

DEPARTMENT OF ART RSCA CRITERIA FOR PROMOTION AND TENURE

11.10.19

Statement of Purpose

This document establishes expectations in the Department of Art for tenure and promotion in the category of Research, Scholarly and Creative Activity (RSCA). The disciplines covered are studio art, photography, visual communication, and art history.

This document is designed to supplement the guidelines for Tenure and Promotion as established by the University in the following Administrative Rules and Procedures:

- 12.01.99.R0.01 Academic Freedom, Tenure, and Responsibility
- 12.01.99.R0.02 Annual Evaluation of Faculty
- 12.01.99.R0.03 Faculty Promotion
- 12.03.99.R0.01 Faculty Workload

The Department of Art accepts the College Art Association's general guidelines for promotion and tenure in the disciplines of art, visual communication and art history as they pertain to institutions of higher education (<http://www.collegeart.org/guidelines/tenure> for art historians and <http://www.collegeart.org/guidelines/tenure2> for art and design faculty). This means policies must reflect the realities of particular colleges and universities, including considerations such as teaching load, class size, availability, quality, administration of visual resources, undergraduate and/or graduate-level teaching assignments, service responsibilities, and terminal graduate degrees in the visual arts offered by an institution.

Statement of Principle

Faculty members employed by the University are under contractual obligation to perform within the three areas of Teaching, RSCA, and Service. While recognizing that in annual evaluations, relative weights are established for these three areas, for the purposes of promotion review and tenure review. The Department of Art requires that faculty meet the minimum standard of a weight of 40-10% for RSCA. As stated in Policy 12.01.99.R0.02, "While assigning relative weights for three areas of functioning, department faculty should remember that lower weight for RSCA in the annual evaluation may disadvantage them in the long run when they are evaluated for promotion, tenure, and post-tenure review." Although Annual Reviews should reflect a fair evaluation of a faculty member's contributions to the department and the University in the areas of teaching, RSCA, and service, reviews for promotion and tenure are viewed as being more than the accumulation of the annual reviews. A review of the entire probationary period can demonstrate levels of activity and commitment that might not be as evident when productivity is considered in the annual review format. There is a relationship between all three areas: a reduction of production in one area must result in an increase in another area.

Faculty workload assignments and percentages are determined in consultation with the department head according to the curricular and scheduling needs of the department in any given academic year. Annual faculty evaluations, tenure review, and post-tenure review will reflect the percentages.

The Department of Art considers continuous creative or scholarly productivity to be essential in

maintaining the professional profile of the Department of Art and the credibility and currency necessary to effectively teach undergraduate and graduate students. When a faculty member applies for promotion or tenure, the record of achievement that is sent forth from the Department of Art through the upper levels of the university administration must reflect high standards and the recognition that our activities as professional artists and scholars both advance knowledge and inform our performance as teachers of art and art history.

The Department of Art will not recommend anyone for promotion to the rank of Associate Professor, or Tenure, whom it does not consider an effective teacher and who has not demonstrated the ability to expand significantly the horizons of his or her special field of interest through scholarly research and dissemination. A faculty member's skill as an adviser and the participation in interdisciplinary instruction will, if applicable, also be taken into account in the evaluation of teaching. Excellence in teaching and research are therefore considered equally necessary, with both being important. A candidate's continuing and effective service to the department, the University, the community, and the profession will also be taken into account by the department, but it is not anticipated that service will ever be accepted as a substitute for excellence in both teaching and research. Awarding of tenure and the advancement through the academic ranks should be based on continuous productivity throughout the professional career of the faculty member. A record of significant RSCA productivity during the probationary period must be established for the Department of Art and the University to consider making the long-term commitment to the faculty member that tenure represents.

This document will be used as a guideline for annual evaluations with the expectation that each faculty member will strive to attain at least one significant RSCA accomplishment for each year.

