

# Department of Creative Writing, Film and Television/Lichtenstein Center Bylaws for Faculty Governance

As of 8/22/25

## PREFACE

The Lichtenstein Center, scheduled to become the Department of Creative Writing, Film and Television in 2025-2026, promotes the creation of original work in creative writing, film and television writing, as well as in related emerging disciplines. We offer training for artists both inside and outside of traditional academic borders. With every student, we aim to foster a well-rounded, independent, entrepreneurial imagination, one with the resourcefulness to draw on a range of literary and visual traditions, genres, and technologies, in the pursuit of artistic excellence.

## DEFINITIONS

The Department of Creative Writing, Film and Television, also referred to here as the Department, currently contains three degree-bearing programs:

- Creative Writing (CWL) – MFA, BFA
- Film (FLM) – MFA
- Television Writing (TVW) – MFA

The Lichtenstein Center (LC), which in 2025-2026 will become an entity embedded in the Department, will contain a variety of non-credit programs, headed by a Director. The Department's faculty consists of tenure-stream Assistant, Associate, and Full Professors; non-tenure-track Research Associate and Full Professors; part- and full-time non-tenure-track Lecturers; and part- and full-time non-tenure-track Visiting Assistant, Associate, and Full Professors. Research faculty participate fully in departmental activities and are held to the same research, teaching, and service obligations as tenure-stream faculty.

## I. MEMBERSHIP

- 1) **All full-time CWL, FLM, and TVW faculty**, as well as part-time faculty who have taught two graduate or undergraduate courses that equal a minimum of 6 credits for two consecutive years, are full voting members while in residence. Others, including adjunct and visiting faculty and professionals, are welcome to request voting rights by petitioning the Chair. Any faculty applying as a candidate for the position must recuse themselves. All eligible members vote on the following:

- a) Election of Chair & Associate Chair.

- b) Finalists for tenure-stream candidates after their campus visits (by area: CWL faculty vote on CWL candidates, FLM faculty on FLM candidates, TVW faculty on TVW candidates, etc.)
  - c) Matters of general interest to the department. These could include:
    - i) Affiliation with or membership in University-wide organizations;
    - ii) Direction to our representatives in the University or A&S Senate, such as a vote of no confidence in University leadership;
    - iii) Changes to the department's mission and values, such as a substantial shift in allocations of resources across programs and locations
- 2) **Full-time CWL, FLM, and TVW faculty** (1.0 FTE)\* in a graduate and/or undergraduate program vote on curriculum, including:
- a) Modifications (as defined by NYS SED) or discontinuation of existing degree-bearing curricula;
  - b) Proposal of a new degree-bearing curriculum;
  - c) Modification, proposal, or discontinuation/transfer of non-credit curricula.
- \*To ensure full representation while these bylaws are being implemented, the Director of Podcasting will join the curriculum voting group for two years from the approval of the bylaws.
- 3) **CWL, FLM, and TVW faculty holding academic rank at Associate or Full Professor**, together with Research faculty at the rank of Associate or Full, vote on reappointment of tenure-track faculty and research faculty, joint appointments, and promotion to tenure. Until such time as the department has seven faculty with continuing appointment, faculty from other departments will join as ad hoc members for votes on promotion to tenure. Faculty holding academic rank at Full or Research Full Professor vote on promotion from Associate to Full. Until such time as the department has seven faculty with continuing appointment at the rank of Full Professor, ad hoc members will be brought in from other departments.
- 4) **Executive committee** (see below) votes on initiating new hires and renewing non-Research lecturers. Affiliates, which the Chair appoints, are subject to the veto of the Exec Committee. Adjunct faculty can be renewed or hired with the approval of the program director.

## II. GOVERNANCE

### 1) Chair & Associate Chair:

- a) Procedures for Selection (i.e. recommendation to Dean)
  - i. The Chair is selected (or recruited from a search) for a three-year first term by a majority vote of the full voting membership. To be eligible to run for Chair, the faculty member must be full-time at the rank of Associate or Full Professor, tenured or Research. Incumbent Chairs may run for a second consecutive three-year term, but after serving two consecutive terms, may not run for a third consecutive one, unless nominated to do so by a two-thirds majority of the full voting membership.

ii. Due to the complexity of the Lichtenstein Center, an Associate Chair is selected with the Chair for a three-year term by a majority vote of the full voting membership. To be eligible to run for Associate Chair, the faculty member must be full-time at the rank of Associate or Full Professor, tenured or Research, and must be faculty from a program other than the Chair's. (If the Chair is CWL faculty, the Associate Chair must be from FLM or TVW, for example, or vice versa.) As with the Chair, incumbent Associate Chairs may run for a second consecutive three-year term, but after serving two consecutive terms, may not run for a third, unless nominated to do so by a two-thirds majority of the full voting membership. Former Chairs and Associate Chairs, having taken a term off, may run again if they so choose and are again eligible for consecutive terms.

b) Duties of the Chair

The Chair represents the department's interests to the school and university administration and serves as an advocate for the collective wishes and decisions of the department. Since this department includes multiple disciplines, the Chair should have dexterity, interest and familiarity with creative writing, filmmaking, tv writing, and other programs, in order to represent them fairly and equitably. The Chair is responsible for **advocacy, budget and faculty** across all programs.

See Appendix I for a detailed description.

c) Duties of the Associate Chair

The role of the Associate Chair is partly that of the Chair and partly that of a Graduate Program Director of a program other than the Chair's. The Associate Chair serves as an advocate for the collective wishes and decisions of the Program(s) reporting to them; handles faculty affairs; and manages risk and legal issues. As GPD, the Associate Chair oversees recruitment and student progress through their particular MFA Program, including oversight and advising of Graduate Assistants. As the contact person for newly admitted students, the Assoc Chair teaches the introductory 500 course and chairs the MFA Committee, which recommends admissions, funding packages, and curricular changes. Finally, the Associate Chair serves as the liaison to the Graduate School.

See Appendix I for a detailed description.

d) Elections and removals of Department Chairs and Associate Chairs

- i. To ensure an orderly and democratic transition to the next Chair and Associate Chair, the following procedures will be used:
  - The Fall term prior to the scheduled end of the current Chair's and Assoc Chair's terms, the Executive Committee will advise the Dean and eligible voting membership of an upcoming election and appointment of the next Chair/Assoc Chair. Those interested in running or identified by the EC as possible candidates will join an EC meeting for an interview.

- The EC will communicate candidates for Chair and Associate Chair to faculty at the beginning of the semester in which the current Chair/Assoc Chair terms end and schedule a vote.
- The full voting membership meeting, or time reserved within an already scheduled meeting, will be held at least one week later, and ideally the following month, to discuss. Candidates must recuse. The faculty will vote at the end of the discussion, with the simple majority result recorded by a member of the EC. If no candidate secures a simple majority, the candidate with the lowest vote total will be eliminated and a new vote called, until a simple majority is reached.
- The EC will recommend the candidates to the Dean of CAS

ii. To remove a Chair or Associate Chair, the following procedures will be used:

- A motion to remove the Chair or Associate Chair can be introduced by any full voting member at a departmental meeting, at which point the subject of the motion will leave the meeting and an Executive Committee member will chair it.
- After discussion, members will first vote by simple majority on whether to hold a second discussion meeting, to be held at least one week later, or to proceed to a vote on the motion. If the former, a member of the EC will chair the meeting.
- After discussion, a vote of two thirds of the voting members to remove will authorize a recommendation by the EC to the Dean to remove the Chair or Associate Chair.
- If the Dean removes the Chair or Associate Chair, the Executive Committee will follow an expedited version of the procedure for electing a Chair/Associate Chair.

