

Film and Television Department

Primary Unit Criteria for the Reappointment, Tenure and Promotion of Tenure Track and Tenured Faculty

Faculty Approved

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includes Regents approved Policy 5.D.2.
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This document was influenced by the University Film and Video Association's Policy Statement on Faculty Evaluation in Creative Specialties compiled by Peter J. Bukalski from material submitted by Richard M. Blumenberg, Raymond E. Fielding, Ben Levin, Calvin Pryluck, Mimi White, and Donald J. Zirpola, 2024, <https://ufva.site-vm.com/page/PolicyStatementAdv>

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1. Regent Policy Excerpts

According to the University of Colorado Board of Regents' Standards for Tenure: As stated in Regent Policy 5.D – Reappointment (to a tenure-track position), Tenure, and Promotion, tenure may be awarded only to faculty members who have demonstrated, at a minimum, meritorious performance in each of the three areas of: teaching (or librarianship), scholarly/creative work, and leadership and leadership and service (to the university, profession, and/or public); and demonstrated excellence in either teaching (or librarianship), or scholarly/creative work.

(See Board of Regents Policy, [APS Number: 1022 “Standards, Processes, and Procedures for Reappointment, Tenure, Promotion, and Post-Tenure Review”](#))

(See Board of Regents changes made to Article 5 and Policy 5D. that will apply to tenure and promotion cases of all faculty hired on or after July 1, 2020. This Regent's Policy was adopted on November 8, 2018 and is included herein)

All stages and levels of the process take into account your teaching ability, your scholarly/creative work, your University, professional, and public leadership and service activities. Other criteria that may have a material bearing on the decision being made are also considered. CU Denver generally weights faculty performance as 40% teaching, 40% scholarly/creative work, and 20% leadership and service.

(See [University of Colorado Denver Administrative Policy 1004, “Reappointment, Tenure, and Promotion”](#))

2. General Principles of RTP Expectations

Faculty in the Department of Film and Television are expected to meet University of Colorado Board of Regents requirements through meritorious and/or excellent scholarly/creative work, teaching, and leadership and service that connects these endeavors and expands knowledge for the discipline, students, and the community.

This document addresses expectations in the three areas outlined in the CU Board of Regents Policy. As specified in this document, faculty shall demonstrate meritorious and excellent accomplishment through a variety of avenues. The candidate has the obligation to present a dossier that contains compelling evidence that supports ratings of meritorious to excellent levels of achievement and captures the impact of his/her work. Decisions granting or denying tenure or promotion are based on the documented record of achievement.

3. Comprehensive Review

Campus Administrative Policy 1004 requires that Assistant Professors undergo comprehensive reappointment review before they may be considered for tenure and promotion to Associate Professor.

- Each tenure-track faculty member shall be evaluated in a comprehensive manner at least once during the tenure probationary period apart from the review for the award of tenure. The Comprehensive Review typically occurs during the fourth year of full-time leadership and service.
- The Comprehensive Review is a critical appraisal designed to identify a candidate's

strengths and weaknesses as a whole and based on the Department of Film and Television's Primary Unit Criteria for "meritorious" and "excellent" performance in Creative or Scholarly Work, Teaching, and Leadership and service.

- Candidates will be evaluated according to whether they are: on track for tenure; not yet on track for tenure but could meet standards for tenure with appropriate corrections; or not on track for tenure. This evaluation will be determined in sufficient time to allow promising candidates to improve their records before the evaluation for tenure.
- The review must include evaluation by external reviewers, as determined by campus policy. Candidates for reappointment may receive specific advice about aspects of their performance that need improvement, although non-reappointment is also a possible result of the comprehensive review. If not reappointed because of the outcome of the comprehensive review, he/she will have a terminal year before her/his appointment ends.

