
   1.3 Catalogues or books published on the candidate’s work by a major public institution;
1.4 Peer-reviewed monographs by or about the candidate;
1.5 Peer-reviewed journal articles;
1.6 Representing Canada in a national or international exhibition or festival;
1.7 Having work collected in a major public institution/museum;
1.8 Solo exhibition or performance at a major commercial gallery;
1.9 Solo exhibition or performance with the parallel gallery system;
1.10 Commissioned work in a public context;
1.11 Curated group exhibitions at the national or international level within a public institution or museum;
1.12 Curating an exhibition with a demonstrated review process;
1.13 Invitations to be a plenary speaker at international, national or regional research or professional conference (with documentation);
1.14 Peer-reviewed exhibition catalogue;
1.15 Installation, performance or screening at a major international festival;
1.16 Patenting a new technology that advances knowledge in the candidate’s discipline.

2. **Level B:**
   2.1 Invitational group exhibitions or performances at a private institution;
   2.2 Curated group exhibitions or performances at a private institution;
   2.3 Published critical reviews, articles in books, art periodicals, exhibition catalogues, or essays on the candidate’s work;
   2.4 Provincial or local awards or grants from a public institution or foundation;
   2.5 Articles by or about the candidate in a non-peer-reviewed journal;
   2.6 Papers or other formal presentations at a conference;
   2.7 Curating an exhibition not subject to review process (external to the School of Art);
   2.8 Principal investigator for a project that has received a collaborative grant from a public institution or foundation;
   2.9 Development of a course or program that promotes new growth in the discipline;
   2.10 Installations, performances or screenings at a minor international festival.

3. **Level C:**
   3.1 Artistic residency;
   3.2 Brief articles for a publication that is not peer-reviewed;
   3.3 Book reviews or exhibition reviews for a peer-reviewed journal;
   3.4 Invitation as a speaker by another institution;
   3.5 Installations or performances at a national festival;
   3.6 Participation at a national conference or festival (i.e. giving an artist’s talk).

F. **ART HISTORY: MEASURES OF PERFORMANCE**

There is a variety of opportunities for disseminating scholarship to the art community and public at the local, regional, national, and international levels that confirm development. Such activities include, but are not limited to:
1. **Level A: (Highest Importance)**
   1.1 Peer-reviewed scholarly monograph;
   1.2 Peer-reviewed textbook in the field;
   1.3 Peer-reviewed, edited collection of the work of other scholars or creators, with explicit and extensive critical and framing structures;
   1.4 Editor of peer-reviewed encyclopedia;
   1.5 Editor of special issue of a peer-reviewed journal;
   1.6 Peer-reviewed journal articles including articles about the scholarship of teaching;
   1.7 Chapters in peer-reviewed anthology or edited collection in the area of the candidate’s expertise;
   1.8 Peer-reviewed exhibition catalogue;
   1.9 Principal investigator, grant project with internal or external funding
   1.10 Winner of a national or internationally recognized fellowship;
   1.11 Co-investigator, grant project with external funding recognized nationally or internally;
   1.12 Peer-reviewed paper for presentation at an international or national conference (with documentation).
   1.13 Curating an exhibition that is subject to a review process.

2. **Level B:**
   2.1 Peer reviewed encyclopedia or dictionary article;
   2.2 Article in a non-peer reviewed journal;
   2.3 Non-peer reviewed exhibition catalogue;
   2.4 Book review for a peer-reviewed journal;
   2.5 Paper presented at a regional or provincial conference (with documentation);
   2.6 Principal investigator, grant project with external funding at the provincial or regional level;
   2.7 Winner of a regional or provincial recognized fellowship;
   2.8 Paper presented at a provincial or regional conference;
   2.9 Curating an exhibition that is not subject to a review process.

3. **Level C:**
   3.1 Brief article or commentary for a publication that is not peer-reviewed;
   3.2 Article or column for non-specialists or popular media;
   3.3 Paper presented at a local conference (with documentation);
   3.4 Principal investigator, grant project with external funding at the local level;
   3.5 Winner of a locally recognized fellowship.
G. RESOURCES

1. Link to Promotion application materials (on UM web site)
   http://www.umanitoba.ca/admin/vp_academic/fac_dev_forms.html

2. Link to UMFA Collective Agreement (on UM web site)

3. Link to dossier template (on UM web site)
   https://intranet.umanitoba.ca/academic_support/catl/resources/teaching_dossier.htm

H. APPENDICES

Appendix 1: Sample letter soliciting input from faculty and students
Appendix 2: Sample letter soliciting input from external evaluator
Appendix 3: External Assessor Form
Appendix 1: Sample letter soliciting input from faculty and students

PLEASE POST

PROMOTION CONSIDERATION

To all School of Art Faculty, Instructors, and Students:

The following School of Art faculty candidate/s have applied for promotion. In accordance with the UMFA Collective Agreement and the procedures of the School of Art, a committee has been formed to make recommendations to the Director on these application/s.