THE EVALUATIVE PROCESS FOR TENURE AND PROMOTION

Tenure Advisement Committee

Mission: The purpose of the Tenure Advisement Committee (TAC) is to conduct evaluative reviews of candidates seeking tenure and promotion. Reviews will be rigorous and comprehensive, with the goal of encouraging exemplary performance on the part of the faculty member while also providing a fair assessment of the candidate's qualifications and accomplishments. For tenure track faculty members, reviews occur in the third, fourth, fifth and sixth years of employment and may include prior years' service. Candidates seeking promotion normally apply for a higher rank no earlier than six years after a previous promotion, but there is no requirement in University Policy that a faculty member must apply for a rank above Associate Professor.

Membership: The Tenure Advisement Committee is composed of all tenured faculty in the department.

Confidentiality: Confidentiality must be maintained both during and after the tenure and promotion process. It is expected that written information or discussions emanating from deliberations, proceedings, or meetings will be held in the strictest confidence or released, when appropriate, in accordance with university policies and privacy laws. Further, faculty members under review shall not interfere with or exert influence upon the tenure and promotion process and shall refrain from inquiring of the Tenure Advisement Committee or Department Head as to the status of their review.

Mentorship of Probationary Faculty Members: As an aid to understanding the tenure process and to ensure every possibility of fair treatment, probationary faculty members will be guided by two mentors selected by the Department Head. One mentor will be chosen from the candidate's area of the art curriculum; the second mentor may come from another area. Once selected, it will be the responsibility of the candidate and mentors to confer regularly to discuss tenure and promotion policies, how to prepare evaluation materials, and expectations for tenure in the areas of teaching, service and RSCA. Mentors will furnish particular guidance to the candidate on the preparation of his or her portfolios.

Responsibilities, TAC Committee: The TAC Committee meets according to the annual schedule issued by the Office of the Provost. Following this general schedule, the Department Head determines the specific date and time of the meeting, gathers the committee members, and convenes the meeting, leaving prior to the Committee's deliberations. During these meetings, it is the responsibility of the TAC Committee members to air any concerns about the tenure-track faculty member's progress in the area of Teaching, RSCA, and Service. Any grievance, dispute or criticism relative to the candidate's progress should be discussed in full and resolved, if possible, prior to a meeting's end. After the Committee's deliberations, members will complete ballots and submit them, according to university policy, to the Department Head.

Responsibilities, Tenure-Track Faculty: Tenure-track faculty members will prepare their Teaching, RSCA, and Service progress presentation of materials in a detailed visual and written narrative manner of their choosing providing an electronic summary to their mentor at least one week prior to the meeting for distribution to the committee members. The tenure-track faculty candidate will consult with and share these materials with their faculty mentor at least two weeks prior to the due date for feedback.

Responsibilities, Department Head: After the third, fourth, fifth and six-year evaluations by the tenured faculty, the department head compiles the ballot information and composes a written recommendation for the Dean of the College and College Tenure and Promotion Committee. That letter will be shared with the candidate and the TAC chair.

Calendar:

3rd year: TAC meeting by end of fall semester (TAC fills out ballots to go to the Department Head)

5th year: TAC meeting by end of fall semester (TAC fills out ballots to go to the Department Head)

6th year: TAC meeting by end of fall semester (TAC fills out ballots to go to the Department Head)

DEPARTMENT OF ART RSCA CRITERIA FOR TENURE AND PROMOTION

RSCA Quality and Scope

It is expected that the RSCA activity generated by a faculty member will be of sufficient quality that it will receive affirmative recognition and exposure by peers in the scholarly or professional field and that it will contribute to the advancement of knowledge and innovation in the faculty member's discipline. Professional recognition and achievement in RSCA will vary from discipline to discipline.

To be considered for tenure, a faculty member must be continuously engaged on the regional, national,

and/or international levels in RSCA activities such as through participation at conferences, art & visual communication publications, professional practice, commissioned work, artists residencies, fellowships, juried exhibitions, curated exhibitions, and invited solo or two-person exhibitions.