4. Creative Activity and Scholarship

Requirements for Faculty with Primary Specializations in Creative Activity

Tenure and Promotion to Associate Professor

For Tenure and Promotion to Associate Professor in the Department of Film and Television, candidates must have demonstrated excellence in creative activities through a consistent pattern of productive engagement in the field, resulting in recognition at the national level. Candidates must pay particular attention to criteria that establish the quality and significance of exhibitions, for example, the reputation of particular film festivals or distribution platforms.

During the period under consideration for promotion, candidates will be expected to have had a minimum of three short creative projects favorably adjudicated at the national, or international level. A single larger work, such as a feature length film, might fulfill this requirement.

Candidates must be credited with a primary creative role, such as writer, producer, director, director of photography, editor, actor, colorist, sound designer or other equivalent major creative position. Given the collaborative nature of productions, it is acceptable for such roles to include shared credit, such as co-producer or co-director.

Promotion to Full Professor

For Promotion to Full Professor in the Department of Film and Television, candidates must have demonstrated excellence in creative activities through a consistent pattern of productive engagement in the field, resulting in recognition at the national and/or international level. Candidates must pay particular attention to criteria that establish the quality and significance of exhibitions, for example, the reputation of particular film festivals or distribution platforms.

During the period under consideration for promotion, candidates will be expected to have had a minimum of three short creative projects favorably adjudicated at the national, and/or international level. A single larger work, such as a feature length film, might fulfill this requirement.

Candidates must be credited with a primary creative role, such as writer, producer, director, director of photography, editor, actor, colorist, sound designer or other equivalent major creative

position. Given the collaborative nature of productions, it is acceptable for such roles to include shared credit, such as co-producer or co-director.

Types of Creative Projects

Examples of acceptable creative projects include:

1. Narrative Films
2. Documentary Films
3. Experimental Films
4. Television Shows
5. Screenplays (unproduced or produced)
6. Teleplays (unproduced or produced)
7. Educationally focused creative content (such as textbooks or films designed to teach production concepts)
8. Commercial and Public Service Content

Supplementary forms of creative expression

While supplementary forms of creative expression are not substitutes for the types of creative projects listed above, we encourage faculty to explore interdisciplinary forms of peer-reviewed creative expression that will enrich their work as visual storytellers. Such work may add richness and depth to their creative activity portfolios. Such supplementary creative activity might include, but are not limited to, peer-reviewed work such as:

1. Fiction
2. Poetry
3. Photography
4. Plays
5. Music

Requirements for Faculty with Primary Specializations in Scholarship

Tenure and Promotion to Associate Professor

For Tenure and Promotion to Associate Professor in the Department of Film and Television, candidates must have demonstrated excellence in scholarship through a consistent pattern of productive engagement in the field, resulting in recognition at the national level. A minimum threshold for consideration for promotion/tenure is at least six peer-reviewed publications (single-authored or co-authored) related to the candidate's discipline favorably adjudicated at the national, or international level. These may include journal articles, book chapters, textbooks, monographs, or other forms of scholarly writing at the national or international level. Articles and books that have been accepted for publication (not revise and resubmit) can be counted, but there must be proof of a publication date or issue number. A single larger work, such as a book that makes a significant contribution to the field, might fulfill this requirement. The committee will consider the quality of the work, the reputation of the journal/publisher, and in cases of co-authorship, the substance of the author's contribution to the work.

Candidates are also expected to have had at least three paper presentations (single-authored or co-authored), which may duplicate publications, related to the candidate's discipline at national or international conferences. Other research/presentations (including workshops, poster sessions,

GIFT panels, scholar-to-scholar sessions, funded grants) may help demonstrate a consistent pattern of engagement, but they will not count in lieu of these requirements.

Promotion to Full Professor

For Promotion to Associate Professor in the Department of Film and Television, candidates must have demonstrated excellence in scholarship through a consistent pattern of productive engagement in the field, resulting in recognition on the national and/or international level. During the period under consideration for promotion, candidates are expected to meet a minimum threshold of at least six peer-reviewed publications (single-authored or co-authored) related to the candidate's discipline favorably adjudicated at the national, and/or international level. These may include journal articles, book chapters, textbooks, monographs, or other forms of scholarly writing at the national and/or international level. A single larger work, such as a book that makes a significant contribution to the field, might fulfill this requirement.