## 2) Executive Committee

a) Composition. The Executive Committee consists of the following positions:

- Chair
- Associate Chair
- Director, Lichtenstein Center
- Graduate Program Director, Creative Writing [if not Associate Chair]
- Undergraduate Program Director, Creative Writing
- Graduate Program Director, Film [if not Associate Chair]
- Undergraduate Program Director, Filmmaking
- Graduate Program Director, Television Writing [if not Associate Chair]
- One at-large Faculty Member selected by Group 1 of the voting membership, serves a three-year term

If new degree-bearing programs are developed, their directors will be added to this committee.

b) Election. Membership on the Executive Committee is composed primarily of faculty members who have been appointed to their roles. Only the at-large member runs for a seat, to be voted on at the last spring LC-wide meeting prior to the incumbent's term expiring.

c) Functions. The Executive Committee has two functions, first to manage faculty governance, and second to serve as an appeals and grievance committee.

- i) The EC meets regularly to identify issues to be brought to membership, whether organizational, facilities, programmatic, branding, or budgetary; to research and discuss these issues; to involve affected faculty and staff in the discussion; to prepare membership for thoughtful consideration of the issue; and to call membership votes.
- ii) In its regular attention to short and long-term Center objectives, and in its examination of the ways in which available resources can be best distributed so as to achieve those objectives effectively, the EC also functions as an advisory body to the Chair.
- iii) The EC votes on opening searches for new hires and on reappointments of lecturers (except for Research). It monitors faculty teaching loads, course release, appointment end dates, and extra service or stipend amounts so that renewals of contracts and reappointments can occur accurately, smoothly, and on time.
- iv) Finally, the EC is a forum to which any department member may bring an issue that they believe should be discussed. Member-sponsored matters receive full discussion and possible referral to membership for a vote or recommendation to the Chair.

### **3) Program Directors**

See Appendix I for job descriptions of the following:

- a) Undergraduate Program Director (CWL and FLM)
- b) Graduate Program Director (CWL, FLM, TVW).
- c) Other Directors (BookEnds, Podcast, YAWP).

### **4) Departmental Committees**

- a) Standing Committees.

See above for the Executive Committee.

Program Directors and Chair appoint members to the following standing committees to serve one-year terms:

- i) BFA Committee, Creative Writing. Oversees admissions and recruitment of new students, observes and mentors new faculty and graduate instructors, manages departmental events, develops curriculum.
- ii) MFA Committee, Creative Writing. Oversees admissions and recruitment of new students; manages GAs; develops curriculum.

iii) MFA Committee, Film - Oversees admissions, recruiting, theses, equipment purchases, liability insurance, curricula, safety protocols, guild agreement.

iv) MFA Committee, TV Writing - Curriculum shaping and overseeing Admissions. Troubleshooting student issues and opportunities. Recruitment of industry professionals. Classroom protocols.

v) Diversity, Equity and Inclusion - Develops strategies to better implement diversity, equity and inclusion in the classroom and among colleagues.

b) Ad hoc Committees. The Chair, in consultation with the Executive Committee, appoints additional standing or ad hoc committees as the need arises, with the advice of the Department and, where appropriate, of the student organizations. These include search, tenure & promotion, and reappointment committees, and committees to handle grievances, assessment and special projects.

As per Robert's Rules of Order, the Chair is an ex-officio member of any Department committee.

## **5) Departmental Meetings**

Full departmental meetings are held at least once/semester and, ideally, monthly. Separate CWL and FLM faculty meetings are held monthly, to solve problems specific to those disciplines, as are Program Directors meetings, to keep academic and non-credit programs coordinated. To the extent possible, these regular meetings will be scheduled at the beginning of each semester and agendas circulated a week in advance. Additionally, meetings are arranged on an ad hoc basis as, for example, when voting on a curriculum change.

a. Quorum: 50% of eligible voting members plus 1 constitutes a quorum.

b. Voting Procedures:

- i. When questions arise requiring a vote, whether referred by the Executive Committee, called up by a member, or as required in promotion and reappointment processes, a meeting will be called, or time within an already scheduled meeting reserved, for the members eligible to vote on that issue.
- ii. Attendance at the meeting will be recorded, along with members' votes, by secret ballot or on a roster of eligible voters, depending on the nature of the vote, and archived.
- iii. For substantial decisions, such as proposing a new curriculum, a meeting will first be held to discuss the issue, then, a week or more later, a second voting meeting or vote by email/survey will be called. If a decision requires more deliberations, a second discussion meeting may be held before the vote is called.
- iv. Voting outcomes are determined by a simple majority, unless otherwise specified (as in removal of a Chair or Associate Chair).

## **III. OPERATIONS OF THE DEPARTMENT**

### **1) Procedures for Promotion and Tenure (other than what is already stated in PTC Guidelines)**

- a) Criteria for promotion and tenure in Creative Writing, Film, and TV Writing – See Appendix II
- b) Process for promotion and tenure:
  - i) The Chair initiates the candidate for promotion and tenure in the semester prior to their promotion/tenure year, forms their committee, circulates their c.v. to voting faculty, and calls a vote for faculty to move the case forward.
  - ii) Upon a successful majority vote, the candidate's committee solicits external reviewers and student teaching letters.
  - iii) In the fall semester of the candidate's tenure/promotion year, the Chair schedules a deliberation meeting for voting faculty, the committee assembles and disseminates the PTC file to voting faculty two weeks prior to the deliberation meeting, and the faculty vote to advance the case to the PTC by the Nov 1 deadline.
  - iv) If the Departmental vote fails, the Chair gives feedback to the candidate as to why. The candidate may challenge the outcome using the Board of Trustees appeals process.

## **2) Procedures for Contract Renewals of non-tenured faculty (Lecturers, Adjuncts, Visiting Appointments, etc.)**

- a) Executive Committee reviews cases of faculty in the months prior to their renewal and votes on recommendations.
- b) Chair submits the EC's recommendations to Dean, Dean to Provost for approval.

## **3) Procedures for Searches and Hiring of New Faculty**

- a) Executive Committee identifies and discusses areas of need and votes to request a search.
- b) Chair submits the search request to Dean, Dean to Provost for approval to open.
- c) Chair recommends a search committee to the Dean, who appoints it. Tenured, tenure-track, and non-tenure-track faculty can serve on a search committee. The chair of the committee for a tenure-stream search must be a faculty member at the rank of Associate/Research Associate or higher.
- d) The search committee vets applicants, selects a long list for brief interviews, selects a short list and conducts long interviews, and, if needed, selects finalists for campus visits. Each finalist will meet in group and individual settings with faculty, meet with graduate and undergraduate students, and present a teaching demo or reading, to which all faculty, staff, and students are invited. Attendees at any event during the visit can complete a feedback survey.
- e) After the visits, the Chair and all voting faculty in the program area (CWL, FLM, TVW, etc.) meet to review feedback, discuss the candidates, and make a first-choice, second-choice, and possibly third-choice recommendation to the Dean.
- f) The Dean makes an appointment recommendation to the Provost that is consistent with the consensus of the faculty and the Chair negotiates an offer.

## **4) Procedures for Election of Departmental Senator (to Arts and Sciences and University Senates)**

- a) Arts and Sciences (A&S) Senate nominations for the upcoming academic year occur in April. Faculty and staff may self-nominate or nominate a member of the department at the February/March faculty/staff meeting OR via email to the faculty/staff listserv.
- b) All eligible voting members (I.1) will have one week to consider the nominee(s) and vote.
- c) Nominee(s) must be submitted to A&S Senate before the April deadline.
- d) Faculty and staff may also self-nominate or nominate a separate candidate for University Senator, following its nomination schedule, although typically Departments choose the same representative for both.