Documentation of RSCA Activities

For those faculty engaged in studio art and visual communication activity, an electronic record should accompany the narrative that contains visual documentation of all work completed during the probationary period as well as all work still in progress during the probationary period. This visual documentation should be organized by calendar year to establish the consistency of the faculty member's creative practice. In the case of faculty engaged in scholarly research, a document should be prepared that lists work completed, work in progress, work under review, and work published or presented at professional meetings, on a year-by-year basis for the time period under review.

It is recommended that, in addition to submitting a list of RSCA activities, a narrative be furnished that provides detailed information that will be helpful in evaluating RSCA activities that the faculty member engaged in that have not yet resulted in finished work. Given that the time and rates of acceptance or publication vary, that the range in quality and contribution to the field is considerable and the amount of effort to prepare a manuscript or artwork for presentation, publication, or exhibition varies, the department cannot specify a minimum number of works, exhibitions, papers, or publications that the faculty member must produce.

Quantity

The Department of Art establishes the standard of a minimum of six significant RSCA activities as being the equivalent. In the Department of Art, this standard may be met by accumulating the minimum of six activities and/or publications from RSCA activities that are ranked as Tier One, Tier Two, or Tier Three. **However, at least two of the six RSCA activities must be from Tier One.** In all cases, full documentation of each activity is required.

The RSCA tier ranking criteria has been established by the Department of Art as the standard in the evaluation of RSCA accomplishments in fine art, visual communication and art history. This ranking criteria remains in place as the definitive reference in establishing a hierarchy of RSCA achievement used in annual evaluations for studio art, visual communication and art history. This ranking criteria is subject to review by the Art Department Tenure and Promotion Committee every two years. "Scope" is defined in the departmental RSCA document as follows:

Internationally Recognized Excellence
 Nationally Recognized Excellence
 Regionally Recognized Excellence
 State Recognition (Larger Metropolitan Areas – Dallas, Houston, Austin, San Antonio)
 Local Recognition (Tyler, Waco, Longview)
 Community Recognition (Commerce, Texas A&M University-Commerce)

Note: It is conceivable that a nationally recognized event could take place within the state. The worth of this event should be up for discussion and determined by senior faculty consensus.

RSCA activities designated as **Tier One** represent the highest level of professional performance and recognition and therefore must be associated with prestigious exhibition venues, art & visual

communication publishing houses, visual communication professional practice commissioned work, collections, visiting artist and guest lecturer opportunities, art colony and residency programs, respected fellowships, and participation in professional organizations and conferences that have established and verifiable reputations of, at a minimum, regional recognition, and preferably national and international scope.

RSCA activities designated as **Tier Two** represent a high level of professional performance and recognition by venues and organizations with at least a statewide reputation.

RSCA activities designated as **Tier Three** represent an acceptable level of professional performance and recognition by venues and organizations with a local reputation.

The examples of RSCA activities ranked below do not constitute an exhaustive listing. Rather it should be considered as a guideline. Applicants for tenure and promotion must submit documentation that will allow the Department of Art Promotion and Tenure Committee to verify the appropriate Tier for specific activities.

TIER CATEGORIES FOR RSCA IN STUDIO ART AND FINE ART PHOTOGRAPHY

Tier One

Exhibitions

- Solo (or two-person) exhibition at a Museum, Gallery, or Academic Institution (4 year) with at least regional exposure.
- Inclusion in an Invitational group exhibition that receives national/international exposure at a prestigious venue (Museum, Gallery, or Academic Institution (4 year). Credentials of curator must be documented.
- Inclusion in a Juried group exhibition that receives national/international exposure at a prestigious venue (Museum, Gallery, or Academic Institution (4 year). Credentials of juror must be documented.

Publications with at least regional exposure (work featured):

- Publication of a monograph about the artist.
- Acceptance and inclusion of work published in a Exhibition Annual, Biannual or Biennial with at least regional exposure
- Inclusion of work in publications with at least regional exposure (for example, international or national news organizations)

Publications with at least regional exposure (articles authored):

- Publication of a monograph documenting a major body of work. (May not be self-published)
- Publications with at least regional exposure (for example, international or national news organizations)

Curator of a major arts exhibition:

- Professional or student exhibition in prestigious (at least regional) venue (public, corporate, museum or four-year academic institution).

