

**SCHOOL OF FILM, MEDIA, AND THEATRE
PROMOTION AND TENURE GUIDELINES**

**COLLEGE OF THE ARTS
GEORGIA STATE UNIVERSITY**

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Faculty members must consult the College of the Arts Promotion and Tenure Manual. In the event of a conflict between the two documents, the college manual takes precedence.

All materials, discussions, conclusions, and letters that are part of the review process will be held in strictest confidence, and no party to the process, other than the candidate, may divulge any information about it to anyone not directly involved.

**School of Film, Media, and Theatre
College of the Arts
Georgia State University
PROMOTION & TENURE GUIDELINES**

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Effective Date:

1 **I. INTRODUCTION**

2
3 As defined in the GSU College of the Arts Promotion and Tenure Manual, a candidate for
4 promotion and/or tenure is bound by the College and School promotion and tenure manuals in
5 effect on January 31 of the calendar year in which the reviews of the candidate occur.
6

7 Recommendations for promotion and/or tenure are first made at the level of the School of Film,
8 Media, and Theatre by the School’s Promotion & Tenure Committee and then by the Director of
9 the School. The recommendations are then forwarded to the College’s Committee on Promotion
10 & Tenure.
11

12 The promotion & tenure processes and other faculty review processes described in these School
13 guideline documents conform to the policies and procedures detailed in the Georgia State
14 University Promotion & Tenure Manual for Tenured and Tenure-Track Professors and the GSU
15 College of the Arts Promotion & Tenure Manual. College policies and forms are available
16 online.
17

18 These Promotion & Tenure Guidelines of the School of Film, Media, and Theatre have also been
19 formulated in conformity with the requirements set forth by the Board of Regents of the
20 University System of Georgia.
21

22 The process of granting promotion and tenure is an essential mechanism for ensuring quality and
23 allocating rewards in the University. It is intended to be both rigorous and fair. Promotions are
24 awarded in recognition of high levels of accomplishment in the academic work of the University.
25 The decision to award tenure is particularly important because it represents a reciprocal
26 commitment between the University and the recipient, which can last decades. The University
27 thus shines in the reflection of the achievements of its faculty. These guidelines seek to augment
28 and clarify, wherever advisable and appropriate, distinctive criteria for the activities of the
29 faculty of the School of Film, Media, and Theatre as they relate to the policies of the College.
30

31 These School guidelines are designed to provide information concerning expectations for
32 performance and achievement at the School level for promotion and tenure as well as the manner
33 in which School expectations intersect with the expectations set forth in the
34 College manual.

35 **II. POLICIES ON PROMOTION & TENURE**

36

37 **A. Eligibility (Time-in-Rank) Policies**

38

39 Candidates should refer to the College Promotion & Tenure Manual for information about
40 “Eligibility (Time-in-Rank) Policies”.

41

42 **B. General Policies**

43

44 Promotion and tenure review in the School follows the rules, procedures, and calendar set forth
45 in the College of the Arts Promotion & Tenure Manual, and on the College website. University
46 and College promotion and tenure calendars supersede any dates in these School guidelines,
47 which are offered for the purpose of illustration and to provide information about the typical
48 promotion and tenure cycle.

49

50 Every faculty member in the School of Film, Media, and Theatre has a responsibility to be aware
51 of the contents of the College of Arts & Sciences and Georgia State University promotion and
52 tenure manuals, including all deadlines.

53

54 It is the School’s conviction that there is no more important type of faculty evaluation than the
55 promotion and tenure review process. Because of this, the School’s Promotion & Tenure
56 Committee commits itself to the highest standards of professionalism and confidentiality with the
57 continuing goal of always producing the fairest and fullest promotion and tenure
58 recommendations of the highest quality that respects both the process as a whole and the faculty
59 colleague being evaluated. To this end, the School agrees that e-mail should not be used for this
60 confidential personnel process (with the exception of non-substantive matters such as scheduling
61 meetings). Promotion and/or tenure deliberations at all levels are confidential; however, the
62 Georgia Open Records Act may allow individuals to access certain documents related to a
63 promotion and/or tenure decision.

64

65

66

67 **III. PROMOTION & TENURE PROCESS IN THE SCHOOL**

68

69 The promotion and tenure process begins in the School of Film, Media, and Theatre, where the
70 School’s Promotion & Tenure Committee and the School Director evaluate the dossier of those
71 faculty members who are eligible for promotion and/or tenure and who request consideration.
72 The qualifications of each eligible faculty member being considered must be evaluated according
73 to the criteria and procedures set forth in the College Promotion & Tenure Manual and in these
74 School guidelines on promotion and tenure.

75

76 The School of Film, Media, and Theatre has a Promotion & Tenure Committee that reviews and
77 evaluates the credentials of all faculty members being considered for promotion to associate

78 professor with tenure. This Committee consists of all tenured associate professors and professors
79 in the School, except the School Director and any members of the School serving in a position
80 that will review the candidate's promotion/tenure application at the College or University level.
81 This Committee also reviews and evaluates the credentials of faculty members who already hold
82 the rank of associate professor and who are candidates only for tenure. A subcommittee of the
83 School Promotion & Tenure Committee, made up of all faculty who hold the rank of professor
84 (except the School Director and any members of the School serving in a position that will review
85 the candidate's promotion/tenure application at the College or University level) will review and
86 evaluate the credentials of faculty members who are being considered for promotion to professor
87 or who already hold the rank of professor and are being considered only for tenure. In
88 consultation with the School Director, the dean will augment faculty committees with members
89 at the appropriate rank from other departments if the School of Film, Media, and Theatre does
90 not have a sufficient number of faculty at the appropriate rank to constitute a committee of at
91 least three members.

92
93 The Promotion & Tenure Committee is chaired by a tenured faculty member appointed by the
94 School Director. The School's evaluations are based on information derived from information
95 submitted by the candidate, the School Committee, outside evaluators, and the School Director.

96
97 The School of Film, Media, and Theatre's Promotion & Tenure Committee operates through a
98 system of subcommittees that initially review and evaluate each candidate's credentials.
99 Subcommittee are typically appointed to evaluate the candidate's Research/Creative Activity,
100 Teaching, and Service.