Candidates are also expected to have had at least three paper presentations (single-authored or co-authored), which may duplicate publications, related to the candidate's discipline at national and/or international conferences. Other research/presentations (including workshops, poster sessions, GIFT panels, scholar-to-scholar sessions, funded grants) may help demonstrate a consistent pattern of engagement, but they will not count in lieu of these requirements.

International, National and Regional Impact of Scholarly/Creative Work

The Film and Television Department recognizes that using geographic terminology such as international, national, regional, and local; and assigning excellence to one or the other is a one-dimensional approach that has limited value in RTP evaluations. For example, the Denver Film Festival is a film festival that brings in international filmmakers and international audiences. Films at the Denver Film Festival can be reviewed nationally and internationally.

Geography must be contextualized, not based on location in relationship to Denver, but based on its impact and selectivity as evidenced by an international, national, regional, or local reviewing body, artists, audiences, distribution, venue, and reputation in the field.

"International" is defined as:

Exhibition/publication/performance or adjudication that is peer-reviewed and presented in a venue or through an outlet that regularly presents international artists or scholars, or is visited by international audiences, or includes international distribution, is reviewed or cited internationally, or is deemed by film professionals to have international significance.

"National" is defined as:

Exhibition/publication/performance or adjudication that is peer-reviewed and presented in a venue or through an outlet that regularly presents national artists or scholars, or is visited by national audiences, or includes national distribution, is reviewed or cited nationally, or is deemed by film professionals to have national significance.

"Regional" is defined as:

Exhibition/publication/performance or adjudication that is peer-reviewed and presented in a venue or through an outlet that regularly presents regional artists or scholars, or is visited by regional audiences, or includes regional distribution, is reviewed or cited regionally, or is deemed by film professionals to have regional significance.

"Local" (Denver metropolitan region) is defined as:

Exhibition/publication/performance or adjudication that is peer-reviewed and presented in a venue or through an outlet that regularly presents local artists or scholars, or is visited by local audiences, or includes local distribution, is reviewed or cited locally, or is deemed by film professionals to have local significance.

Creative Work and Promotion and Tenure

Creative work should be fully accepted as part of the faculty evaluation process. Just as the primary professional contributions of a faculty member teaching media history should be expected to be in the form of published scholarship, so the primary professional contributions of a faculty member specializing in a creative area should be in one or more of the areas of creative production.

The fine arts have clearly established a precedent for the consideration of creative work as a part of the evaluation process for promotion and tenure. Exhibitions of paintings, drawings, sculptures, photographs, etc. are accepted as evidence of professional contributions in the visual arts. Musical compositions and reviews of recitals and solo performances are accepted in the field of music. Creative writing, direction and design of plays, choreography, and dance performances are likewise accepted as evidence of faculty contributions in other creative fields. The same is true of creative work by a film or video faculty member. It should be noted that the production of creative work by film and video faculty often involves incredibly complex workflows that rely on groups of specialists and specialized equipment that creates barriers to success often not encountered by other fine arts faculty. The confluence of location, equipment, crew, actors, post-production specialists, musicians, etc. makes the production of such work an incredibly time consuming and expensive task. This should be considered when evaluating the scope, volume, and complexity of such work.

Peer-review and Dissemination of Films and Television Shows

Public showings of a film or video work to audiences should be considered dissemination of the work, equivalent to that of scholarly publication. This is similar to the traditional acceptance of a music recital performed for a knowledgeable audience as the equivalent of publication.

Film and video work can be adjudicated in festival competitions. Many festivals have rigorous selection procedures for inclusion of films within their programs. Selection of a faculty member's creative work for showing at a festival can be considered indicative of the quality of the work. Festivals can be of local, regional, national, or international importance.