Grant/Fellowship/Residencies:

- Grant or fellowship received from an institution of regional, national or international scope
- Competitive admittance to an artist colony or residency program holding at least a national reputation.

Inclusion of work in recognized public, corporate, or private art collection:

- Acquisition of work into public, corporate, or private art collections.
- Acquisition of work for public art commissions with national/international impact (documentation of national/international RFP).

Tier Two

Exhibitions:

- Solo (or two-person) exhibition at an Academic Institution (2 year) or Non-profit or community exhibition space of at least the state level.
- Inclusion in an Invitational group exhibition at a Museum, Gallery, Academic Institution (4 year) of a scope exceeding the local level.
- Inclusion in a Juried group exhibition at a Museum, Gallery, Academic Institution (4 year) of a scope exceeding the local level.

Publications with at least state-wide exposure (work featured):

- Acceptance and inclusion of work published in a Exhibition Annual, Biannual or Biennial with at least state exposure.
- Inclusion of work in publications with at least state exposure (for example: regional, state, or local news organizations).

Publications with at least state-wide exposure (articles authored):

- Publications with at least state exposure not listed (for example: regional, state, or local news organizations).

Featured Speaker:

- Featured speaker at a national/international conference.
- Speaker at a significant lecture series at a prestigious venue.

Juror of an exhibition at a Museum, Gallery of Academic Institution of at least state scope

Panel participant at a conference of at least statewide scope

Visiting artist at an institution of at least state scope

Grant/Fellowship/Residencies:

- Grant or fellowship received from an institution of at least state scope.
- Competitive admittance to an artist colony or residency program holding at least a statewide reputation.

Inclusion of work in recognized public, corporate, or private art collection of at least statewide reputation:

- Acquisition of work into public, corporate, or private art collections.
- Acquisition of work for public art commissions with at least regional/statewide exposure (documentation of regional/statewide RFP).

Tier Three

Exhibitions:

- Solo (or two-person) exhibition at a venue of local scope.
- Inclusion in an Invitational or Juried exhibition at a venue of local scope.

Publications with at least local exposure (work featured):

- Example: Local newspapers
- Example: Local news organization
- Example: Local magazines
- Example: Campus publications
- Inclusion of work in publications with local exposure not listed.
- Acceptance and inclusion of work published in a Exhibition Annual, Biannual or Biennial with local exposure.

Publications with at least local exposure (articles authored):

- Example: Local newspapers
- Example: Local news organization
- Example: Local magazines
- Example: Campus publications
- Other local publications not listed

Juror of an exhibition at a venue of local scope

Featured Speaker:

- Local conference featured speaker.
- Featured lecturer at a two-year academic institution.
- Panel participant at a conference with at least local scope.

Grant/Fellowship:

- Grant or fellowship received from an institution of local scope.

Inclusion of work in recognized public, corporate, or private art collection of local scope:

- Acquisition of work into public, corporate, or private art collections.
- Acquisition of work for public art commissions with at least local exposure (documentation of local RFP).

TIER CATEGORIES FOR RSCA IN VISUAL COMMUNICATION AND RELATED APPLIED ARTS

Definition and Scope of RSCA in Visual Communication and Related Applied Arts

Work stemming from professional practice, commissions and creative activity in the field of visual communication and related applied arts, such as commercial photography, are often client-driven and respond more directly to conditions of business and industry than activities in the fine arts. Highly respected publications in the field of design and advertising, such as *Communication Arts Magazine* and the *American Advertising Federation*, recognize these activities. Inclusion of work in such publications represents a high standard of professional achievement to which faculty practitioners of visual communication should aspire.