101
102 Though the candidate is required to provide a dossier documenting his or her case, organized
103 according to the structure of the guidelines of the School and manual of the College, the
104 Committee has the option of requesting additional information from the candidate or the School
105 Director to help it assess the candidate's dossier.

106
107 All final recommendations must be made by the appropriate School committee. The Committee
108 must meet to discuss and vote on its final recommendation.

109
110 The report of the Promotion & Tenure Committee should summarize the strengths and/or
111 weaknesses of the faculty member in Research/Creative Activity, Teaching, and Service in light
112 of the criteria included in these guidelines and the report should clearly indicate
113 recommendations concerning promotion and/or tenure. All conclusions and recommendations
114 should be substantiated by summaries and/or selected inclusions of written data gathered by the
115 Promotion & Tenure Committee. If there is not unanimity, separate minority report(s) shall also
116 be included.

117
118 After reaching its decision, the School Committee sends the School Director its written report.
119 The letter from the School Committee must be signed by the Committee chair and all Committee
120 members who agree with the recommendation and justification. Committee members who do not

121 sign the letter shall provide separate letters indicating their recommendations and the reasons for
122 these recommendations. Signatures will be on a separate page from the letter(s).

123
124 The Committee shall present the evaluation to the School Director. The School Director will
125 evaluate the candidate and write his/her own evaluation and recommendation.

126
127 A candidate for promotion and tenure shall receive from the School Director, in accordance with
128 the College Promotion and Tenure Manual, copies of the recommendations of the School's
129 Promotion & Tenure Committee and the School Director. A candidate shall also receive copies
130 of any minority reports from the School's Promotion & Tenure Committee. The School Director
131 will remove the faculty signatures from both the majority and minority reports before providing
132 them to the candidate.

133
134 A candidate has a right to respond to any of these recommendations or reports from the School's
135 Promotion and Tenure Committee by writing to the Director. This statement becomes part of the
136 candidate's promotion and tenure file. The candidate also has the right to respond in writing to
137 the School Director's letter and to send his/her response to the Office of the Dean.

138
139 **IV. CRITERIA FOR EVALUATING CANDIDATES FOR PROMOTION & TENURE**

140
141 The School's Promotion & Tenure Committee shall use these School guidelines that have been
142 approved by the College Promotion & Tenure Review Board as its standard for evaluation.

143
144 **A. Tenure**

145
146 Tenure is established and governed by the policies and regulations of the Board of Regents of the
147 University System of Georgia. These policies state that tenure resides at the institutional level;
148 thus, the criteria and guidelines for recommending the granting of tenure to members of the
149 faculty of the School of Film, Media, and Theatre are those provided in these guidelines and in
150 the Promotion & Tenure Manual of the GSU College of the Arts.

151
152 Only Associate Professors and Professors employed full-time are eligible for tenure. Individuals
153 with the title of Instructor, Lecturer, Academic Professional, Assistant Professor, or Adjunct
154 Professor are not eligible for tenure.

155
156 Tenure may be awarded upon completion of a probationary period of at least five years of
157 fulltime service at the rank of Assistant Professor or higher. The five-year period should be
158 continuous, although a limited interruption because of leave of absence or part-time service may
159 be permitted. This interruption may not exceed two years. However, no probationary credit for
160 the period of interruption will be allowed. A maximum of three years credit toward the minimum
161 probationary period may be allowed for service at other institutions or for full-time service at the
162 rank of Instructor at Georgia State University. Such credit shall be specified in writing and
163 approved by the Dean of the College of the Arts.

164

165 **B. Evaluation Criteria for Promotion and/or Tenure**

166

167 Candidates will be evaluated as either having **met** or having **not met** the standards for promotion
168 and/or tenure in each of the following three areas: Research/Creative Activity, Teaching, and
169 Service. The evaluations should take into account expectations appropriate to the rank under
170 consideration, the standards of the candidate's discipline, and the mission and resources of the
171 School. School- and discipline-specific standards are defined in these Promotion & Tenure
172 Guidelines. To be recommended for promotion and/or tenure by the School, a candidate must be
173 evaluated having met the standards for the appropriate rank in all three areas.

174

175 **C. Areas of Evaluation**

176

177 The School of Film, Media, and Theatre will evaluate all candidates based on their performance
178 in three areas of their academic life: Research/Creative Activity, Teaching, and Service. Each
179 candidate for promotion and/or tenure in the School of Film, Media, and Theatre should specify a
180 cohesive focus for his/her Research/Creative Activity that connects to his/her Teaching and
181 Service and should document the quality of his/her performance in all three areas.

182

183

184 **1. Research/Creative Activity**

185

186 Research/Creative Activity is a major component in the evaluation process for promotion and
187 tenure. In order to help the university realize its mission as a research institution, it is essential
188 that faculty members in the School of Film, Media, and Theatre maintain a high level of
189 scholarly and/or creative activities that advance the field of Film, Media, and Theatre and the
190 candidate's specialization within his/her particular discipline by creating or extending
191 knowledge, modes of inquiry, and/or artistic expression. Specifically, these activities should
192 evidence demonstrable professional growth by the faculty member over the period being
193 evaluated.

194

195 The School of Film, Media, and Theatre recognizes that Research/Creative Activity can take
196 many forms. The School believes that success in Research/Creative Activity can be achieved in
197 many ways and that no one approach is inherently superior to another.

198

199 In the School of Film, Media, and Theatre, Research/Creative Activity can involve a range of
200 accomplishments. It is appropriate, therefore, that the criteria and methods for demonstrating and
201 measuring Research/Creative Activity are relevant to the various fields within the School of
202 Film, Media, and Theatre. The quality of any submitted materials in Research/Creative Activity
203 must be evaluated by external reviewers. Letters from external reviewers who are qualified to
204 evaluate the candidate (solicited in accordance with the procedures described in the College
205 manual) play an influential role in providing a supplementary perspective on the candidate's
206 achievements and stature in the area of Research/Creative Activity. Candidates are not to have
207 any contact with external reviewers during the promotion and tenure process.