The quality of a film or video work may be partially indicated by any festival awards or prizes that have been bestowed upon it. Festival awards and prizes are evidence of a positive competitive judgment about the quality of the work. In evaluating the importance of a festival award or prize, it is important to consider the current reputation of a festival at which it was received.

Some academic associations schedule screenings based on a preconvention evaluation of submitted works. Selection for screening at such organizations such as the University Film and Video Association can be considered an indicator of quality and peer-review.

The merit of a film or video work may be indicated by its having been televised. It might be shown on commercial and/or public television and might be aired on cable systems. Greater weight is often given to works selected for network or multi-state presentation than to those carried only locally. In all cases, it is important to consider the level at which the work has had public exposure. It must be acknowledged that television showings are not equally accessible to all types of work.

Sometimes museums, media arts centers, and universities schedule invited presentations, often including oral presentations by the filmmakers. The prestige of such invitational showings varies, of course, depending upon the importance of the institution and the rigor of the selection process.

It should be noted that multiple showings of the same film are not the equivalent of reprints of a scholarly work. In the case of reprints of books or articles, the original printing is often still available through libraries. Reprinting of an article is primarily for the convenience of the readers of a particular periodical. There is generally no such easy access to media works; thus, in most circumstances each showing of a media work makes the production available to a new, previously inaccessible audience.

Film and video works may be disseminated through distribution agencies and companies, although this system is considerably less comprehensive than the equivalent dissemination of published scholarly works. Some distributors are highly selective, and the inclusion of a faculty member's work within their inventories can be considered an indication of quality. However, most film and video distributors are commercial, and the exclusion of a faculty member's work from such distribution is not an indication that it has little or no artistic or social value. It must be remembered that faculty works must compete for distribution with works produced by individuals whose careers are exclusively dedicated to creative film and video production.

Peer-review and Dissemination of Screenwriting

At the outset, it must be recognized that screenwriting is a worthy artistic and academic endeavor in and of itself, and that scripts have intrinsic value whether or not they are produced as films, for television, or for other media form. Scripts selected for production might be chosen for their own merit, but it is equally possible for a script to be chosen based on its perceived target audience, availability of funding, or support of a well-known celebrity, among many possible factors. A script might be re-written by someone other than the original writer before it is produced. Or an optioned script may not ever get made. Thus, the fate of a screenplay is not necessarily a reflection of its quality or the skill with which it is written.

Further, the timelines of commercial productions are seldom aligned with schedules of the academic world. There are famous anecdotes about scripts being made into successful films ten, fifteen, and even twenty years after they were originally written. This is far in excess of the length

of time professors have available in order to prove the value of their work before being subjected to the tenure and promotion process.

As with all creative projects, scripts must be disseminated and evaluated as part of the promotion and tenure process.

Though less visible in the world of commercial film, short film scripts also merit inclusion here, and must be disseminated and evaluated as described below.

The possibilities for the dissemination of faculty screenwriting projects include the following:

- Screenplays favorably adjudicated at established regional, national, or international film festivals or screenwriting competitions.
- Optioning or actual production of scripts by recognized professional production companies; optioning indicates sufficient merit in a script to warrant a commitment.
- Peer-reviews written by screenwriting professors at other colleges and universities: This might be completed for individual works or a body of writing.
- Distribution of scripts to professional organizations that include script evaluation sessions and/or partial or complete script readings among their activities.
- Readings by local and regional groups, provided selection of material is based on a jury or panel decision rather than mere proximity to the writer.
- Publication of scripts in whole or in part. Publication possibilities might include the following:
 - Selection for existing or future print publications of the University Film and Video Association
 - Selection for other print publications
 - Selection for media publications of professional organizations

It must be noted that the possibilities for publication of scripts are extremely limited relative to the number of scripts completed each year. In no case should a college or university require that a script be published to validate its use as an accomplishment in promotion and tenure cases. It must also be noted that the favorable adjudication of unproduced scripts at film festivals or screenwriting competitions is often far more competitive than the inclusion of produced film content because there is often only one script that wins or places in such competitions and far more screening spots for produced film content.