We invite Faculty and Instructors to provide comments regarding teaching, research and/or service for the Promotion candidate/s. Students are invited to provide comments regarding teaching.

Please forward your written or e-mail comments to me by (date):

By mail: Room 313 ARTlab, University of Manitoba
By email: SoA.ExecutiveAssistant@umanitoba.ca

Copies of your comments, with all identifying indicators removed, must be provided to the promotion candidate.

<table>
<thead>
<tr>
<th>Faculty Candidate</th>
<th>Discipline</th>
<th>Applying for Promotion to:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. ABC</td>
<td>Art History</td>
<td>Associate Professor</td>
</tr>
<tr>
<td>Professor DEF</td>
<td>Studio</td>
<td>Assistant Professor</td>
</tr>
</tbody>
</table>

XXX, Chair
School of Art Promotion Committee
Appendix 2: Sample letter soliciting input from external evaluator

Dear Professor XX

I am writing to request your assistance by acting as an external assessor for a faculty candidate who has applied for promotion at the School of Art, University of Manitoba. This involves providing a written evaluation in the context of research and teaching within the discipline of XX (art history, or fine art practice, i.e. painting, drawing, curatorship, video).

Professor XXX has been employed at The University of Manitoba since XX. XX is currently an (Assistant/Associate) Professor in XXX with teaching responsibilities in XXX.

As you know, the promotion process is a careful one. Within the School of Art, we adhere to fairness and transparency in all hiring, promotion, and tenure processes. The committees are selected carefully to provide a balance of gender and approaches. Your letter will be integrated into a fair process of assessment.

For promotion, the University of Manitoba requires an arm’s length assessment of the candidate’s work to provide an impartial picture of his/her position in the discipline. We require your promotion assessment to be submitted in two sections to protect the confidentiality of the process and the identity of the outside assessor. This is essential for our assessors to provide an objective reading of the promotion candidate’s work. You may use the attached form or attach separate sheets to the form provided.

As per the UMFA Collective Agreement of the University of Manitoba the substantive part of your letter – the assessment- must be provided to the candidate. The letterhead and all identifying comments are removed. Our request for this information in the form described above supports this requirement.

We are working towards a deadline of (date). In order to bring these comments before the committee, please email me directly followed by a hard copy.

Thank you for participating in this important professional service.

Sincerely,

XXX
(TITLE)
School of Art, the University of Manitoba
INSTRUCTIONS TO EXTERNAL ASSESSORS: External assessors’ reports are used to assist University of Manitoba tenure and promotion committees in making recommendations regarding candidates. At the University of Manitoba, tenure and promotion are independent processes governed by separate articles of the Collective Agreement. Further, in the various faculties/schools at the University of Manitoba, the criteria for tenure and promotion are distinct. (Please refer to the guidelines attached to the application.) If the application you are asked to assess involves both tenure and promotion, we ask that you complete a separate assessment for tenure and for promotion. Please note that the global assessment sections for tenure and promotion are different.

In making your assessment of the candidate, it is understood that there may be some areas of performance where external assessors may not have direct knowledge. We ask that you comment on each criterion to the extent that you are able, based on the evidence available to you in the application and supplementary materials provided.

Please complete and sign the declaration on page 1. Please complete the section pertaining to tenure, if applicable, and/or the section pertaining to promotion, if applicable.

Thank you in advance for serving as an external assessor. Your report should be received in the Office of the Dean/Director by no later than DATE.
Declaration

I affirm that I am able to provide an independent assessment of the candidate. By independent, I mean that:

- I have not co-published with the applicant.
- I have not worked on a research grant or contract together with the applicant.
- I did not supervise the applicant as a PhD student.
- I have not been supervised by the applicant.
- I do not have common business interests or other conflicts of interest.

______________________   ________________________________________
Date               Signature

ASSESSMENT OF APPLICATION FOR PROMOTION

□ check here if not applicable

PLEASE COMPLETE BOTH SECTIONS THAT FOLLOW:

1. **Global Assessment: Promotion**

1.1 Using the descriptors below, please indicate your assessment of the application by placing an ‘X’ in the appropriate box.

| Compelling case for promotion.                              |
| Evidence of strength providing a worthy case for consideration. |
| Evidence of strength in a number of areas, but not sufficient to achieve promotion. |
| Insufficient case with potential for a future application.    |
| Weak case for promotion falling well short of what is required. |

2. **Contributions to Teaching and Learning**

2.1 Please provide comments on the applicant’s performance in the area of teaching and learning.
2.2 Other comments
3. **Contributions to Research, Scholarly and Creative Works and/or Professional Activity**

3.1 Please provide comments on the applicant’s research/scholarly/creative arts program, as well as his/her publications, creative and/or artistic works and/or other professional activities.

3.2 Other comments

4. **Contributions to Service to the University and to the Community**

4.1 Please provide comments on the applicant’s contributions to service.

4.2 Other comments

5. **Other General Comments**