208

209 Applying for and obtaining external funding for one's research or creative works are highly
210 valued activities, and success in seeking grant support (particularly from national sources) will
211 weigh as evidence of reputation in those disciplines. The School of Film, Media, and Theatre
212 recognizes, however, the relative scarcity of external grant support in its constituent fields, and
213 so lack of grant support does not weigh negatively against the candidate.
214

215 Many of the most innovative projects in film, media, and theatre combine theory and practice.
216 The School encourages such work and recognizes there may be overlaps in the categories of
217 scholarly works and creative projects. Those achievements which fall into both these two
218 categories will be evaluated using criteria drawn from both. For such achievements, the
219 candidate's primary discipline/expertise will be taken into consideration when evaluating the
220 quality of the aspects of the work outside the candidate's major field of endeavor.
221

222 The School of Film, Media, and Theatre expects that candidates will demonstrate their scholarly
223 and/or creative productivity through both the quantity and quality of their professional record
224 organized according to the categories of Research/Creative Activity listed in the college manual
225 and as detailed below. In other words, excellence in Research and Creative Activity is defined
226 more broadly than the aggregate total of publications, performances, or other scholarly and
227 creative activities. Evaluation of an individual faculty member's Research/Creative Activity will
228 focus on the entirety of candidate's contribution during the evaluative period. Thus, a candidate's
229 dossier may not include work in progress or work submitted but not yet accepted for publication.
230 Scripts that win awards but are not published or produced or which are optioned or purchased
231 outright may be submitted as part of a dossier.
232

233 The following four indicators might be used to evaluate the significance of any single
234 Research/Creative Activity:
235

- 236 • Reputation/recognition (such as: standing of a press/journal/anthology within the field;
237 international/national/regional/local standing of a festival/exhibition venue; prizes,
238 awards, reviews; collaboration with and/or invitations by with substantial
239 figures/institutions in the field; size of grant received and competitiveness of granting
240 organization)
- 241 • Extent of the candidate's involvement (primary authorship; level of collaboration;
242 creative contributor position)
- 243 • Length/complexity of work;
- 244 • Circulation (scholarly citations; sales/attendance figures; Nielsen ratings; web metrics)

245 The candidate is encouraged to use some combination of these four indicators to make the case
246 for and explain the significance of his/her work (although the candidate is not limited to these
247 four significance indicators). The case for significance is particularly important as the dossier
248 moves from the School to the College level and from the College to the Provost's office. In some
249 instances the significance of a work is readily apparent. In other instances the candidate may
250 need to explain the significance of particular works and to document the level of his/her
251 contribution.

252
253 The candidate's explanation of a work's significance is encouraged to configure these four
254 indicators in a discipline-appropriate manner. The indicators listed above may not all be equally
255 relevant in understanding the significance of a particular work. Scholarly works, for instance,
256 typically do not generate large sales figures; theatrical performances may or may not be reviewed
257 by the press; and some academic fields have few available prizes. Payment for work ("work-for-
258 hire") does not negate its significance, and in some cases (e.g., the purchase price for a
259 screenplay) can be seen as an indication of significance. Grants are highly prized in
260 film/media/theatre but are relatively few in number. In addition, the significance indicators are
261 not necessarily distinct and may overlap. For instance, the broad circulation of a work may also
262 contribute to its reputation.

263
264 The School recognizes that there is a rough hierarchy of scholarly journals, conferences,
265 publishers, film/theatre festivals, production companies, theatrical companies, distribution
266 companies, and other channels of dissemination that exist within the fields of film/media/theatre
267 studies and production. The stature of the venue(s) where the work is disseminated contributes to
268 the work's reputation. In evaluating the character of the work's venue, the Committee considers
269 factors such as: (a) the geographic scope of the venue's reputation, ranging from on-campus,
270 local, state, regional, national, and international; (b) the competitiveness of the venue, usually
271 demonstrated by acceptance rates; and (c) reputation or prestige of the channel as evidenced in
272 the academic, popular, or industry press. The School recognizes that venues that appear
273 local/regional may have a national/international reach within the particular field. In such
274 instances, the candidate should document the stature of the venue using these factors as evidence.

275
276 While the School of Film, Media, and Theatre recognizes the value of both individual and
277 cooperative scholarship and creative works, we acknowledge the importance and occasional
278 difficulty of determining the relative contributions of co-authors or co-creators. Creative activity
279 in film/media/theatre is often a team enterprise, and scholarly research may be co-authored. We
280 strongly support interdisciplinary research, including when it results in publications and creative
281 project exhibitions with multiple authors and creators. We recognize that creative activity may
282 take place within a variety of configurations. Some production environments may operate using a
283 strictly hierarchical structure of labor in which subsidiary production personnel make creative
284 contributions to the overall work within the constraints of prescribed standardized positions.
285 Other production environments may function with a looser configuration that makes a higher
286 level of collaboration possible.

287
288 It is incumbent upon the candidate to document objectively his/her specific contribution to the
289 collaborative creative or research project and describe how that contribution resulted in its
290 recognition within the candidate's discipline. The School will accord appropriate credit if the
291 candidate's contribution to a co-authored or collaboratively created work is established within
292 the conventions of the candidate's discipline.

293
294 The length/complexity of a work of Research/Creative Activity should be interpreted in light of
295 the norms of the candidate's subfield. For a candidate who does humanistic scholarship,

296 normally the book is the longest, most complex work and is given more credit. The live-action
297 fiction feature film is normally afforded more credit than a short film, and a full-length play is
298 given more credit than a one-act play. However, in certain subfields of production (e.g.,
299 independent animation, experimental media), the short film is more the norm, and the feature
300 length film is the rare exception.

301
302 Evidence about the circulation of scholarly work typically involves citations of the candidate's
303 research. The School of Film, Media, and Theatre recognizes that creative activity within
304 film/media/theatre has the capacity in some instances to engage broadly with popular audiences.
305 Candidates working within popular creative media may cite the size of the audience as
306 determined by number of persons who attended, tuned in, downloaded or streamed the exhibition
307 or transmission. The School also values creative work that is challenging, innovative, and
308 difficult; such work may receive critical recognition but not circulate broadly among audiences.
309 The School values and affirms both creative traditions in its promotion and tenure process.