Peer-review and Dissemination of Educationally Focused Creative Content

The Department of Film and Television fully embraces educationally focused creative content as a highly impacting form of engagement that exists at the confluence of creative activity and teaching. Such products may include creative films designed to teach production skills or textbooks related to media production. In the case of films, the creative production process is identical to media projects designed for more traditional distribution outlets and thus regarded by the department as an equally valid form of creative expression. We recognize that avenues of peer-review are limited for such projects, but this does not mean that such work is not as important as more traditionally accepted forms of creative activity in film or screenwriting.

The primary avenue of peer-review for such work is conceived as adjudication at academic conferences such as the University Film and Video Association, the International Communication

Association and other national, international, or regional academic conferences. Peer-reviews written by professors at other colleges and universities regarding educationally focused creative content may also be indicative of the quality and impact of such work and qualifies as a form of peer-review. This might be completed for individual works or a body of works.

The adoption and use of creative content for pedagogical purposes by other faculty may also indicate the impact and quality of such work. In addition, the publication of textbooks or distribution of creative content by academic publishers/distributors may also constitute peer-review of such creative content. The Department of Film and Television fully supports such work as a legitimate form of creative activity worthy as a path to tenure and promotion provided the faculty member achieves substantive peer-review through academic conferences and/or other forms of adjudication.

Presentations

When a faculty member's creative work is presented at a university, a festival, or an association conference, it is usual for the faculty member to introduce the work and to respond to any subsequent questions, comments, and criticisms. Although such a presentation is difficult to document, it should be considered the equivalent of the presentation of scholarly papers for peer critique in academic settings for faculty with specializations in creative activity.

Grant Funding

Media production is inherently expensive. Thus, it is not infrequent for a faculty member to be involved in seeking support for creative work. This can be a time-consuming process, which requires clear written articulation of creative goals and methods. Credit should be given in the promotion and tenure process for the seeking of grants (even if such grants are not funded) as well as for any grants received.

Examples of Meritorious and Excellent Indicators in Creative Work Include, but are not limited to:

Creative Work: Meritorious

- Peer-reviewed or selective process resulting in an invitation from a local or regional organization to participate on a panel or a presentation that centers on creative practice.
- Comments from external reviewers that describe the quality and/or productivity of creative work as being meritorious.
- Activities such as exhibiting work through academic associations based on a preconvention evaluation of submitted works.
- Record of seeking funds for creative research activities through the department, college, and university.
- Peer-reviewed invitations to participate in regional screening or screenwriting events such as regional film festivals or screenwriting competitions.
- Readings of scripts by local and regional groups, provided selection of material is based on a jury or panel decision.

- The adoption and use of creative content for pedagogical purposes.

Creative Work: Excellent

- Peer-reviewed invitations to participate in national/international screening or screenwriting events such as national/international film festivals or screenwriting competitions.
- Comments from external reviewers that describe the quality and/or the productivity of creative work as being excellent.
- Record of securing funds for creative work activities through the college, university, or external organizations
- Peer-reviewed invitations to participate in screenings or readings in educational venues whose mission is focused on establishing a national and international reputation.
- Publication of scripts in whole or in part.
- Optioning or actual production of scripts by recognized professional production companies.
- Regional, multi-state, or national broadcast of creative content.
- Festival/competition awards and prizes indicating positive competitive judgment about the quality of the work.

Examples of Meritorious and Excellent Indicators in Scholarly Work Include, but are not limited to:

Scholarly Work: Meritorious

- Peer-reviewed or selective process resulting in an invitation from a local or regional organization to participate on a panel or a presentation or publish written work.
- Peer-reviewed or selective invitations from local/regional institutions to participate in scholarly lectures and conferences.
- Publications or exhibitions selected for awards that center activities on local and regional participants.
- Garnering citations, reviews, and interviews regarding one's professional activities in local/regional print and media.
- Record of seeking funds for research activities through the College of Arts & Media and the University of Colorado.
- Comments from external reviewers that describe the quality and/or productivity of scholarly work as being meritorious.

