

The Department of Communication Studies  
The College of New Jersey  
Disciplinary Standards for Reappointment, Tenure, and Promotion

The attached disciplinary standards have been reviewed and approved by the Committee on Faculty Affairs, the Council of Deans, and the Provost.

To avoid creating a moving target for candidates for reappointment, the disciplinary standards in effect during a faculty member's first year of employment will be used for reappointment and tenure applications. Candidates for promotion will use the disciplinary standards in effect in the year in which they apply for promotion



Department Chair

9/26/14

Date



Dean

9.29.14

Date



Provost

Oct 7 2014

Date

The Department of Communication Studies will next review its disciplinary standards in  
Academic Year 2018-2019

**The College of New Jersey**  
Disciplinary Standards for Scholarship and Creative Work  
in the Department of Communication Studies  
Revised: Sept. 5th, 2014

**INTRODUCTION**

This document articulates disciplinary standards for evaluation of faculty scholarship and creative work in the Department of Communication Studies. It sets forth tenure and promotion expectations for faculty in the department. It is intended to guide new departmental faculty as they apply for re-appointment, tenure, and promotion, as well as guide the Promotion & Reappointment Committee (“PRC”) in evaluating candidates for reappointment, tenure, promotion, and periodic post-tenure review. While this document does not serve as a substitute for peer-to-peer mentoring, it provides both faculty and (PRC) committee with benchmarks to evaluate the progress of colleagues’ scholarship and/or creative work in their goal toward tenure and promotion.

**A. ALIGNMENT WITH MISSION**

Aligned with the College’s mission statement, the Department of Communication Studies is “dedicated to free inquiry and open exchange of ideas.” An inherently multidisciplinary area of scholarship, the field of Communication Studies necessitates an exchange of ideas across areas of specialization. Our faculty may conduct social science research, write rhetorical criticism, produce creative works on film and video, write film criticism and screenplays, conduct oral literacy research, be specialists in public relations, conduct conversational analysis, and develop media literacy initiatives. As such, the department recognizes that faculty members follow differing paths to mastery depending on their area of specialization.

Through the creation of scholarship and creative work, Communication Studies faculty continually demonstrate “advocacy for the arts and communication by engaging the campus and larger community,” as outlined in the School of the Arts and Communication mission statement. To this end, the department measures the impact of creative or scholarly work as one of benchmarks for evaluating mastery.

Because TCNJ is a primarily undergraduate institution, the Department of Communication Studies fully embraces the significance of the teacher scholar model in helping prepare undergraduates to transition to graduate school or the professional world. Our disciplinary standards are consistent with that model and encourage faculty, whenever feasible, to engage students in the initiation and/or development of their scholarly or creative work.

In developing these standards the Department referenced benchmarks set by peer professional organizations, including the National Communication Association and the University Film and Video Association. These standards are consistent with the standards set forth in the TCNJ Promotions and Tenure Document.

## **B. CATEGORIES OF SCHOLARLY OR CREATIVE WORK WITHIN THE FIELD OF COMMUNICATION STUDIES**

Communications Studies is a multi-disciplinary field encompassing faculty practicing several modes of scholarship that are outlined in 2011 Promotions and Reappointment document. Faculty that teach within the Public and Mass and Interpersonal/Organizational specializations of the department work in the Social Science and Humanities. Their scholarship falls within the Scholarship of Discovery, the Scholarship of Integration, and the Scholarship of Application. Faculty within the Radio Television Film specialization are professionals primarily working within the Scholarship of Artistic Expression. Their scholarship can also fall within the Scholarship of Application (Ex. working with specific communities to create relevant work) and the Scholarship of Integration (Ex. curating work that crosses disciplines) .