310
311 The School appreciates and acknowledges the rapidly changing means of dissemination for
312 research and creative work in the Film, Media, and Theatre arena and recognizes the increasingly
313 prominent role that online publication, new media work, and web-based resources play in the
314 production and dissemination of knowledge. It also recognizes that the traditional standards of
315 peer review are often difficult to apply to these new forms of scholarship. Therefore, candidates
316 should make their own case for the significance of such research/creative activity using the
317 significance indicators above.

318
319 The candidate is encouraged to configure the various significance indicators to make an overall
320 case for his/her accomplishment within the field. A scholarly candidate might discuss the
321 reputation of his/her publications, the quality of his/her publication venues, and the number of
322 citations of his/her work, noting the lengths of his/her works. A candidate whose work occurs
323 mostly in creative contributor positions in film/media/theatre and who works repeatedly with
324 notable, acclaimed directors may make a case that his/her reputation is high, although the extent
325 of the candidate's involvement may be limited. A candidate who is the primary author of short
326 films that circulate widely online might place more emphasis on circulation than reputation or
327 length of work. A candidate whose work appears on popular national television network shows
328 might also emphasize circulation over reputation. A filmmaker/screenwriter or theatre
329 director/playwright whose work has been successful in festivals, juried contests, and other
330 notable exhibition venues might place more emphasis on reputation/recognition. A candidate
331 whose creative work takes place in strongly collaborative frameworks would document that
332 collaboration and make the case for the significance of that work through a combination of
333 reputation/recognition, length, and circulation.

334
335 The candidate may include brief prefatory statements before individual works of
336 Research/Creative Activity in the dossier to discuss the significance indicators relevant to those
337 works (if needed). If a work of Research/Creative Activity also has a Teaching component
338 associated with the work that occurs outside of the candidate's teaching assignment (e.g., co-
339 authorship with a student, awards/recognition for theatrical performances by a student group

340 with creative faculty involvement), the candidate may assign proportional credit to be given the
341 work in the Research/Creative Activity and Teaching categories.

342
343 Categories for Research/Creative Activity include:

344
345 a. Presentations at Professional Meetings: These include participation in programs at local,
346 regional, national or international meetings of professional associations, including presentation
347 of papers, serving as panel leader or commentator, and organization of and participation in
348 workshops.

349
350 b. Scholarly Writings in Books, Monographs, Journals, and Reviews: These include books,
351 monographs, published articles, chapters in books, book reviews, and encyclopedia entries, and
352 those accepted for publication, broadcast and electronic distribution.

353
354 c. Achievements in the Visual & Performing Arts: These include creative projects in film/video,
355 broadcasting, digital/web/mobile media, live performance, and exhibitions/installations.

356
357 d. Awards & Grants: These include grants, contracts, scholarships, fellowships, travel awards,
358 and development awards funded internally and by external local, regional, national or
359 international agencies that have supported the candidate's scholarly research or creative
360 activities.

361
362 e. Intellectual Contribution through Professional Activities: These include such activities as (but
363 not limited to): memberships on editorial boards, evaluation panels, and boards of professional
364 organizations; refereeing for scholarly journals and granting agencies; intellectual curation of
365 exhibitions, symposia, and conference programs; and functioning as critic, juror, and/or
366 consultant for professional organizations. The candidate should clarify the intellectual
367 contribution of these activities. Do not include material that also appears in the Service portion
368 of the dossier.

369
370 f. Recognition by National, Scholarly, and Professional Associations: This includes honors,
371 awards, fellowships, and internships.

372
373 g. General Recognition Within One's Discipline: This includes citation of works or contributions
374 by other scholars; requests for colloquium presentations, workshops, or residencies; reviews of
375 publications or performances; invitations to juried screenings and performances, or exhibitions
376 of media art; guest performances and lectureships.

377
378 h. Specialized Professional Activities Appropriate to the Discipline: Included here are materials
379 for which descriptions are not presented in any of the other categories above.

380
381
382 **2. Teaching**

383

384 The School of Film, Media, and Theatre regards quality Teaching to be of foremost importance
385 to the School and the University, as it is at the heart of what we do. It is a major responsibility of
386 the faculty and, as such, it recognizes teaching excellence and student-related achievements as
387 central in the evaluation of faculty members. Faculty have a responsibility to provide strong
388 undergraduate and graduate programs for our majors and for the students throughout the
389 University who have programmatic need for Film, Media, and Theatre courses. Included in the
390 evaluation process will be written documentation of evidence organized according to the
391 categories of teaching listed in the college manual. Examples include:

392
393 a. Courses Taught During the Last Four Academic Years: The candidate must provide a list
394 of courses taught during the last four academic years. The candidate must also provide a
395 copy of the most recent syllabus used for each course taught during the time period. Only
396 one syllabus for each different course is required. The development of new courses or
397 significant revisions to existing courses should be noted in this section. The candidate should
398 indicate if the course is part of a study abroad, international student exchange program,
399 hybrid/online course, signature experience, or field experience. If the candidate was granted
400 probationary credit toward tenure, the four years should include courses taught at previous
401 institutions.

402 b. Student Evaluations (include summers, if applicable): The candidate must include a
403 summary of Student Evaluation of Instructor (SEI) numerical scores (no comments), which
404 the College will assist the candidate in obtaining, and student evaluations from GoSOLAR
405 (with written comments) for the last four academic years at Georgia State University.

406 c. Honors or Special Recognition for Instruction

407 d. Independent Studies, Practica, Honors Theses, Theses, and Dissertations: The candidate
408 must specify if they served as advisor/chair or committee member for each student work.

409 e. Published Materials (e.g., textbooks, published articles, manuals and/or monographs on
410 pedagogy)

411 f. Student Accomplishments: These include articles, books, conference papers, attendance at
412 conferences, performances, film screenings, theatrical productions and readings, media
413 presentations, awards, and other recognition of student accomplishments at GSU and
414 elsewhere. This includes published/disseminated works that originated in classes taught by
415 the candidate. Work that is co-authored with a student should be put into context by the
416 candidate, and the candidate should assign for this work a percentage of credit to
417 Research/Creative Activity and a percentage of credit to Teaching.