#### **5) Determination of Faculty Workload (including teaching or service in other departments)**

- a) The Chair and Associate Chair, in consultation with the Executive Committee, determine faculty teaching loads, aiming to be in line with Stony Brook norms (2/2 for tenure track, 3/3 for lecturers).
- b) The Chair or Associate Chair meets regularly with the graduate and undergraduate program directors to develop the next semester's course schedule, in line with student demand, and to appoint faculty to various courses.
- c) Course release is at the discretion of the Chair/Assoc Chair, and is generally warranted only when a faculty member takes on a substantial leadership role, such as GPD or UGPD. Program Directors typically have 1 course release. Faculty with substantial creative productivity are more likely to get reduced teaching loads.
- d) The Chair/Assoc Chair may assign service to faculty, but every effort will be made to reach consensus on the nature and duration of service.
- e) Teaching in other departments is negotiated between the Chairs of those departments, at the request of the faculty member

#### **6) Process for considering curricular changes, especially discontinuation.**

- a) Proposals to change or discontinue a curriculum should first be presented to the Executive Committee for a vote.
- b) After a majority vote for the change or discontinuation, the proposal will be referred for a vote by Group 3 as defined under "Membership" paragraph.

### **IV. OTHER AREAS**

#### **1) Determination of Distribution of Discretionary Funds and Rectifying Salary Inequities**

- a) The distribution of discretionary funds should be at the discretion of the Chair, in consultation with the Executive Committee, with the rectification of salary inequities the first goal: the second to award exemplary teaching or service.



- b) The LC will also follow university policies and processes in the event of salary inequities.

## **2) Determination as to Allocation of Travel Funds**

- a) Travel funds should be used at the discretion of the Chair, in consultation with the Executive Committee, with cultivation of the program identity within its various communities being its foremost usage, or development of programs abroad, such as in SUNY Korea, or program promotions or soft advertising ambassadorship being its primary usage. (For example, participation in AWP or UFVA).

## **3) Determination of Rights and Responsibilities of Retirees**

- a) Retirees enjoy the same rights and responsibilities as others in the university.
- b) Emerita faculty do not participate as voting members of the department.

## **APPENDIX I: Job descriptions**

Appointment letters with individual faculty members supersede these descriptions.

## CHAIR

The Chair represents the department's interests to the school and university administration and serves as an advocate for the collective wishes and decisions of the department. Since this department includes multiple disciplines, the Chair should have dexterity, interest and familiarity with creative writing, filmmaking, tv writing, and other programs, in order to represent them fairly and equitably. The Chair is responsible for **advocacy, budget and faculty** across all programs.

### *Advocacy:*

- Recommends searches, reappointment, tenure, promotion, and merit pay to the dean and actively/persuasively seeks resources for them.
- Advocates for TA lines.
- Develops and maintains--with the advice and consent of the faculty--departmental objectives, long-term planning, and on-going evaluation procedures.
- Represents the department at the College chairs meeting; provides reports and recommendations requested by the college or university administration.
- Spearheads public relations and departmental publications/releases. Leads departmental ceremonies and represents the department at university/college events.
- Relays information and directives from the administration to the department. The chair should keep faculty members informed of opportunities for curriculum development and support for research.
- With dean and program directors, seeks opportunities to promote the Department in the media, to SBU constituencies, and to external constituents.

### *Budget:*

- Manages the department's annual budget, endowment funds, departmental scholarships, noncredit revenues, and tuition share revenue with the objective of meeting the instructional and research needs of the faculty and students.
- Manages the acquisition, supervision, and security of departmental inventory and equipment as well as the physical space assigned to the department.
- Allocates resources for hires, GA lines, adjuncts, marketing/recruiting, and special programs to UGPDs, GPDs, and noncredit program directors.
- Fundraises and spearheads other initiatives to subsidize Manhattan and special/non-credit programs.

### *Faculty:*

- Sets teaching loads, service commitments, and course assignments with the objective of balancing the needs of individual faculty members with those of the department and the college.
- Appoints faculty to program directorships, committees within the department, and any other duties, consistent with the departmental mission, and negotiates terms.
- Conducts regular departmental meetings and faculty votes.
- Monitors the quality of teaching, professional activity, and service of faculty members, working with faculty, individually and collectively, to maintain the standards of the

department, including by coordinating peer review of faculty and classroom observations of untenured faculty, new faculty, and faculty requesting promotion.

- Manages the hiring process for tenure-track faculty, negotiating terms, orienting new faculty and providing mentors.
- Manages reappointments and promotion to tenure, appointing a committee for each candidate, scheduling class observations, arranging for external reviewers and teaching letters, supporting the candidates in collecting materials, and scheduling votes/discussions.
- Supports the GPDs and UGPDs in recruiting students for all programs.
- Mediates disputes among faculty or involving faculty and students relating to academic policies or professional behavior.
- Coordinates between programs; leads curriculum development of new programs; and leads reviews of the department's degree programs; coordinates with other departments, centers, and offices in the university.
- Teaches courses in the department curriculum. The teaching load is negotiated with the dean.

*Admin/Support:*

- With immediate supervisor/reports, supervises hiring and evaluation of departmental staff; supervises delegated evaluations of student workers.
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## **ASSOCIATE CHAIR**

The Associate Chair role is partly that of a Chair and partly that of a Graduate Program Director for whichever genre (camera/pencil) is not in the Chair's field. In this example, the Associate Chair is Film faculty and the Chair is Creative Writing faculty. The Associate Chair serves as an advocate for the collective wishes and decisions of the Film and TV Writing Programs; handles faculty affairs; and manages risk and legal issues. As GPD, the Associate Chair oversees recruitment and student progress through the MFA Program, including oversight of advising and Graduate Assistants. As the contact person for newly admitted students, the GPD/Assoc Chair co-teaches FLM 500, the Master Class in Independent Film Production, with the Artistic Director. The GPD/Assoc Chair also chairs the MFA Committee, which recommends admissions, funding packages, and curricular changes. Finally, the GPD/Assoc Chair serves as the liaison to the Graduate School.

**Advocacy:**

- Recommends searches, reappointments, tenure/promotion, and merit pay to the Chair and actively/persuasively seeks resources for them.

- Advocates for Film & TV Writing resources, such as TA lines, marketing/recruiting budget, and equipment budgets.
- Develops and maintains--with the advice and consent of the faculty--departmental objectives, long-term planning, and on-going evaluation procedures.
- Provides reports and recommendations requested by the department, college or university administration
- Spearheads public relations and program-level publications/releases.
- Represents the MFA at college and university events. Attends meetings for GPDs held by the college or university. Also associates the program with other guilds such as PGA, DGA, SAG, WGA, Green Film School Alliance, NYWIFT, NYPA, Governor's Office of Film & TV, Mayor's Office of Film & TV.

#### **Faculty:**

- Allocates resources for hires and adjuncts to TV Writing and Film Programs; appoints faculty to adjunct/lecturer search committees.
- Sets teaching loads and course assignments for FLM and TVW with the objective of balancing the needs of individual faculty members, especially those who teach across programs, with those of the programs.
- Recommends faculty to program directorships, and any other duties, consistent with the program mission.
- Conducts regular program faculty meetings.
- Monitors the quality of teaching, professional activity, and service of faculty members, working with faculty, individually and collectively, to maintain the standards of the FLM and TVW programs; coordinates peer review of faculty and classroom observations of untenured faculty, new faculty, and faculty requesting promotion.
- Orients new faculty.