Various faculty have roots in the social sciences, humanities and the arts, Communication Studies recognizes a range of scholarly and creative practices unique to each. These practices include production and curating of creative works on film and video, publication of scholarly articles or books, formal presentations (panels, juries), as well as grant writing, awarded residencies, and outside sponsored projects. The following serves as evidence of active and meaningful faculty engagement in the field:

- Publication of a book by an academic or respected professional press
- Publication of an article in a peer reviewed national or international journal
- Publication of a monograph by an academic or respected professional press
- Creation of a film or video that is exhibited at a juried national or international festival, a broadcast venue or other public screenings
- Earning awards at film festivals or other exhibition venues
- Editing a book that is published by an academic or respected professional press
- Publication of a book chapter or essay in a volume
- Publication of college level textbook
- Significant contribution to a major creative work. Example: serving as cinematographer, director, editor, screenwriter or sound editor on a film or video
- Securing a grant, residency or fellowship
- Curating a film festival
- Selection of a work of film and/or video by a faculty member for distribution to the educational or theatrical market
- Publication of an article or essay in a general audience publication (traditional print or online publication)
- Publication of a paper in a refereed conference proceeding
- Presenting original work at a refereed conference
- Invited presentation of work and/or screening at a museum, media art center, university or other institution
- Selection of a work of film and video for broadcast or cable dissemination
- Selection of a work of film or video for screening at juried nation or international film festivals
- Performing an editorial function in reviewing scholarly or creative work for publication or for exhibition
- Establishing professional standards as jury member for a film festival or grant making agency
- Writing encyclopedia entries
- Publication of substantive/critical book reviews in peer reviewed journals
- Developing scholarly programs that engage the community
- Creating original work in collaboration with students that is publically presented

## C. CRITERIA FOR EVALUATING SCHOLARSHIP /CREATIVE WORK

In evaluating the scholarship and creative work, the department takes into account the following:

### I. Impact of the work

This may be evidenced by the number of times an article or book is cited by other scholars; a real world policy implication of a study; a screening of a film to an audience for which it was made (e.g., a criminal justice system might be intended for those working on those issues); educational institutions to which a work of film and or video has been sold or rented; continual screening of a work of film or video to new audiences (juried festivals); adoption of a text as a part of a university or college course of study or professional training; impact measures of a given journal.

### II. Recognition of the work

This may be evidenced by reviews in journals (library or industry journals) or an evaluation by a respected member of the discipline; awards given the work; coverage in popular media (e.g., magazine/newspaper interviews).

### III. Professional Standing of Scholar/Artist

This is evidenced by invited presentations (universities, organizations to which the creative work or scholarship is relevant); awarded grants or fellowships; invitations to serve as consultants; invitations to serve as jury members for film festivals or grant making agencies; contributing as an editor or guest editor to a journal; membership on an editorial board; other professional honors.

### IV. Scope of the work

We acknowledge that the scope of the work may impact the length of time it takes to complete the work. Some creative works and research projects may take years to complete because of their wide scope. A research project that is international in scope, for example, may require a greater investment of time and financial resources. Similarly, a film in which the faculty person plays multiple roles (e.g., producer, director, editor) may require an inordinate investment of manpower and resources for completion. Though scope is not a direct measure of the quality of the work, we do not penalize a scholar or artist for embarking on a project that may require years to complete. After a faculty member has achieved tenure, we encourage them to embark on projects that may have been out of their range previously because of the demands of the short tenure clock.

### V. Role of the faculty member in the creation of scholarly or creative work

In evaluating the work we examine the role the faculty member played in its creation. Scholarly publications with multiple authors will be weighed by assigning the highest value to the first author, followed by those with the largest percentage of contributions based on total page length or chapter divisions. The burden of accounting for proportions of time and effort put into a joint project falls to the applicant. In the evaluation of creative work we examine the role the faculty member played in its creation. Film and video production is labor intensive, technically specific (requiring specialized equipment to film, light, edit, record sound) and financially demanding. A faculty member can play multiple roles in the creation of a artistic work. We evaluate the work for evidence of significant contribution on the part of the applicant (e.g., was the faculty member the cinematographer; was the faculty member the primary "author" [producer/director] of the work) when looking at application for tenure and promotion.

## VI. Engagement of Scholarly Work with Student Population

This can be evidenced by the mentoring of students and inclusion of students during inception or execution of creative/scholarly work (e.g., co-authorship). Engagement is also evidenced by students providing critical feedback during the production of scholarly or creative work.