418 g. Individual Student Committee Activities: The candidate must specify if he/she was a
419 member or chair of an individual graduate student's curricular advisory committee and/or
420 graduate examination committee.

421 h. Other Materials: This category might include: (1) the development of effective evaluation
422 and assessment methods relative to student performance and the acquisition of knowledge
423 and skills (to be reflected in examinations, teaching methods and pedagogical philosophy);
424 (2) evidence of teaching innovation (in teaching/learning strategies for individual classes; in

425 the design/development of new classes/programs/concentrations/degrees); (3) the
426 maintenance of high standards for the material taught and expectations for student
427 performance (as manifested in grade distributions, syllabi, examinations, written and creative
428 assignments, and other examples); (4) evidence of effective student mentoring activities; and
429 (5) the development of discipline-appropriate study abroad programs.
430

431 When reviewing student evaluations, the Committee will not take the student evaluation
432 percentages at face value alone without also taking into consideration the candidate's total
433 number of students during the period of evaluation; the numbers of his/her undergraduate vs.
434 graduate students, as well as the student evaluation numbers and ranges of each group; the
435 numbers of required vs. elective, graduate vs. undergraduate, and core vs. special topics courses
436 he/she has taught during the last eight semesters; and the numbers of large (75 students or more)
437 vs. small-sized classes (25 or fewer students) he/she has taught during the period of evaluation.
438

439 In making the case for his/her promotion and/or tenure, the candidate may also address other
440 variables, such as: (1) the extent to which the courses taught by the candidate during the last
441 eight semesters included any new preparations or other courses which the candidate has taught
442 repeatedly in the past; (2) the extent to which the candidate taught courses with a lecture format
443 or others which included collaborative/group learning, or which had a particular focus on active
444 class participation required of students, during the last eight semesters; (3) students' perceived
445 rigor of a candidate's courses by students, as well as their grade expectations, during the last
446 eight semesters; (4) the grade averages and grade distributions of the courses the candidate
447 taught during the last eight semesters; (5) whether there have been any peer, institutional, or
448 other evaluation of the candidate's teaching abilities and methods; and (6) whether the candidate
449 participated in any pedagogical workshops or meetings during the last eight semesters, where the
450 focus was on developing instructional excellence.
451

452

453 **3. Service**

454

455 The School of Film, Media, and Theatre promotion and tenure committee considers only service
456 activities that are related to the candidates' academic areas of expertise. Service unrelated to
457 one's academic area of expertise therefore should not be included in the dossier. (Extra
458 remuneration for academic or public service does not preclude its inclusion.) In general, service
459 will be considered primarily on the basis of its direct benefits to Georgia State University, to the
460 profession, and to the community (in a discipline-related fashion).

461 Appropriate service activities should be documented and organized according to the categories of
462 services listed in the college manual. Complete descriptions and dates for any service category
463 must be provided along with explanatory documentation. Examples include:

464

- 465 a. Contributions to the School of Film, Media, and Theatre: Chairing School committees,
466 memberships on committees, development of programs and activities other than Teaching

467 and those related to Research/Creative Activity, participation in School-sponsored activities,
468 and holding positions of significant service responsibility that impact workload assessment.
469

- 470 b. Assistance to/Consultation with Colleagues: Consultation about educational problems,
471 review of manuscripts, collaboration on research projects, assistance with film, video, or
472 dramatic productions, artistic exhibitions, or musical performances, and contributions to
473 programs in other concentrations, areas, or schools.
474
- 475 c. Committee Responsibilities at the College, University, or System Level
476
- 477 d. Support of Local, State, National, or International Organizations: (not including professional
478 associations) Consultancies, memberships on advisory boards, and offices held.
479
- 480 e. Significant Discipline-Related Community Service: Speeches, presentations, performances,
481 short courses, hosting a conference, on-going contacts.
482
- 483 f. Meritorious Public Service: Assistance to governmental agencies, and development of
484 community, state, or national resources.
485
- 486 g. Administrative Contributions to Professional Associations (Intellectual contributions to
487 professional organizations count in the category of Research/Creative Activity.)
488
489

490 **D. Evaluation of Quality**

491

492 **1. Evaluation of Research/Creative Activity**

493

494 Based on the evidence submitted, the School Committee will evaluate the candidate as **having**
495 **met** or **not having met** the required standards in Research/Creative Activity.
496

497

498

498 **a. Associate Professor**

499

500 In keeping with University standards, the recommended candidate must be deemed to have
501 developed a substantial body of scholarly/creative work that has already contributed to the
502 advancement of his/her discipline, as determined by peers within and outside of the University,
503 while establishing a national reputation in his/her field. In addition, the successful candidate's
504 current trajectory in Research/Creative Activity will support successful progress towards the
505 rank of Professor after promotion to Associate Professor with tenure.
506

507

507 The candidate will be judged as having met the standard in Research/Creative Activity if the
508 Committee's assessment is that the candidate's scholarly and/or creative work is highly
509 accomplished.
510

510

511 A scholarly candidate, for example, might have a sole-authored larger work (a book) published
512 by a highly-regarded press in the field along with a number of articles/chapters in venues of good
513 reputation. The candidate may present an equivalent blend of research achievements to
514 demonstrate that he/she has an emerging national reputation and a cohesive, growing research
515 trajectory.

516

517 For a candidate whose discipline is creative, the candidate will be judged as having met the
518 required standards in Research/Creative Activity if the Committee's assessment is that the
519 candidate's creative work is highly accomplished with a body of work that demonstrates
520 characteristics of scale in terms of length/complexity and quality as recognized by the discipline.