#### **Recruiting and admissions:**

- Supervises all recruiting and admissions. With other directors, promotes and organizes open houses; organizes admitted student days and interviews with promising applicants; and organizes other recruiting events. Recruitment should be active, requiring a great deal of in-person, zoom, and email contact time with prospective students; outreach to faculty contacts at other universities who may recommend students or suggest they apply; as well as thoughtful advertising on Google and FB Meta elsewhere. Stony Brook's MFA in Film competes with well-known graduate programs, especially those in Manhattan which have far greater resources.
- Oversees admissions review process. With Coordinator, assigns applications to the MFA Committee members, schedules meetings to discuss and make admissions/funding decisions.
- Makes offers to accept, waitlist, or deny applicants; manages the budget for GTA lines, making offers in consultation with the Chair and consistent with the Graduate School's yield ratio. Identifies candidates and nominates Turner/GCF Fellows.
- Keeps records on applications, offers, waiting lists, and funding decisions.
- Mediates disputes among FLM faculty or involving faculty and students relating to academic policies or professional behavior, escalating to Chair as needed.

**Oversight of GAs:**

- Assigns meaningful work for first year GAs, including promotional video production team, screening production team, and social media team. With the program heads of assigned areas, supervises them. Funded graduate students do not teach in the Undergrad FLM & TVW minors until they've taken the Practicum. Most spend their first year as Graduate Assistants, working on social media, outreach letters and lists, serving as ambassadors to new incoming students, generating content, serving as MFA admin, etc. Fully funded students work 18-20 hours/week. Half lines work 8-10 hours/week. Quarter lines work 4-6 hours/week.
- Evaluates GAs and assesses their suitability for re-appointment. Recommends GA reappointments to the Chair.

**Advising/Academics:**

- Drafts a schedule of graduate courses for FLM & TVW each semester, assigns faculty, and sends out an announcement of each semester's schedule. Monitors enrollment to make sure courses are filling; cancels courses as needed.
- With Coordinator, signs off on completion of degree, GTA employment, withdrawals, temporary withdrawals, non-matriculated admissions, admissions, and re-admissions.
- Oversees advising of graduate students, including thesis advising; supports formation of thesis committees. Keeps graduate students informed of internal and external deadlines re: thesis, registration, etc. Hosts a thesis town hall at the beginning of each semester which facilitates crew recruitment among students as well as a reminder of safety and security clearances for theses.
- Orients new MFA students. Serves as the key resource person within the program for all MFA students with questions or grievances pertaining to courses or the program.
- Nominates MFA students for awards and informs them of award/grant opportunities. Reports on graduate students' activities and status of the program to Chair, EC, MFA Committee, other programs, and the social media coordinator.
- Oversees activities to enrich the lives of current grad students, such as Annual Screening, Student Mixers, Info Sessions, and other events as needed.
- Organizes graduation ceremony; ensures that graduates complete an exit survey; collects data and portfolios for program assessment.

**Legal and Risk Management**

- In addition to curricular concerns, the FLM GPD carries on an ongoing conversation with SUNY legal ironing out: intellectual property agreements, liability agreements, gender neutral bathroom requirements in Manhattan, etc.
- Manages the acquisition, supervision, and security of departmental inventory and equipment as well as the physical space assigned to the department.
- Interfaces with University risk management, OGS, and SUNY Legal on issues pertaining to risk, liability and IP rights.

## **GRADUATE PROGRAM DIRECTOR, CWL**

The GPD oversees recruitment and student progress through the MFA Program, including oversight of advising and Graduate Assistants. As the contact person for newly admitted students, the GPD teaches CWL 500, Introduction to Graduate Writing. The GPD also chairs the MFA Committee, which recommends admissions, funding packages, and curricular changes. Finally, the GPD serves as the liaison to the Graduate School. Here is a more granular description of the role:

### **Recruiting and admissions:**

- Promotes and organizes open houses; organizes admitted student days and interviews with candidates for funding; and organizes other recruiting events. Recruitment should be active, requiring a great deal of in-person, zoom, and email contact time with prospective students; outreach to faculty contacts at other universities who may recommend students or suggest they apply; as well as thoughtful advertising on Google and elsewhere. Stony Brook competes with well-known graduate programs that have far greater resources.
- Oversees admissions review process. With Coordinator, assigns applications to the MFA Committee members, schedules meetings to discuss and make admissions/funding decisions.
- Makes offers to accept, waitlist, or deny applicants; manages the budget for GTA lines, making offers in consultation with the Chair and consistent with the Graduate School's yield ratio. Identifies candidates and nominates Turner/GCF Fellows.
- Keeps records on applications, offers, waiting lists, and funding decisions.

### **Oversight of GAs:**

- Assigns meaningful work for first year GAs, including selecting finalists for SB Short Fiction Prize, and, with the program heads of assigned areas, supervises them. Funded graduate students do not teach until they've taken the Practicum in Teaching Writing. Most spend their first year as Graduate Assistants, working on *TSR*, *BookEnds*, MFA admin, etc. Fully funded students work 18-20 hours/week. Half lines work 8-10 hours/week.
- Evaluates GAs and assesses their suitability for re-appointment. Recommends GA reappointments to the Chair.

### **Advising/Academics:**

- Drafts a schedule of courses each semester, recommends faculty teaching assignments for them to the Chair, and sends out an announcement of each semester's schedule. Monitors enrollment to make sure courses are filling; cancels courses as needed.
- With Coordinator, signs off on completion of degree, GTA employment, withdrawals, temporary withdrawals, non-matriculated admissions, admissions, and re-admissions, Grad time limit waivers, milestone documents, underloads, late adds, etc.
- Oversees advising of graduate students, including thesis advising; supports formation of thesis committees. Keeps graduate students informed of internal and external deadlines re: thesis, registration, etc.
- Orients new students. Serves as the key resource person within the department for all MFA students with questions or grievances pertaining to courses or the program.
- Nominates students for awards and informs them of award/grant opportunities. Reports on graduate students' activities and status of the program to Chair, EC, MFA Committee, other

programs, and the social media coordinator. Assists the Chair to request and justify additional funding for students.

- Organizes graduation ceremony; ensures that graduates complete an exit survey; collects data and portfolios for program assessment.

**Student Community:** Oversees activities to enrich the lives of current grad students, such as Writers Speak, *TSR* launches, AWP activities, and other events as needed. Represents the MFA at college and university events. Attends meetings for GPDs held by the college or university.

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## **UNDERGRADUATE PROGRAM DIRECTOR, CWL**

The UGPD oversees recruitment and student progress through the BFA Program, including Capstone Cluster, and through the minor. As the contact person for majors, the UGPD typically teaches a majors-only fall course (CWL 250, 390, or 450). The UGPD chairs the BFA Committee, which recommends admissions, funding packages, and curricular changes. As the primary faculty contact for graduate instructors, the UGPD manages MFA students. Finally, the UGPD serves as the liaison to the College. Here is a more granular description of the role:

### **Recruiting and admissions:**

- Promotes and organizes open houses/info sessions, admitted student days, and other recruiting events, such as class visits. Recruitment should be active, requiring a great deal of in-person, zoom, and email contact time with prospective students; outreach to high school faculty and guidance counselors who recommend students or may refer them to our program; outreach to faculty who come in contact with current students who are prospective majors; and thoughtful advertising.
- Oversees admissions review process. With Coordinator, assigns applications to the BFA Committee members, schedules meetings to discuss and make admissions/funding decisions, and keeps records on applications, offers, and funding decisions. Makes offers to accept or deny admission and to receive funding; keeps a waiting list.
- Meets periodically with Admissions and Transfer Advising to refresh them on application process and BFA curriculum. Updates fliers, website, ads, and other marketing materials as needed. Communicates with UGPDs in writing-related areas to swap course blurbs.
- Tracks alumni accomplishments and relays to social media/alumni relations.

### **Oversight of Graduate Instructors:**

- With the faculty member teaching the Practicum in Teaching Writing, sends out call for TAs and assigns courses to MFA students. Fully funded students teach two courses (20 hours/week). Half lines teach one (10 hours/week).