### **TRADITIONAL SCHOLARSHIP AND CREATIVE WORK**

As a multi-disciplinary department with faculty doing traditional scholarship and creative work, we referenced the University Film and Video Association (UFVA) and the National Communication Association (NCA) when drafting standards that would be applicable to all present and future faculty members within the Department.

The following is a verbatim segment from a document available online from UFVA that outlines distinctions between creative work and traditional scholarship for the purposes of promotion and tenure (<http://www.ufva.org/resources/policy-statement-on-faculty-evaluation>).

#### **Review of Film and Video: Initial Considerations**

Dissemination of scholarly work typically is accomplished by means of publication in articles, books, and, less frequently, monographs. Completed creative work in film and video consists of products whose forms have a greater variety in length than is found in printed materials. A faculty member might be involved in the production of a feature-length dramatic film, a half-hour documentary, a three-minute animated work, or a work of some other type and length; many possibilities exist. The length of a finished work is significant but not indicative of the effort required to complete it. A short experimental video piece or a multi-media production might require even more time and effort to create than a relatively straightforward hour-long documentary. When peers evaluate film or video work, it is important that they determine the probable difficulty of particular projects. Their task is analogous to that of judging the importance of a multi-year horizontal study in the social sciences; such a study might require many years of effort, yet result in an article of only modest length

Film and video works are frequently, although not always, collaborative endeavors. Thus, it is extremely important to know what role a faculty member played on a particular production. In many cases, the faculty member will have had total responsibility for the production. In other cases, his/her role might have been that of writer, editor, etc. It is appropriate to give varying levels of credit for varying levels of responsibility. In cases of shared responsibility, it is best to rely on experts in the field to determine the relative importance of each individual's contribution.

#### **Dissemination of Film and Video Works**

Public showings of a film or video work to informed 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.

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*.

We recognize that standards for mastery differ for the scholars within the Department. It is for that reason we have developed separate standards for creative and traditional scholarship.

### **RE-APPOINTMENT, TENURE AND PROMOTION**

As a discipline in which members' scholarly and/or creative output is varied, candidates for tenure and promotion may demonstrate mastery in a number of different ways. For tenure and promotion (at all levels), the department expects that a candidate will have exhibited excellence in producing a sustained and respected body of scholarly and creative research.

We do not intend these scholarship guidelines to be inflexible or unrealistic as to preclude hiring someone whose area of expertise might not yet be represented (e.g., film sound designer). However, we do expect that a candidate will pursue active professional creative practices while at TCNJ, commensurate with the expectations for tenure and promotion outlined below. Candidates will meet annually with the Department of Communication Studies Personnel Committee for progress reviews prior to the tenure decision.

*The following standards only apply to faculty working in the Public and Mass and Interpersonal/Organizational specializations within the Department of Communication Studies. These scholars work in the area of Social Science and Humanities and conduct traditional scholarship, within the Department of Communication Studies.*

*Scenario for TENURE (Social Science and Humanities):*

Items 1-5 represent principle areas of scholarship; items 6-14 represent supplemental scholarship.

1. Publication of a book of original research or analysis, or a college level textbook, by an academic or respected professional press

--OR--

A minimum of **three** items since appointment at TCNJ from categories #2-5:

2. Publication of an article in a peer reviewed national or international journal
3. Publication of a monograph by an academic or respected professional press
4. Editing a book that is published by an academic or respected professional press
5. Publication of a book chapter or essay in a volume

--AND--

A minimum of **two** items since appointment at TCNJ from categories #6-13:

6. Securing a grant, residency or fellowship
7. Publication of an article or essay in a general audience publication (traditional print or online publication)
8. Publication of a paper in a refereed conference proceeding
9. Presenting original work at a refereed conference
10. Writing encyclopedia entries
11. Publication of substantive/critical book reviews in peer reviewed journals
12. Developing scholarly programs that engage the community
13. Creating original work in collaboration with students that is publically presented.