521

522 A candidate who is the primary author of a feature length film (of greater than 60 minutes)
523 disseminated in a competitive venue might also have written, produced and/or directed a number
524 of short films (20 minutes or less), also receiving significant recognition. A candidate who is the
525 primary author of short films/videos might have a significant number of works disseminated in
526 highly-regarded venues. A candidate who is a director of live theatre productions might have a
527 significant number of full-length play productions at highly regarded venues. A candidate who is
528 a writer of dramatic works of performance for live theatre or recorded media might have
529 disseminated through competitive peer reviewed venues such as recognized film festivals, stage
530 and screen script competitions, production company options or acquisitions, a significant number
531 of feature or full length scripts for films/videos, made-for-television pilot or episodic
532 screenplays, or live stage plays. A candidate who primarily works as a creative contributor in
533 film, media, or theatre might have a large number of works that have received recognition and/or
534 wide circulation. The School recognizes that creative faculty may work in a range of media and
535 in a variety of creative positions, and so the successful candidate may combine various
536 achievements to demonstrate that he/she has an emerging national reputation and a cohesive,
537 growing research trajectory.

538

539 b. Professor

540

541 The candidate will be judged as having met the standard in Research/Creative Activity if the
542 Committee's assessment is that the candidate's scholarly and/or creative work has substantially
543 surpassed those required for recommendation of promotion to the rank of Associate Professor,
544 both in the quality and number of achievements. A candidate also should have been very active
545 in other research and/or creative roles, such as an external research grant recipient, noteworthy
546 intellectual contributions to professional organizations, conference or festival session/panel
547 organizer or participant, journal editor or referee, exhibition curator, programmer or jury
548 member, grant reviewer, or book reviewer.

549

550 As part of both the College and School reviews, the candidate will be evaluated on evidence of
551 his/her current trajectory in Research/Creative Activity. In keeping with University standards, the
552 recommended candidate must be deemed to have developed a substantial body of work that has
553 contributed to the advancement of his/her discipline, as determined by peers within and outside

554 of the University, while having established a national and/or international reputation in his/her
555 field.

556

557

558 **2. Evaluation of Teaching**

559

560 Based on the evidence submitted, the School Committee will evaluate the candidate's instruction
561 as **having met** or **not having met** the required standards in Teaching.

562

563

a. Associate Professor

564

565 The candidate will be judged as having met the required standards in Teaching if the overall
566 assessment of the Committee from the evidence submitted is that the candidate's performance is
567 highly accomplished. For example, the dossier provides evidence that student learning outcomes
568 have been achieved; the student evaluation scores suggest highly effective performance in the
569 classroom; evidence is presented documenting the pedagogically effective use of learning
570 technologies; the course material presented might show impressive preparation; and/or the
571 candidate might demonstrate a high level of involvement in mentoring students.

572

573

b. Professor

574

575 Candidates for promotion to the rank of Professor are expected to maintain and even exceed the
576 sort of involvement and accomplishment in Teaching required for an Associate Professor.

577

578 The candidate will be judged as having met the required standards in Teaching if the overall
579 assessment of the Committee from the evidence submitted is that the candidate's performance is
580 highly accomplished. For example, the dossier provides evidence that student learning outcomes
581 have been achieved; the student evaluation scores suggest highly effective performance in the
582 classroom; evidence is presented documenting the pedagogically effective use of learning
583 technologies; the course material presented might show impressive preparation; and/or a great
584 degree of knowledge of the subject matter might be indicated. In addition, the successful
585 candidate will normally demonstrate a record of effective graduate student mentoring and a
586 record of leadership in curriculum/program development, assessment, and/or mentoring of other
587 instructors.

588

589

590 **3. Evaluation of Service**

591

592 Based on the evidence available, the School Committee will evaluate the candidate's service
593 according to whether the candidate **has met** or **has not met** the standards required.

594

595

a. Associate Professor

596

597 A candidate will be judged as having met the required standards in Service if the candidate has
598 effectively performed School service tasks that have been assigned to him/her and has been
599 active in assistance to colleagues.

600

601

b. Professor

602

603 Candidates for promotion to and/or tenure at the rank of Professor are expected to maintain and
604 even exceed the sort of Service involvement and accomplishments required for an Associate
605 Professor. Therefore, both the quality and quantity of achievements in the Service area are
606 expected to surpass those required for recommendation for promotion to the rank of Associate
607 Professor.

608

609 A candidate at this level will be judged as having met the required standards in Service if the
610 candidate effectively has taken a significant leadership role in School service. Examples might
611 include (but are not limited to): graduate director, Executive Committee member, chair of at least
612 one significant School standing committee, assessment coordinator, or service in some other
613 substantial capacity. In addition, the candidate must either have significant service on College or
614 University committees or have significant administrative service in his/her principal
615 national/international professional organization(s) or to governmental entities.

616

617 **APPENDIX I:**
618 **Ratings Guidelines for Pre-Tenure Review**

619
620 **A1. Research/Creative Activity (Research)**

621
622 **Poor:** The faculty member does not maintain an active program of research, or the faculty
623 member has produced a body of research that casts doubt on his/her commitment to the field
624 and likelihood of further progress.

625
626 **Fair:** The faculty member makes limited contributions to the field, with no substantial plans
627 to improve his or her activity.

628
629 **Good:** The faculty member's scholarly work is competent but limited in scope and impact.

630
631 **Very Good:** The faculty member maintains an active program of research, but he or she has
632 yet to establish a national reputation as an emerging leader in the field; however, there are
633 clear indications that he or she has projects underway that are likely to result in a more
634 prominent scholarly profile in the near future.

635
636 **Excellent:** The faculty member has produced a significant body of original scholarship that is
637 highly accomplished. This body of scholarship normally would include a book but may be a
638 comparable body of articles and book chapters based on national models of sub-fields.
639 Collaborative projects with other scholars in conventional or digital media are also
640 significant based on the high level and quality of the contribution. Peer-reviewed work
641 published in highly regarded digital media (including, e.g., multimedia productions and
642 computer software) is valued equally to print publications in sub-fields in which scholarship
643 adopting emerging technologies is essential. Further evidence for a rating of *excellent*
644 includes documentation directly demonstrating one's emerging national reputation and the
645 securing of fellowships, grants, contracts, and/or awards from external agencies. The faculty
646 member may also be active in other research roles, such as a conference session organizer or
647 participant, journal editor or referee, grant reviewer, or book reviewer. An evaluation of
648 *excellent* indicates that the faculty member's current and imminently forthcoming projects
649 are likely to result in an assessment at this level when he or she comes up for tenure, should
650 the faculty member's upward trajectory continue.