- Holds regular TA/faculty meetings and office hours to troubleshoot issues; refers or escalates to Academic Judiciary, CAPS, other SBU entities, or Associate Provost as needed.
- Observes and schedules other faculty to observe graduate instructors during their first semester in the classroom.

#### **Advising/Academics:**

- Drafts a schedule of courses each semester, recommends faculty teaching assignments for them to the Chair, and sends out an announcement of each semester's schedule. Monitors enrollment to make sure courses are filling; cancels courses as needed.
- With Coordinator, signs off on completion of degree, withdrawals, temporary withdrawals, non-matriculated admissions, and re-admissions.
- Oversees advising of students, including assigning thesis advisor. Keeps students informed of internal and external deadlines re: thesis, registration, etc. Evaluates syllabi for course equivalencies and approves course substitutions.
- Orients new majors and transfer students. Serves as the key resource person within the department for all undergraduate students with questions or grievances pertaining to courses or the BFA program.
- Nominates students for awards and informs them of award/grant/job opportunities. Reports on students' activities, alumni successes, and status of the program to Chair, EC, BFA Committee, other programs, and the social media coordinator.
- Actively seeks internship opportunities for students; works with Career Center to identify and promote appropriate experiential learning opportunities for student writers.
- Organizes graduation ceremony; ensures that graduates complete an exit survey and collects data and portfolios for program outcomes assessment.

**Student Community:** Oversees activities to enrich the lives of current students, such as IMAGINE, the salon, *Sandpiper*, and other events as needed. Identifies faculty to advise undergraduate events and clubs; designates their advisory roles. Represents the BFA at college and university events.

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#### **ARTISTIC DIRECTOR, Film**

The artistic director is responsible for the creative vision and artistic tone. The artistic director may also serve the board in a non-voting advisory capacity. [Teaching load 1-1, students attend this position's courses 3 times during the course of their degree].

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#### **ASSOCIATE MFA DIRECTOR, Film**

In addition to teaching duties and creative work:

#### **Film Production Oversight - 60%**

- **Production overview:** Oversee and work with producing faculty on production overview and approval process for approximately 45 student films per year; research and answer questions about student film productions in a timely fashion; creation and ongoing review, maintenance, and updates to department rules and regulations regarding film productions, often with GPD, Equipment Manager, and Faculty input and review
- **Safety plans:** Script & safety plan review, advisement, and final approvals for all Production 1, Production 2, Production 3, TV web series, and thesis films
- **Production Guide:** Creation and ongoing review, maintenance, and updates to all resources for student Production Guide including locations, safety, insurance, workers comp, cast and crew related documents, pre-production forms and planning, permits, unions, child labor, legal, director's prep, etc.
- **Insurance:** seeking and maintaining policies, answering student questions, and handling COI requests
- **Outside entities:** interface with SAG/AFTRA, Mayor's Office, and other public and private entities when necessary to help facilitate student shoots
- **State of the Art enrichment:** Film productions often center on society's in the practice faultlines and, as such, rules and regulations constantly evolve, along with the white pages of rules and regulations. In this sense GPD and Associate GPD responsibilities also involve producing solid citizens ready to enter the film industry such as it is today. This means keeping on top of Covid restrictions, Intimacy Coordination requirements and rules, Stunt safety requirements and rules, as well as DEI casting, and Green Film School Practices. The Assoc GPD must constantly participate in panels which keep up with the evolving norms of industry standards.

#### **Admissions & Administrative duties - 40%**

- Collaborate with GPD on curriculum development and review, staffing, student affairs, assessment, thesis requirements, etc.
- Admissions review & interviews
- Participate in 1st and 2nd year film critiques and thesis critiques
- Green Film School Alliance committee work, curriculum planning, working with student ambassador to improve our resources on sustainable production for students
- Materials for The Arts membership maintenance and planning for set dressing/prop cache for students and cinematography/directing classes
- Faculty and staff recruitment & review committee work
- DEI and other committee meetings
- Other duties as required by GPD/Assoc Chair

## **TECHNICAL DIRECTOR, FILM**

Stony Brook Manhattan Center for Creative Writing and Film (SBMCCWF)

[In addition to a 3 & 3 teaching load,] oversee gear purchase, repair, renewal, and maintenance of the calendar which sets gear package use for Directing I, II & III, Production I, II & Thesis, Directing for TV, Skills for TV, and Webisodes

### **Summary**

- Provide students with the technical knowledge and skills necessary to make films at the highest possible level.
- Ensure that the film equipment in our inventory is industry standard and in peak working condition to sustain over 100 film shoots per year.
- Create an environment where students feel supported and free to make creative and challenging choices, and work through production issues that may arise.
- Ensure that students have access to top of the line post production software to see their projects through to completion.

### **35% Film Faculty - Professor**

- Teach a variety of technical and creative courses to help prepare Film and TV
- First Year courses include Safety, Shooting and Splicing (intro technical course) and TV Skills (technical class for TV writers).
- Second Year courses include Shooting with Style (Intermediate Cinematography course) and Editing the Genres.
- Third Year courses include the RED Advanced camera workshop.
- All of these courses not only teach the students how to use the equipment specific to our program, but also how a set runs safely, efficiently and productively.
- These courses are designed to have students form cohesive bonds by working in crews and learn to trust one another.

### **35% Film Equipment Management and Traffic Coordinator**

- Oversee all of the film equipment housed at the SBMCCWF, totaling over \$1,000,000.
- Schedule equipment for nearly 100 student film productions every year, by working with student filmmakers to help tailor packages for their productions, coordinate tech checks and organize load in and load outs.
- Ensure the staff in the equipment room is properly trained and scheduled to work when needed.
- Maintain all equipment to ensure it is in peak working condition. Replace and repair equipment when necessary.

### **10% Purchasing**

- Work with the Director of the SBMCCWF to purchase new and replacement film equipment to keep our inventory in pace with the standards of the industry.
- Ensure that the equipment we purchase can sustain the nearly 100 shoots per year.
- Budget equipment purchases to keep pace with growing enrollment.

### **10% Computer and Technology Maintenance**

- Keep the 10 iMacs in our program edit lab up to date and running at peak condition so students can continue work on their films after production has wrapped.
- Work with the director of the SBMCCWF to make sure the facility has the requisite number of iMacs, laptops and other technology to ensure classes run smoothly.

### **5% Independent Study Advisor**

- Work with 1-2 students per semester to help them see a project to completion.

- Dedicate anywhere from 20-40 hours per semester, per student, in person, or remotely and offer feedback, technical training or guidance on a project of their choosing.

### **5% Application Review and Thesis**

- Along with my fellow film faculty, review applications of prospective students and conduct interviews with applicants.
- Partake in Thesis crits, and provide feedback to students who've just completed their thesis screenplays or films.

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## **UNDERGRADUATE PROGRAM DIRECTOR, FLM**

The UGPD oversees recruitment and student progress through the BA Program, including Capstone, and through the filmmaking and TV Writing minors. As the contact person for majors, the UGPD typically teaches a majors-only Capstone course (FLM 402 and/or FLM 403). The UGPD chairs the BA Committee, which recommends funding packages, equipment purchases, and curricular changes. As the primary faculty contact for graduate instructors, the UGPD manages TAs. Finally, the UGPD serves as the liaison to the College. Here is a more granular description of the role:

### **Recruiting:**

- Promotes and organizes open houses/info sessions, admitted student days, and other recruiting events, such as class visits. Recruitment should be active, requiring a great deal of in-person, zoom, and email contact time with prospective students; outreach to faculty who come in contact with current students who are prospective majors; and thoughtful advertising.
- Meets periodically with Admissions and Transfer Advising to refresh them on BA curriculum. Updates fliers, website, ads, and other marketing materials as needed.