Communication Arts Magazine

Communication Arts magazine is the leading trade journal for visual communications, and the largest creative magazine in the world. The unique combination of respected juried Annuals in design, advertising, illustration, photography, interactive media and typography; in-depth profiles on designers, photographers, illustrators, design and advertising firms; and numerous informative columns printed with the highest standard of quality makes the magazine the premier publication to cover all aspects of visual communications.

American Advertising Federation's Addys

The American Advertising Federation (AAF), headquartered in Washington, D.C., is the oldest national advertising trade association in the United States.[1] The AAF also has 15 district operations, each located in and representing a different region of the nation. The AAF's members are nearly 100 corporate members which are advertisers, advertising agencies, and media companies; a national network of nearly 200 local federations, representing 40,000 advertising professionals, located across the country; and more than 200 AAF college chapters, with over 6,500 student members.

The American Advertising Awards, home of the ADDY® Award, are one of the US advertising industry's largest competitions and is unique in its three-tier structure. The competition attracts more than 35,000 professional and student entries each year through local American Advertising Federation [1][2] Club (Ad Club) competitions. The mission of the American Advertising

Awards competition is to recognize and reward the nation's finest creative advertising. Entrants begin at the local level through more than 140 local AAF affiliate chapters in competitions usually held in January and February. Local ADDY Award winners are then eligible to advance to one of 15 regional AAF District competitions. Winners at the District level are then entered in the National competition, and National ADDY Award winners are recognized at ADMERICA, the AAF's national conference held each June.

The AAF and its local and district affiliates use the proceeds to enhance advertising through programs such as public service, internships, advocacy groups, advertising education, and consumer awareness.

Please see a combined list of condensed categories below taken from Communication Arts and the American Advertising Federation.

Packaging	Book Cover	Application
Identity Manual	Book Jacket	Design
Identity Style	Invitation	Guerrilla
guide	Illustration	Integrated
Trademark	Photography Art	Campaign
Business Papers	Direction	Greeting Cards
Annual Report	Self-Promotion	Email Design
Institutional	Motion Graphics	Calendar
Brochure	Public Service	
Product or	Menu	
Service Booklet	Environmental	
Product	Graphics	
Catalogue	Digital	
School Catalogue	Environmental	
Exhibition	Consumer	
Catalog	Magazine Ad	
Company	Consumer	
Literature	Newspaper Ad	
Poster Design	Out-Of-Home Ad	
Transit Poster	Direct Mail	
Outdoor Poster	Television Ad	
Point-of-	Online Video	
Purchase Poster	Theatrical or	
Public Service	Television	
Poster	Trailer	
Trade Magazine	Motion Graphics	
Cover	Social Media Ad	
Trade Magazine	Smart Phone Ad	
multi-Page	Radio Ad	
Newsletter	Podcast	
Whole Book	Web Banner	

Tier One:

Publications with at least national/international exposure (Work featured):

- Example: *Communications Arts Magazine*
- Example: *Print Magazine*
- Example: *How Magazine*
- Example: *Creative Quarterly Magazine*
- Example: *Graphic Design USA Magazine*
- Example: *Graphis Magazine*
- Example: *EYE Magazine*
- Example: International or national news organization
- Example: AIGA (American Institute of Graphic Artists) inclusion, or recognition
- Inclusion of work in other publications with at least regional exposure not listed.
- Acceptance and inclusion of work published in a *Design Exhibition Annual*, Biannual or Biennial with at least regional exposure.

One-Line Publishers:

- Example: *Design Observer*
- Example: *Under Consideration*
- Example: *Dieline*

Publications with at least regional exposure (Articles Authored):

- Example: *Communications Arts Magazine*
- Example: *Print Magazine*
- Example: *HOW Magazine*
- Example: International or national news organization
- Example: *CMYK Magazine*
- Other publications with at least regional exposure not listed.

Featured Speaker :

- National/International Design Conference featured speaker
- Speaker at a significant lecture series at a prestigious venue
- Featured lecturer at a four-year academic institution
- Panel participant at an international or national academic institution
- Panel participant at an international or national professional show

Inclusion of work in recognized public, corporate, or private art collection.