651
652 **Outstanding:** The faculty member's scholarly work is of rare quality and unquestioned
653 importance, as evidenced by national or international awards, laudatory reviews in major
654 publication outlets, invited lectures in prestigious venues, winning prestigious fellowships or
655 grants, and/or a volume of high-quality work significantly greater than that required for a
656 rating of *excellent*.

657
658 **A2. Research/Creative Activity (Creative Activity)**

659

660 **Poor:** The faculty member does not maintain an active program of creative activity, or the
661 faculty member has produced a body of creative work that casts doubt on his/her
662 commitment to the field and likelihood of further progress.

663
664 **Fair:** The faculty member makes limited contributions to the field, and his or her creative
665 work is of modest significance, with no substantial plans to improve his or her activity.

666
667 **Good:** The faculty member's creative work is of moderate quality but limited in scope and
668 impact.

669
670 **Very Good:** The faculty member, while maintaining an active program of creative activity,
671 has yet to establish a national reputation as an emerging leader in the field; however, there
672 are clear indications that he or she has projects underway that are likely to result in a more
673 prominent creative profile in the near future.

674
675 **Excellent:** The faculty member's creative work is highly accomplished, and he or she has
676 produced a body of work that shows national recognition and strong achievement in the field,
677 indicating that this achievement is likely to continue in the long term as well as in the near
678 future. The faculty member's body of work has been disseminated in competitive, peer-
679 reviewed venues (e.g., film/theatre festivals, script/play competitions, production company
680 options, digital/web/mobile media contexts, and exhibitions/installations) to documented
681 high acclaim. An evaluation of *excellent* indicates that the faculty member's current and
682 imminently forthcoming projects are likely to result in an assessment at this level when he or
683 she comes up for tenure, should the faculty member's upward trajectory continue.

684
685 **Outstanding:** The faculty member's creative work is of rare quality and unquestioned
686 importance, as evidenced by national or international awards, laudatory reviews in major
687 publication outlets, invited lectures in prestigious venues and/or a volume of high-quality
688 work significantly greater than that required for a rating of *excellent*.

689 **B. Teaching**

690
691
692 **Poor:** The faculty member demonstrates an unacceptable record of competence as a teacher,
693 including little evidence of mastery of teaching techniques and/or subject content. For
694 example, the student evaluation scores suggest a weak performance in the classroom; and/or
695 the candidate might demonstrate little or no involvement in mentoring students.

696
697 **Fair:** The faculty member demonstrates minimal competence as a teacher. For example, the
698 student evaluation scores suggest minimally proficient performance in the classroom; the
699 course material presented might show minimal preparation; an acceptable degree of
700 knowledge of the subject matter might be indicated; and/or the faculty member might
701 demonstrate a minimal level of involvement in mentoring students.

702
703 **Good:** The faculty member's instructional performance is adequate but not distinctly
704 positive. For example, the student evaluation scores might suggest adequate or, perhaps,

705 uneven performance in the classroom; the course material presented might show
706 conscientious preparation; a competent degree of knowledge of the subject matter might be
707 indicated; and/or the faculty member might demonstrate a modest level of involvement in
708 mentoring students.

709
710 **Very Good:** The faculty member's performance is highly competent. For example, the
711 student evaluation scores suggest effective performance in the classroom; the course material
712 presented might show diligent preparation; a better-than-average degree of knowledge of the
713 subject matter might be indicated; and/or the faculty member might demonstrate an adequate
714 level of involvement in mentoring students.

715
716 **Excellent:** The faculty member's performance is highly accomplished. For example, the
717 student evaluation scores suggest highly effective performance in the classroom; the course
718 material presented shows impressive preparation; course materials and assignments are
719 creative and methodologically varied and pedagogically appropriate; a significant degree of
720 knowledge of the subject matter is indicated; the faculty member demonstrates a high level
721 of involvement and effectiveness in mentoring students; and the overall teaching record
722 demonstrates a commitment to the instructional mission of the School.

723
724 **Outstanding:** In excess of the criteria for a rating of *excellent*, the faculty member's student
725 evaluations will often be very high. The faculty member may have published a textbook or
726 series of articles on pedagogy, or will have received one or more teaching awards.

727
728 **C. Service**

729
730 **Poor:** The faculty member's service responsibilities have not been acceptably undertaken.

731
732 **Fair:** The faculty member has participated nominally in assigned committee and service
733 duties.

734
735 **Good:** The faculty member effectively performs School service tasks that have been assigned
736 to him/her and has been active in assistance to colleagues.

737
738 **Very Good:** The faculty member effectively performs assigned School service tasks or
739 performs effective service at the college, university, or university system level. The faculty
740 member may be actively involved in service to community, governmental, or professional
741 organizations or has significant contact with media representatives (e.g., talks, workshops,
742 interviews), and has been very active in assistance to colleagues.

743
744 **Excellent:** The faculty member demonstrates a sustained track record of effective leadership
745 that has involved significant School or other college, university, or university system
746 administrative functions. Such leadership is in addition to the level of service described as
747 above as *very good*.

748

749 ***Outstanding:*** In addition to the level of service described above as *excellent*, the faculty
750 member demonstrates a record of sustained, significant service accomplishments beyond the
751 School and throughout the college and university. The faculty member may also have served
752 effectively as a leader of a state, regional, or national professional association.

753

754

755 **APPENDIX II:**
756 **Ratings Guidelines for Post-Tenure Review**

757
758

759 **A1. Research/Creative Activity (Research)**

760

761 **Poor:** The faculty member does not maintain an active program of research, or the faculty
762 member has produced a body of research that casts doubt on his/her commitment to the field
763 and likelihood of further progress.

764

765 **Fair:** The faculty member makes limited contributions to the field, with no substantial plans
766 to improve his or her activity.

767

768 **Good:** The faculty member's scholarly work is competent but limited in scope and impact.

769

770 **Very Good:** The faculty member's research record indicates steady scholarly development
771 that falls short of completion of major high quality projects. Included here is the
772 circumstance in which work on a major project is progressing well but has not been
773 completed, positively reviewed, and/or accepted/contracted for publishing. Normally, the
774 faculty member is involved in additional research roles, such as a conference session
775 organizer or participant, journal editor or referee, or book reviewer.