### **Oversight of Graduate Instructors:**

- With the faculty member teaching the Graduate Teaching Practicum, sends out call for TAs and assigns courses to MFA students. Fully funded students teach two courses (20 hours/week). Half lines teach one (10 hours/week).
- Holds regular TA/faculty meetings and office hours to troubleshoot issues; refers or escalates to Academic Judiciary, CAPS, other SBU entities, or Chair as needed.
- Observes and schedules other faculty to observe graduate instructors during their first semester in the classroom.

### **Oversight of Filmmaking Protocol and Inventory:**

- Oversees assigned faculty and student employees in Gear Den and Computer Den, including Gear Workshops for faculty and students.
- Develops annual budget for purchasing equipment.
- Develops/oversees inventory check out protocol, scheduling, and maintenance of equipment
- Develops and oversees safety protocols for student filmmakers

**Advising/Academics:**

- Drafts a schedule of courses each semester, recommends faculty teaching assignments for them to the Associate Chair, and sends out an announcement of each semester's schedule. Monitors enrollment to make sure courses are filling; cancels courses as needed.
- With Coordinator, signs off on completion of degree, withdrawals, temporary withdrawals, non matriculated admissions, and re-admissions.
- Oversees advising of students, including Capstone proposals and approval. Keeps students informed of internal and external deadlines re: Capstone registration, etc. Evaluates syllabi for course equivalencies and approves course substitutions
- Orients new majors and transfer students. Serves as the key resource person within the department for all undergraduate students with questions or grievances pertaining to courses or the Filmmaking and TV Writing programs.
- Nominates students for awards and informs them of award/grant/job opportunities. Reports on students' activities, alumni successes, and status of the program to Assoc Provost, BA Committee, other programs, and the social media coordinator.
- Organizes Capstone Screening Festival, graduation ceremony; ensures that graduates complete an exit survey and collects data and portfolios for program outcomes assessment.
- Oversees Internship Program for Film and TV Writing students, including actively seeking opportunities for students and working with Career Center to identify and promote appropriate experiential learning opportunities for filmmaking majors

**Student Community:** Oversees activities to enrich the lives of current students, such as CREATE and Science + Cinema, and other events as needed. Identifies faculty to advise undergraduate events and clubs; designates their advisory roles. Represents the BA at college and university events.

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**GRADUATE PROGRAM DIRECTOR, TV Writing**

Responsible for all aspects of the program for both students and faculty including:

Hire and manage faculty, both core and adjuncts. Recruit and retain faculty with teaching and industry experience. Keep motivated and engaged with program goals. 5%

Design and innovate curriculum: The core curriculum is the writing ladder which includes Spec, Pilot 1,2, 3 and Thesis which yields the portfolio that becomes each graduate's calling card to the industry. In addition, there is a content creation ladder where each student masters production skills and writes, directs and produces a webisode. Important as well is the design and staffing of additional support classes like Showrunners Workshop, Business of TV, Limited Series, TV Survey and Writing the Crime Drama and more. Refresh classes to stay current with Times.

Launching and fundraising for Post MFA TV Pilot Incubator. Graduates, faculty and industry advisor recruitment. 5%

Teaching: Teach Spec and the Pilot III workshops. Spec teaches basic craft and Pilot III is the

most advanced pilot class where students complete their writing portfolios. Also run the bi-weekly Fall Guest Series where we interview showrunners and writers and steer topics so that they reflect our student's current curriculum. This involves recruiting guests and selecting specific episodes to discuss that can provide students with key relevant lessons. Also Guest Series is open to the wider TV Writing Community both as a service and as a recruitment tool for the program. Advise students one-on-one to enable best outcomes for pilots and growth as artists. 55%

Thesis advisement: Assign thesis advisors and advise 1/3 of thesis students. 10%

TV Writing Showcase: Manage and produce the showcase which features six staged readings of excerpts from student pilot scripts and screening of two webisodes at NYC cabaret venue. Oversee TA/GA's (and students') learning of the staged reading process. 5%

Internship and Industry Mentorship: Find internships and match best candidates with sponsors. Recruit one-on-one mentors from Industry. 5%

Manage culture of educational ecosystem – maintain rigorous, positive and innovative culture among students and faculty, a culture that is cooperative and energetic and will prove successful in a professional writers' room. Troubleshoot student and faculty issues. 5%  
Admissions: Run admissions, interview, recruit students and manage TA/GA offers and responsibilities. Manage advertising and special recruiting events. 10%

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## **PODCAST DIRECTOR**

As Director of the Podcast Incubator at Stony Brook University, I oversee many components of the program. Now, entering our seventh year, the program draws students from all over the world. They attend in-person, hybrid, and remotely. The class size is usually 10-15 students per year. The program begins in September and ends in May. We meet once a week for three hours. Our faculty consists of one Head of Faculty and 4 part-time professors. Our alumni have gone on to obtain jobs in the podcasting field from iheartRadio to NPR.

The undergraduate Program (Intro to Podcasting) is now entering its fifth year and we just added an advanced course to start this Fall on the Main Campus. The class size ranges from 15-23 students and meets once a week for three hours, in-person. Our faculty consists of myself and two adjunct Professors.

### **My Duties include:**

#### **Management**

- Hiring Faculty
- Meeting with Faculty regularly
- Booking guests for the program
- Designing and updating the curriculum with the faculty.

-Overseeing the Undergraduate Class and the syllabus

### **Recruitment**

- Organizing Virtual Open Houses
- Creating Google ads and updating the website with the Designer
- Meeting with prospective students
- sending out email blasts for events and admission

### **Admissions**

- Reviewing all applications and following up
- Registering the students with Frank's assistance
- Following up and meeting with accepted students
- Preparing for the first class and sending all pertinent information to accepted students prior.

### **Ambassador for the Program**

- Accepting to do interviews for the media to promote the program.
  - Informing those I come in contact with on the other podcasts I work for about the program.
  - Attending various conferences to raise our profile
- 

## **BOOKENDS CO-DIRECTOR, Chronological**

**September:** Recruitment begins in September, with revision of the website, decisions about marketing for the fall, and planning the Open House for late October. We are always recruiting, however. We use our Facebook and Instagram and Twitter, and we market our mentors' and alums' successes as our primary recruitment tool. This month, we decide on our mentors for the current class and reach out to confirm their commitment. We also let mentors go at this time, mainly because they aren't good fits for anyone in the current class. We try to stay whole with everyone, as we might want them back in future. We work with our GAs to refine the MFA Director mailing list for our Open House invitation. We update the application in Submittable. JP plans the advertising schedule in conjunction with Christian's conference and MFA advertising, and reports on this to me. She also creates the ads, with the GAs.

**Ongoing work:** Most months, Meg and I meet with the alums. We consider alum maintenance to be a huge part of our actual and marketing success. The alum Slack group, which JP supervises, is very active. They maintain an agent data base, vet query letters, have regular Zoom writing sessions, read each others' work, and generally support each other. They have a small self-managed financial account, and bring in speakers (Zoom) 4-5 times a year. They've brought in some fairly remarkable people, from Rebecca Makkai to Jim Shepherd to Jac Jemc.

In the fall, we receive meeting reports from the current Fellowship's four pods every two weeks. This adds up to eight reports a month about the three hour meetings each pod has bi-weekly, focusing each time on a single manuscript. The rules for these meetings are established during orientation

and they're rigorous and specific. The meeting reports, which are posted in the current class Slack, require feedback and comment. There are also individual issues arising in pods or for specific fellows that must be dealt with. These include personality issues, agent questions, questions about scope of work. Our job, as we see it, is to HOLD the Fellows so that they can focus on the work. There is a lot of "parenting" involved. I also field questions from potential BookEnders, probably 1-2 a week.