*The following standards only apply to faculty working in the Public and Mass and Interpersonal/Organizational specializations within the Department of Communication Studies. These scholars work in the area of Social Science and Humanities and conduct traditional scholarship, within the Department of Communication Studies.*

**Scenario for ASSOCIATE PROFESSOR (Social Science and Humanities):**

Items 1-5 represent principle areas of scholarship; items 6-14 represent supplemental scholarship.

1. Publication of a book of original research or analysis, or a college level textbook, by an academic or respected professional press

**--OR--**

A minimum of **four** items since appointment at TCNJ from categories #2-5:

2. Publication of an article in a peer reviewed national or international journal
3. Publication of a monograph by an academic or respected professional press
4. Editing a book that is published by an academic or respected professional press
5. Publication of a book chapter or essay in a volume

A minimum of **four** items since appointment at TCNJ from categories #6-13:

6. Securing a grant, residency or fellowship
7. Publication of an article or essay in a general audience publication (traditional print or online publication)
8. Publication of a paper in a refereed conference proceeding
9. Presenting original work at a refereed conference
10. Writing encyclopedia entries
11. Publication of substantive/critical book reviews in peer reviewed journals
12. Developing scholarly programs that engage the community
13. Creating original work in collaboration with students that is publically presented.



*The following standards only apply to faculty working in the Public and Mass and Interpersonal/Organizational specializations within the Department of Communication Studies. These scholars work in the area of Social Science and Humanities and conduct traditional scholarship, within the Department of Communication Studies.*

*Scenario for PROFESSOR (Social Science and Humanities):*

Items 1-5 represent principle areas of scholarship; items 6-14 represent supplemental scholarship.

1. Publication of a book of original research or analysis, or a college level textbook, by an academic or respected professional press

**--OR--**

A minimum of **five** items SINCE APPOINTMENT TO ASSOCIATE PROFESSOR from categories #2-5:

2. Publication of an article in a peer reviewed national or international journal
3. Publication of a monograph by an academic or respected professional press
4. Editing a book that is published by an academic or respected professional press
5. Publication of a book chapter or essay in a volume

A minimum of **five** items SINCE APPOINTMENT TO ASSOCIATE PROFESSOR from categories #6-13:

6. Securing a grant, residency or fellowship
7. Publication of an article or essay in a general audience publication (traditional print or online publication)
8. Publication of a paper in a refereed conference proceeding
9. Presenting original work at a refereed conference
10. Writing an encyclopedia entry
11. Publication of a substantive/critical book review in a refereed journal
12. Developing scholarly programs that engage the community
13. Creating original work in collaboration with students that is publically presented.

*The following standards only apply to faculty working in the Radio, Television, Film area of specialization within the Department of Communication Studies.*

**Scenario for TENURE:**

Items 1-6 represent principle areas of scholarship and creative output; items 7-21 represent supplemental scholarship, creative endeavor, and public outreach.

One item from #1-2

1. Creation of a creative work on film or video that is exhibited at a juried national or international festival, a broadcast venue or intended (target) audience.
2. Contributing significantly to a major creative work. Example: serving as cinematographer, director, editor, screenwriter or sound editor on a film or video that is exhibited at a festival or broadcast venue.

or

*(If faculty is working primarily as a film scholar)*

3. Publication of a book by an academic or respected professional press

or

A minimum of three items since appointment to TCNJ from the following:

4. Publication of a book chapter or essay in a volume
5. Publication of an article in a peer reviewed national or international journal
6. Editing a book that is published by an academic or well respected press

**--AND--**

A minimum of two items since appointment at TCNJ from categories #7-21:

7. Earning awards at film festivals or other exhibition venues
8. Securing a grant, residency or fellowship
9. Curating a film festival or organizing
10. Selection of a work of film and/or video by a faculty member for distribution to the educational or theatrical market
11. Publication of an article or essay in a general audience publication (traditional print or online publication)
12. Publication of a paper in a refereed conference proceeding
13. Invited presentation of work and/or screening at a museum, media art center, university or other cultural or academic institution
14. Selection of a work of film and video for broadcast or cable dissemination
15. Selection of a work of film or video for screening at juried film festivals
16. Performing an editorial role in reviewing scholarly or creative work for publication or for exhibition
17. Establishing profession standards as jury member for a film festival or grant making agency
18. Writing encyclopedia entries
19. Publication of substantive/critical book reviews in refereed journals
20. Developing scholarly programs that engage the community
21. Creating original work in collaboration with students that is publically presented

*The following standards only apply to faculty working in the Radio, Television, Film area of specialization within the Department of Communication Studies.*

***Scenario for promotion to ASSOCIATE PROFESSOR:***

Items 1-6 represent principle areas of scholarship and creative output; items 7-21 represent supplemental scholarship, creative endeavor, and public outreach.