Scholarly Work: Excellent

- Books and catalogues (whether in print or electronic form) as single author, joint author, or editor for publications of national and international distribution.
- Significant scholarship (whether in print or electronic form) equivalent to single-authored books such as conference proceedings or complete unpublished manuscripts (whether presently under contract with a publisher or not).

- Editing or contributing to peer-reviewed publications where the contributors have national and international reputations, and the publication is deemed by the profession to be of the highest quality.
- Publishing chapters, articles, essays and reviews for media and publishers of national and international reach or in catalogues for international museums and other institutions.
- Selection for a fellowship, residency, or officer/faculty position by national or international organization.
- Peer-reviewed invitations to participate in lectures, panels, and exhibitions that select from an international pool of participants.
- Invited presentations where the venue/institution is a deemed by the profession to be of the highest quality and/or participants have national and international reputations in the field.
- Garnering citations, reviews, and interviews regarding one's publications or exhibitions in media and/or institutions of national and international reach.
- Record of seeking funds for research activities through external organizations at the local, regional, national, and international levels.
- Evidence of publications acquired by regional, national, and international libraries, art centers, museums, universities, and art organizations.
- Awards by local, regional, national, or international venues/organizations that center activities on national and international scholars, critics, or curators.
- Receiving a college or University award for scholarly/creative activities
- Comments from external reviewers that describe the quality and/or the productivity of scholarly work as being excellent.

5. Teaching

Teaching is defined as the development of curricular and co-curricular activities that focus on student-centered learning, student outcomes and assessment. Teaching activities are broadly defined in the Department of Film and Television.

FITV faculty are expected to document and seek assessment of effective teaching through multiple measures including peer reviews, Faculty Course Questionnaires (FCQs), and syllabi. These assessment tools can provide measurable indicators of meritorious or excellent accomplishment.

Examples of Meritorious and Excellent Indicators in Teaching

Meritorious

To receive a rating of “meritorious” in teaching, a faculty member must produce significant achievements in the categories below (qualifying initiatives may include but are not limited to the bullet-pointed examples):

Course Instruction and Development

- Syllabi that meet college expectations with articulated outcomes, assigned tasks specific to those outcomes, and demonstrate sequential learning across the areas of knowledge, skills, and dispositions.
- Adopting University-offered teaching technology tools.
- Revisions of existing courses.

Curricular Development for Program and Department

- Contributions to the development of program handbooks or guidelines for students.
- Contributions to the development of gateway, milestone, and capstone experiences in a program.
- Mentor other faculty in the University in teaching and learning activities.

Student Feedback

- While the College recognizes that FCQs may be subject to a variety of factors, the FCQ record of ratings during the time of RTP review should generally be comparable to department and college averages.
- Substantive FCQ narrative comments should generally demonstrate a pattern of positive teaching and learning.

Student Mentorship and Success

- Mentoring of student projects, such as undergraduate writing or film productions.
- Organize or coordinate events that feature student work on campus.
- Advising curricular or co-curricular activities that garner local attention.

Excellent

Regent Policy 5.D.2(B) states: “a recommendation of tenure based on excellence in teaching shall include multiple measures of teaching evaluation and demonstrated achievement at the campus, local, national, and/or international level which furthers the practice and/or scholarship of teaching and learning beyond a faculty member’s immediate instructional setting.”

The Department of Film and Television defines “one’s immediate instructional setting” as one’s assigned course or courses. To receive a rating of “excellent” in teaching, a faculty member must produce significant achievements in the categories below (qualifying initiatives may include but are not limited to the bullet-pointed examples), or if the faculty member is awarded a college or university teaching award.