Juror of major applied arts exhibition at the national, or international level.

Tier Two

Publications with at least regional/state-wide exposure (work featured):

- Example: DSVC (Dallas society of Visual Communications)
- Example: Regional, state or news organization
- Inclusion of work in Design publications with regional, state or local exposure not listed.

- Acceptance and inclusion of work published in a Design Exhibition Annual, Biannual or Biennial with regional, state or local exposure.

Publications with at least state-wide exposure (articles authored):

- Example: Regional, state or local news organization
- Other publications with regional, state or exposure not listed.

Featured Speaker:

- Regional Design Conference speaker.
- Speaker at a significant lecture series at a prestigious venue.
- Featured lecturer at a four-year academic institution.
- Panel participant at an international or national academic institution.
- Panel participant at an international or national professional show.

Juror of major applied arts exhibition of at least statewide scope.

Exhibitions:

- Solo (or two-person) exhibition in prestigious (at least statewide) public, corporate, museum, Non-profit or four year academic institution.
- Inclusion in Invitational group that receives at least statewide exposure at a prestigious venue (public, corporate, museum, Non-profit or four year academic institution).
- Inclusion in Competitive group that receives at least statewide exposure at a prestigious venue (public, corporate, museum, Non-profit or four year academic institution).

Panel or workshop participant at a conference of at least statewide scope.

Clients:

- Commissioned work for clients with at least statewide exposure.

Grants:

- Grant received from an institution of at least statewide scope.

Professional organizations (organizing conference):

- At least regional scope

Tier Three

Publications with at least local exposure (work featured):

- Example: Local newspapers
- Example: Local news organization
- Example: Local magazines
- Example: Campus publications
- Inclusion of work in Design publications with local exposure not listed.

- Acceptance and inclusion of work published in a Design Exhibition Annual, Biannual or Biennial with local exposure.

Publications with at least local exposure (articles authored):

- Example: Local newspapers
- Example: Local news organization
- Example: Local magazines
- Example: Campus publications
- Other local publications not listed.

Featured Speaker:

- Local design conference featured speaker.
- Featured lecturer at a two-year academic institution.
- Panel participant at a conference with at least local scope.

Juror of major applied arts exhibition of at least statewide scope:

- Judging work for a professional exhibition at the local level.
- Judging work for a academic institution at local level.
- Judging work for a local corporation or business at the local level.

Exhibitions:

- Group exhibition at a local level.
- Inclusion of work in a recognized public, corporate, or private venue at the local level.
- Inclusion of work in an exhibition at the local level.

Clients:

- Local

Grants:

- Grant received from an institution of local scope.

Professional organizations:

- Local

TIER CATEGORIES FOR RSCA IN ART HISTORY

Tier One

- Publications of books or monographs
- Publication of peer-reviewed articles, print or online
- Publication of chapters in edited collections or anthologies, print or ebook
- Curating exhibitions for national or regional museums
- Publication of Exhibition Catalogue
- Presentation at International or National Conference
- Recipient of International or National fellowship, grant, or honor
- Featured or invited speaker at a national or international prestigious venue
- Competitive admittance to an artist colony or residency program holding at least a national reputation.
- Juror of an exhibition at a Museum, Gallery of Academic Institution of International or National scope.

Tier Two

- Publication of art criticism in magazine or journal, print or online
- Curating exhibitions for smaller museums or galleries
- Editing of publications, print or online
- Presentation at Regional Conference
- Recipient of Regional fellowship, grant, or honor
- Featured or invited speaker at a regional venue
- Competitive admittance to an artist colony or residency program holding at least a regional reputation.
- Juror of an exhibition at a Museum, Gallery of Academic Institution of at least state scope.

Tier Three

- Publication of book reviews, encyclopedia entries, descriptions of works in exhibitions, museum labels, blog entries, etc.
- Presentation at Local Conference
- Recipient of Local fellowship, grant, or honor
- Featured or invited speaker at a local venue
- Juror of an exhibition at a Museum, Gallery of Academic Institution of local scope.