One item from #1-2

1. Creation of a creative work on film or video that is exhibited at a juried national or international festival, a broadcast venue or intended (target) audience.
2. Contributing significantly to a major creative work. Example: serving as cinematographer, director, editor, screenwriter or sound editor on a film or video that is exhibited at a festival or broadcast venue.

or

*(If faculty is working primarily as a film scholar)*

3. Publication of a book by an academic or respected professional press

or

A minimum of four items since appointment at TCNJ from the following (4-6):

4. Publication of a book chapter or essay in a volume
5. Publication of an article in a peer reviewed national or international journal
6. Editing a book that is published by an academic or well respected press

**--AND--**

A minimum of four items since appointment at TCNJ from categories #7-21:

7. Earning awards at film festivals or other exhibition venues
8. Securing a grant, residency or fellowship
9. Curating a film festival
10. Selection of a work of film and/or video by a faculty member for distribution to the educational or theatrical market
11. Publication of an article or essay in a general audience publication (traditional print or online publication)
12. Publication of a paper in a refereed conference proceeding
13. Invited presentation of work and/or screening at a museum, media art center, university or other cultural or academic institution
14. Selection of a work of film and video for broadcast or cable dissemination
15. Selection of a work of film or video for screening at juried film festivals
16. Playing an editorial role in reviewing scholarly or creative work for publication or for exhibition
17. Establishing profession standards as jury member for a film festival or grant making agency
18. Writing encyclopedia entries
19. Publication of substantive/critical book reviews in refereed journals
20. Developing scholarly programs that engage the community
21. Creating original work in collaboration with students that is publically presented

*The following standards only apply to faculty working in the Radio, Television, Film area of specialization within the Department of Communication Studies.*

***Scenario for promotion to FULL PROFESSOR:***

Items 1-6 represent principle areas of scholarship and creative output; items 7-21 represent supplemental scholarship, creative endeavor, and public outreach.

**Two** items from #1-2

1. Creation of a creative work on film or video that is exhibited at a juried national or international festival, a broadcast venue or intended (target) audience.
2. Contributing significantly to a major creative work. Example: serving as cinematographer, director, editor, screenwriter or sound editor on a film or video that is exhibited at a festival or broadcast venue.

or

*(If faculty is working primarily as a film scholar)*

3. Publication of a book by an academic or respected professional press  
and

A minimum three items since from items 4-6

or

A minimum of six items from items 4-6:

4. Publication of a book chapter or essay in a volume
5. Publication of an article in a peer reviewed national or international journal
6. Editing a book that is published by an academic or well respected press

**--AND--**

A minimum of six items from categories #7-21:

7. Earning awards at film festivals or other exhibition venues
8. Securing a grant, residency or fellowship
9. Curating a film festival
10. Selection of a work of film and/or video by a faculty member for distribution to the educational or theatrical market
11. Publication of an article or essay in a general audience publication (traditional print or online publication)
12. Publication of a paper in a refereed conference proceeding
13. Invited presentation of work and/or screening at a museum, media art center, university or other cultural or academic institution
14. Selection of a work of film and video for broadcast or cable dissemination
15. Selection of a work of film or video for screening at juried film festivals
16. Playing an editorial role in reviewing scholarly or creative work for publication or for exhibition
17. Establishing profession standards as jury member for a film festival or grant making agency
18. Writing encyclopedia entries
19. Publication of substantive/critical book reviews in refereed journals
20. Developing scholarly programs that engage the community
21. Creating original work in collaboration with students that is publically presented