Course Instruction and Development

- Syllabi that exceed college expectations with articulated outcomes, assigned tasks specific to those outcomes, a demonstrated focus on student learning as indicated by a high level of detail given regarding assignments, assessment strategies, check-in points, etc.
- Integration of research, theories, and models from other disciplines into one’s

Teaching.

- Substantial development of new courses.
- Enrich the teaching and learning environment through building and enhancing community through technology tools that go beyond standard use of the course management system.
- Guest lecturing teaching material at other institutions.
- Significant record of guest lectures for faculty in other disciplines, departments, and colleges on campus
- Serving on thesis and dissertation committees in another department or institution.

Curricular Development for Program and Department

- Leadership in the refinement of course and program outcomes and assessment strategies.
- Lead the development of program handbooks or guidelines for students.
- Lead the development of gateway, milestone, and capstone experiences with other program areas or the departmental level.
- Substantial efforts in sponsoring and advising student organizations.
- Contributions to the development of collaborative, interdisciplinary, or inter-institutional Teaching activities.

Student Feedback

- FCQ scores well above the level of department and college or campus averages and in relationship to course format, class size, requirement, or elective.
- FCQ narrative comments from students include a myriad of positive comments and relatively few negative comments.

Student Mentorship and Success

- Mentoring student projects with regional, national, or international significance and reach.
- Facilitating internship and other career opportunities for students.
- Building ties between students and professional organizations and creative industries.
- Mentoring students to gain admission to graduate programs, residencies, fellowships, etc.
- Organization or coordination of regional, national, and international events that feature student work.
- Working collaboratively with students to conduct and disseminate co-authored research projects.

Pedagogical Research

- Presentations on pedagogy at local, regional, national, or international conferences.
- Publishing pedagogy research in recognized academic journals or related outlets.
- Active participation in professional discipline-related education organizations.
- Substantial public education through workshops, guest lectures, radio interviews and related creative projects in community settings.
- Conducting and disseminating pedagogy research in campus settings, workshops, and symposiums.

- A record of sustained engagement with Center for Faculty Development programs, events, workshops and/or related communities of teaching practice.
- Receipt of significant internal or external grant for educational improvement.
- Conduct peer review of Teaching effectiveness, or participation as a reviewer for curriculum, program development, and departmental reviews.

6. Leadership and Service

The Department of Film and Television defines leadership and service as the act of faculty providing their time or resources to the university, student body, local community, or an external organization. When faculty are participating in academic leadership and service, they are going beyond their teaching and creative activity/scholarship requirements. Through leadership and service, educators can help improve the institution and offer their expertise to other communities that can benefit from it.

Examples of Meritorious and Excellent Indicators in Leadership and service

Meritorious

- Substantive participation on assigned committees.
- Support and attend events in the department, college, and university.
- Attend and contribute to departmental and college meetings.
- Leadership and service to the department, college, and university.

Excellent

- Engagement and recognition with the national community that includes a demonstrated effort and achievements in building bridges between the local, regional, and/or national community and department, college/university.
- Significant leadership and service to professional organizations.
- Serving on the board of a national or professional organization.
- Receiving a college or university leadership and service award.
- Support and contribute to departmental, college, and university projects.
- Build a record of substantive participation as a committee member at the department, college, and university level.
- Participate and contribute to the successful delivery of recruiting events.
- Participate and contribute to the successful delivery of college events such as graduation.
- Assume leadership roles on department, college, or university committees.
- Contribute meaningfully to departmental, college, and university projects.
- Contribute to local, state, regional, national, or international professional, or educational organizations and creative industries through committee work.
- Lead Leadership and service initiatives that positively support diverse communities.
- Contribute as an advisory board member for groups and organizations within the discipline.
- Engagement with the local community that includes a demonstrated connection of those activities to the educational endeavor that builds connections.

Primary Unit Evaluation Criteria for Reappointment, Tenure, and Promotion
College of Arts & Media
Film and Television Department

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