**October:** In October, I send out the MFA Director invitation for the Open House. About 20% of these letters are personalized, and each is sent individually from me. We hold the Open House on the 3rd Monday of the month, usually. We have between 75-100 guests. Our speakers include me, Meg, JP, some of the mentors, some alums and sometimes some of the current class. We open our portal for admissions that week as well. We begin screening novels.

The committee that screens novels includes JP, our GAs, and a rotating group of alums. The reading load is intense. We each read every full submission and comment on it in Submittable. We meet once a week to discuss the novels, the application essays, and potential pods that we see developing. This is a fairly democratic process for much of the time. Submissions close when we receive 50 applications. Last year, this took about 3 weeks. We meet with alums. We work with the current Fellowship, as above.

**November:** At the end of November the current fellowship turns their revised manuscripts back in. We distribute individual novels to their appointed mentors. The current class is supposed to take a break until January. We meet with alums. We continue to read applications and develop potential pods.

**December:** We meet with alums. We continue to read applications and develop potential pods. We do not meet to discuss applications on the week between Christmas and New Year's.

**January:** We confirm the year's agents. We continue to read applications and develop potential pods. On the third Saturday of January, we have a three-hour meeting with our current Fellowship, their new mentors, and the alums. The current Fellows have their first one-on-one with their mentors. They also are introduced to the alums and spend time with them, asking questions about the mentoring process. We bring in a speaker—we've had Matt Bell, Hilma Wolitzer, Ann Packer, Alison Fairbrother, and others—to talk about their revision process. Then the current fellows begin their one-on-one mentorships.

I start to interview for the incoming class. I generally interview 20 people to reap a class of 12. Every year is somewhat different. The make up of the pods is our main concern. At the end, I might decide to make an offer that the admissions committee is against. But for the most part we are in agreement.

**February:** February is spent finalizing the class. We make decisions about financial aid and get them approved. JP sends out contracts. We get them returned rapidly, so that we can sub in if someone is not going to take the offer.



**March** is fairly quiet, except for managing the emotional well-being of the current and incoming classes. There are lots of private meetings about agent questions, finishing questions, mentoring, pods, etc. We check in with alums as usual. **April** the same.

**May** is a big month. That's when the incoming class gets their pod assignments and exchanges novels. They have lots of questions about how to read one another and what their goals are. At the end of the month, the incoming class has a one hour Zoom with me, Meg and JP. Then, for the next three weeks, they have a three hour Zoom once a week in which the pod mates outline each of the novels. They do this in breakout rooms, so that JP and I can coach them as they go. The current class turns their novels in for the agents at the end of the month. Much support is needed there as well.

**June** is quiet except for anxiety management about agents for the current class, and some pod management for the incoming class. This year, for example, for the first time, we had to let one of our Fellows go, as he was unduly optimistic about his ability to manage the program, and fell behind immediately. Because our program is so personal and intensive, this negative was bad for the entire pod. We consulted with Carla as to strategy before acting, and it was resolved fairly quickly.

**July** is Orientation on campus during the Southampton Writers Conference for the incoming class. We spend 15 hours together developing the game plans for revision for each of the books. This is intense, and bonding, and requires detailed knowledge of each novel. During the conference, we also graduate the outgoing class. They meet with agents who have read their books, give a reading, and are pulled into the alumni group on the last morning of the conference. That's when they have a three hour alum meeting (hybrid) with their Fellowship, the alums, and a published novelist. This summer, it will be Jessica Soffer. I also do an info session during the conference. We have reaped at least one person from this for the last four years.

### **Division of tasks by percentage narrative**

When I think about how my time is divided, I would say 40% of my job is admissions (within that 10% is specifically recruitment and 5% specifically marketing and bragging about individual publications), and 40% is listening and supporting and managing—the ineffable which is the core of the program—and 10% is managing Jenn as she manages the details. I would guess I spend 20 hours a week on BookEnds in slow times, with 10 the blessed rare minimum and 80 the maximum from November through March.

### **Tasks by task list**

40% Admissions (Recruiting and marketing and reading submissions)

10% Personnel management (JP and GAs, general maneuvering within the department including donor management, reporting, budgets, schedules, housing, food, rooms and other negotiations)

50% Program management (Includes support of Fellows, support of alums, support of mentors)

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**YAWP EXECUTIVE DIRECTOR**

## 1. Vision/Mission Communication

*Define, manage and communicate the ongoing vision for YAWP, including:*

- Serve as key spokesperson for special events, PR, recruitment and reporting to MFA Director
- Oversee and provide content for marketing efforts and materials, including press releases, flyers, brochures, viewbook, letters to parents/schools, posters, playbills, etc.
- Manage YAWP Facebook page, YouTube channel, Instagram and Twitter feeds, MFA/YAWP web pages and YAWP Ezine
- Oversee creation and development of YAWP video materials
- Meet with school administrators and board members as needed in partnership with Program Director

## 2. Academic

- Work with Program Director to provide ongoing curriculum oversight and development of YAWP curriculae
- Support TA training/communications
- Consult with TA's as needed
- Teach as needed

## 3. Financial/Fundraising

- Initiate, facilitate and execute grant applications in partnership with Producer
- Provide language for same to Advancement for grants administered by them
- Research and solicit new/additional sources of funding from individuals, foundations, corporations
- Budget overview/support as needed

## 4. Production

- Direct YAWP High School and Middle School Playwriting productions, and *Sounding Our YAWP* events – oversee sub-directors and creative team hires, run tech rehearsals and performances
- Create, edit and maintain YAWP Ezine, 2-4 issues per year. Select, edit and upload student-written materials, photos, video and other related copy such as production info, faculty and staff, program information etc.

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## **Alumni Relations & Social Media Coordinator**

Creative Writing

This is a part-time job, 20 hours/week, focused on building an alumni community through events and social media for the graduate and undergraduate creative writing programs.

As **Alumni Relations** Coordinator, you are responsible for implementing strategies to engage and connect with alumni, and to foster a sense of community and support for the Lichtenstein Center's creative writing programs. This includes:

- Organizing and supporting publishing and writing-specific events, such as reunions, book launches, meet-ups, agent meetings, or networking forums.

- Developing ongoing programs such as a book club or job list.
- Communications, such as press releases and news feed articles, across all media
- Promoting events on social media, as well as other initiatives outlined below.
- Overseeing the events themselves.
- Tracking events, using an events calendar.
- Contacting alumni directly to plan and develop new projects.
- Updating/researching alum email lists

To succeed in these initiatives, you will need to be in close contact with the GPD, UGPD, and Program Coordinators, as well as others (reading series curators, lit mag editors, etc.).

As **Social Media** coordinator, you are responsible for strategic use of the LC and CWL social media accounts to raise the profiles of alumni (as well as current students and faculty) and connect their accomplishments back to the Creative Writing Program. This includes:

- Executing a social media strategy that connects BFA and MFA alumni to the program, that aligns with the Lichtenstein Center's voice, and that links current trends in poetry, fiction, creative nonfiction, and scriptwriting to our programs.
- Creating content, using a content calendar and frequent calls to key constituents to create, co-create, repost, and update written and visual content for multiple platforms, including Instagram (@WolfieWriter), LinkedIn, YouTube, X, and the programs' websites
- Increasing engagement by building and moderating communities, such as an alumni forum for job opportunities, book recommendations, etc., and by encouraging follows, retweets, and the like, with the goal of significantly expanding each platform's reach.
- Promoting alumni accomplishments and connecting faculty accomplishments to alums and to the program.
- Responding to comments on posts.
- Analyzing content performance using metrics like reach, engagement, and conversions to identify areas for improvement.
- Planning and executing campaigns, such as TA Takeovers, including ad design and evaluating the social media profile.
- Building relationships with creative writing influencers who might repost alumni, faculty, and current student achievements.