776

777 **Excellent:** The faculty member has continued to maintain and advance a distinguished
778 national or international reputation as an authority in his or her area(s) of specialization. The
779 faculty member has produced a significant body of original research since her or his last
780 promotion, which may include a book-length project, a number of book chapters or peer-
781 reviewed articles, co-authored or co-edited projects, or some combination of these. The
782 faculty member's books, book chapters, digital publications, and/or articles are published by
783 presses and in journals and digital media that are held in esteem by the profession, and
784 reviews of and citations to the faculty member's work attest to this reputation. Other
785 important evidence includes the securing of fellowships, grants, contracts, and/or awards
786 from internal and external local, regional, national, or international agencies. Normally, the
787 faculty member has been very active in other research and/or creative roles, such as a
788 conference session organizer or participant, creative event producer, journal editor or referee,
789 grant reviewer, or book/manuscript reviewer.

790

791 **Outstanding:** The faculty member's scholarly work is of rare quality and unquestioned
792 importance, and he or she has achieved eminence in the field. Evidence may include national
793 or international awards, laudatory reviews in major publication outlets, invited lectures in
794 prestigious venues and winning prestigious fellowships or grants, and/or a volume of work
795 significantly greater than that required for a rating of *excellent*.

796

797 **A2. Research/Creative Activity (Creative Activity)**

798

799 **Poor:** The faculty member does not maintain an active program of creative activity, or the
800 faculty member has produced a body of creative work that casts doubt on his/her
801 commitment to the field and likelihood of further progress.

802
803 **Fair:** The faculty member makes limited contributions to the field, and his or her creative
804 work is of modest significance, with no substantial plans to improve his or her activity.

805
806 **Good:** The faculty member's creative work is of moderate quality but limited in scope and
807 impact.

808
809 **Very Good:** The faculty member's creative activity record indicates steady creative
810 development that falls short of completion of a major body of work. Included here is the
811 circumstance in which work on a major project is progressing well but has not been
812 completed in the period under review.

813
814 **Excellent:** The faculty member's creative work is highly accomplished, and he or she has
815 produced a body of work that has led to national or international recognition and shows
816 strong achievement in the field, indicating that this achievement is likely to continue in the
817 near future as well as the long term. The faculty member's body of work has been
818 disseminated in competitive, peer-reviewed venues (e.g., film/theatre festivals, script/play
819 competitions, production company options, digital/web/mobile media contexts, and
820 exhibitions/installations) to documented high acclaim. Additional evidence for a rating of
821 *excellent* might include the following: external creative grant recipient; an award of a
822 prestigious screenwriting fellowship; a conference or festival session/panel; an invited screen
823 or stage play reading; a screen play competition organizer or jury member; a writer-in-
824 residence designee or jury member.

825
826 **Outstanding:** The faculty member's creative work is of rare quality and unquestioned
827 importance, and he or she has achieved eminence in the field. Evidence includes national or
828 international awards, laudatory reviews in major publication outlets, invited
829 screenings/presentations in prestigious venues and/or a volume of high-quality work
830 significantly greater than that required for a rating of *excellent*.

831

832 **B. Teaching**

833

834 **Poor:** The faculty member demonstrates an unacceptable record of competence as a teacher,
835 including little evidence of mastery of teaching techniques and/or subject content. For
836 example, the student evaluation scores suggest a weak performance in the classroom; and/or
837 the candidate might demonstrate little or no involvement in mentoring students.

838

839 **Fair:** The faculty member demonstrates minimal competence as a teacher. For example, the
840 student evaluation scores suggest minimally proficient performance in the classroom; the
841 course material presented might show minimal preparation; an acceptable degree of
842 knowledge of the subject matter might be indicated; and/or the candidate might demonstrate
843 a minimal level of involvement in mentoring students.

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Good: The faculty member’s performance is adequate but not distinctly positive. For example, the student evaluation scores might suggest adequate or, perhaps, uneven performance in the classroom; the course material presented might show conscientious preparation and updated syllabi; a moderate breadth and depth of knowledge of the subject matter might be indicated; and/or the candidate might demonstrate a modest level of involvement in mentoring students.

Very Good: The faculty member’s performance is highly competent. For example, the student evaluation scores suggest very effective performance in the classroom; the course material presented might show diligent preparation; a better-than-average degree of knowledge of the subject matter might be indicated; and/or the faculty member might demonstrate an adequate level of involvement in mentoring students.

Excellent: The faculty member’s performance is highly accomplished. For example, the student evaluation scores suggest highly effective performance in the classroom; the course material presented shows impressive preparation; course materials and assignments are creative and methodologically varied and pedagogically appropriate; a significant degree of knowledge of the subject matter is indicated; the faculty member demonstrates an extensive level of involvement and success in mentoring and directing students; and the overall teaching record demonstrates a commitment to the instructional mission of the School.

Outstanding: In excess of the criteria for a rating of *excellent*, the faculty member’s student evaluations will be very high. The faculty member may have published a textbook or series of articles on pedagogy, or will have received one or more teaching awards.

C. Service

Poor: The faculty member’s service responsibilities have not been acceptably undertaken.

Fair: The faculty member has participated nominally in assigned committee and service duties.

Good: The faculty member effectively performs School service tasks that have been assigned to him/her and has been active in assistance to colleagues.

Very Good: The faculty member effectively performs assigned School service tasks and performs service at the college, university, or university system level. The faculty member is actively involved in service to community governmental, or professional organizations or has significant contact with media representatives (e.g., talks, workshops, interviews), and has been very active in assistance to colleagues.

Excellent: The faculty member demonstrates a sustained track record of effective leadership that has involved significant School or other college, university, or university system

888 administrative functions. Such leadership is in addition to the level of service described as
889 above as *very good*.

890

891 ***Outstanding:*** In addition to the level of service described above as *excellent*, the faculty
892 member demonstrates a record of sustained, significant service accomplishments beyond the
893 School and throughout the college and university. The faculty member has served frequently
894 and effectively as a leader of a state, regional, or national professional association.