

Film and Media Studies Guidelines for Assessing Creative Work for Merit and Promotion reviews

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Creative work, such as films and screenplays, must demonstrate **originality** (even if an adaptation or work for hire) in a way that parallels original research.

Like traditional scholarship, which requires **peer-review**, for creative work to “count” in merit and promotion reviews, it must be **vetted**. For example, simply self-producing a short and uploading it to YouTube is not sufficient.

For the purposes of an AP review, for creative work to be counted as equivalent to published research, the creative work must be **published** in some form (have a reputable **distributor** and/or **exhibition history**) or have a **confirmed** development deal with a production company, studio, network, or streaming platform. A screenplay must be **registered** with the Writers Guild of America. The department recognizes that creative projects are often at the mercy of industry and may be delayed or fall through at the whims of the market or the producers; this is out of the talent’s control and should not count against them.

A project that has not been published (distributed or exhibited) or contracted, however, would *not* count. Such work may be referenced in self-statements to indicate progress toward a larger work or trajectory toward a future review. But, similar to an article draft or submission to a journal that is not yet accepted for publication, these would not count as completed works until published.

AP reviews also assesses the **prestige** and/or **rigor** of the venue. For published research, this means weighing if the journal or publisher peer-reviewed the work and the relative status of the publication venue within the scholarly field. For creative work, this means assessing the **public prominence** and/or **cultural significance** of the exhibition venue, such as film festivals; prestige can mean preeminence among community-based venues and festivals.

For all AP review actions, the visibility, leadership role, and prominence of creative work should increase as candidates move up the ladder in both rank and step.

For Promotions (Associate Professor with tenure, full Professor, or advancement to Professor VI), a cumulative body of work may be considered sufficient creative “research,” as long as this work meets the criteria outlined here. A feature film or television series are not mandatory expectations for Promotion.

Review candidates should explain the prestige, prominence, and/or cultural significance of specific exhibition venues, fellowships, and the like in their self-statements; faculty committees and administrators may not be familiar with these creative institutions.

Below is a table of relative equivalencies between traditional published scholarship (left) and its equivalent for creative work (right)

For Scholarship	For Film
Peer-reviewed monograph book for a prestigious press; must be in production or published.	Director, Writer, Producer, or other above-the-line role for a feature film that has distribution and/or has screened in prestigious festivals. or Creator, Showrunner, Director, Writer, Producer, or other above-the-line role for a television series that has been produced. or Curator of a major touring exhibition at a leading museum, including a published exhibition catalog.
Peer-reviewed scholarly journal article or book chapter for a prestigious journal or press; must be in production or published. Or Editor of a peer-reviewed anthology of research articles for a prestigious press; must be in production or published. Or Editor of a special issue of a prestigious journal; must be in production or published.	Director, Writer, Producer, or other above-the-line role for a Short Film that has a reputable distributor, and/or that screened in prestigious film festivals. or Producer/Writer/Creator of Pitch Deck/Treatment of television series that is under contract/in development but not yet produced OR series Treatment and Pilot screenplay, registered with the WGA, with recognition from a festival or competition or Feature-length Screenplay, registered with the WGA, with recognition from a festival or competition or under contract/in development but not yet produced. or Curator or co-curator of an exhibition for a smaller venue, with or without a publication.

<p>Encyclopedia article Book Review Introduction to an edited special issue Academic commentary Exhibition catalog essay (if not peer-reviewed) Article or commentary in established, national, public-facing venue Program notes or essay for screening or DVD release Other published works (contextualized)</p>	<p>Director of a music video or short-form work-for-hire or Below the line crew position: Production Manager of a feature film or Editor or DP of a short film that that has a reputable distributor, and/or that screened in prestigious film festivals or Screenplay, feature-length, credit as screenwriter, without award from a festival, etc. (an unvetted screenplay that the committee would need to read and evaluate)</p>
	<p><i>If the department hires faculty in Cinematography, Editing, Sound, or other craft specializations, their work will be judged on the basis of their creative work those roles. They would be expected to serve as a primary creative person in their respective departments on film or television projects. The same expectations of festival screenings and/or distribution for the film, series, or episode would apply as above.</i></p>