## **APPENDIX II: Tenure & Promotion Criteria**

## **Creative Research and Impact: Standards for Tenure & Promotion**

Lichtenstein Center studio faculty members must demonstrate a strong pattern of creative productivity and public engagement in their research<sup>1</sup>. This document outlines the expectations of the Center for faculty seeking tenure using a tiered system, in which the Promotion Tier credentials correspond to the highest level of excellence in the creative field, while the Reappointment Tier credentials correspond to the level of creative impact expected for reappointment at the end of the 3rd year. The Lichtenstein Center acknowledges that some artistic endeavors may not fit neatly into these criteria, especially when the work is in an emergent field. In those circumstances, the candidate must be prepared to appropriately contextualize their creative work and offer a cogent argument for its relevance in their field of study. Promotion criteria must remain flexible enough to reflect the ever-shifting nature of artistic production.

### **I. Minimum for Promotion to Tenure in Creative Writing (Poetry, Creative Nonfiction, Fiction, and Playwriting):**

The minimum standard for promotion from Assistant to Associate Professor in creative writing is a book-length manuscript published or accepted for publication by a recognized press, together with evidence from the Promotion Tier of other scholarly and intellectual activity. The publication date or date of contract must fall within the six years of the tenure track. The manuscript may be a novel, a memoir, a book of short stories or creative nonfiction, a full-length book of poems, an Equity-produced full-length play (or three Equity-produced one-act plays), or equivalent. If there are any doubts about what counts as an equivalent to these creative publications, the candidate should clarify them at their third-year review.

The trade publishers (HarperCollins, Penguin Random House, Simon & Schuster, etc.) are all “recognized presses” for creative writers. Also recognized are university or independent presses with a discerning acceptance rate and anticipated print runs of 500 copies or more, such as Akashic, BOA Editions, Dzanc, Graywolf, Grove, or Tupelo. Vanity presses or presses that do not pay royalties or advances are not recognized. If there are any doubts about what counts as a respected press, the candidate should present evidence, such as the acceptance rate or the track record of reviews, awards, and prizes for other authors on the publisher’s list.

#### **Promotion Tier Additional Credential:**

In addition to book publication (or its production equivalent), candidates for promotion to tenure must also meet one of the criteria below during the tenure track period. These criteria are evidence of recognition in the field, and point toward future productivity of equal importance:

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<sup>1</sup> Within the parameters of a creative field, “research” pertains to the generation of creative work with the goal of production/publication and review.

- A second book publication or publication contract from a respected press.
- Editor (primary) of an anthology from a respected trade, university, or independent publisher.
- Publication of 10-20 or more individual poems, or 5-10 short stories, essays, or excerpts from longer works, in at least three literary journals or other periodicals of high reputation, including anthologies. Criteria for credible publications can include large readerships (more than 5,000 readers), low acceptance rates (less than 10%), or a track record of awards and reprints in anthologies (Pushcart, Best American, or equivalent).
- Publication of a chapbook or artist book.
- A workshop of an unproduced original script at an Equity venue; a paid, optioned, or commissioned script.
- Editor of a literary magazine or acquiring editor at a press.
- A peer-reviewed published monograph with a scholarly press, provided the scholarship is connected to the candidate's artistic production.
- Grants, residencies, award nominations, awards, or fellowships of national or international stature (i.e. Fulbright, Guggenheim, MacDowell Colony, National Book Award, etc.)
- Translations or adaptations of candidate's original written work into other languages, art/media, formats, or genres.
- One or more reviews of the candidate's work in major periodicals, such as the *NY Times*, *LA Times*, or *New Yorker*; one or more pre-publication reviews in Kirkus, Booklist, etc.
- For book arts, a solo show or curated/juried exhibition in a university, non-profit or commercial library, museum or gallery of high reputation; a major public or private commission or acquisition.
- A substantial record of invited readings at established venues (literary festivals, universities, bookstores, etc.) and/or presentations at national/international conferences, such as AWP or MLA.
- A substantial record of contributed writing to a respected periodical (for example, frequent book reviews).

### **Reappointment Tier:**

Below are the types of activities expected of a tenure-track candidate at their mid-point review. These credentials may also be considered in the promotion to tenure decision if a Promotion Tier criterion fails (for example, a book contract is canceled but a full manuscript has been produced and submitted to the publisher). In general, two or three of the following criteria can be persuasively grouped to serve as a Promotion Tier equivalent. They cannot replace the requirement of book publication.

- Agency representation of good reputation.
- Publication in periodicals on pace to meet Promotion Tier criteria (5-10 individual poems, or 3-5 short stories, essays, or excerpts from longer works).
- Contributing editorial work; co-author; ghostwriter; guest editor of a literary magazine.
- Grants, residencies, awards or fellowships of regional to national stature (i.e. residency at a small writers conference, poet laureate of a city, award given by a regional governing body or literary magazine).
- A limited-run broadside or other special edition.

- Judge or jurist for literary contests; reading series curator; organizer of other literary events such as festivals.
- An emerging record of invited readings at established or emerging venues, and/or presentations at regional, national, or international conferences, such as AWP, MLA, or NeMLA.
- An emerging record of contributed writing to a respected periodical (for example, frequent book reviews); contributions to dictionaries, encyclopedias, exhibition catalogs, and newsletters.
- Publicity, including reviews, but also articles about or interviews with the writer, photographs of the work, or widely viewed videos.
- Grants/fellowships not funded. Because of the time involved in formulating and developing a grant, this process deserves recognition even if the grant is not funded.

## **II Minimum for Promotion to Tenure in Film & Television Writing**

### **IIa. Minimum for Film (Directing, Screenwriting, Producing):**

The minimum standard for promotion from Assistant to Associate Professor in Film is directing, screenwriting or producing a feature-length film or a significant tv show. Direction, screenwriting or producing of multiple short films (at least 2) with significant festival success or distribution is also acceptable. A Cinematographer, Editor, or Production Designer with two or more credits on feature film productions also qualifies.

Feature films can take as long as ten years to produce. A feature film with any element falling within the six-year tenure window, whether it is screenwriting, pre-production, production, post production, marketing, or distribution process, should be considered. Force Majeure is a contractual norm within the industry. Partial credentials may in certain cases be considered in the promotion to tenure decision if, for example, there's a pandemic, a guild strike or a production has been canceled or delayed or put into turnaround but a screenwriter has delivered a screenplay to a production company and/or the candidate is attached as director, cinematographer, editor, or designer.

Recognizing that not all candidates will have sustained access to the film and television industry after making the transition to academia, alternative options are provided below in "Alternatives to commercial production for creative scholarship."

### **II.b Minimum in Television Writing:**

The candidate must have one or more credits from a produced show (episode) and/or movie that has been released or scheduled for release by a major streamer, network or studio. Credits can be "written by", "creative consultant", "script consultant", "producer", "co-executive producer", "executive producer" or "directed by".

The release date or date of the credit should fall within the six years of the tenure track appointment. This credit should be considered together with evidence of other scholarly and intellectual activity and/or initiatives in both the creative and educational arenas. In some cases the body of scholarly and intellectual activity or academic and industry initiatives may substitute for the lack of recently produced credit.

**Promotion Tier, Additional Credential, Film and TV Writing:**

A Candidate should have one piece of evidence of other creative activity and prominence in the field. Some specific examples include:

- Fellowships awarded by recognized organizations such as BAFTA, TV Academy, Motion Picture Academy of Arts and Sciences.
- Because the time frame in motion picture and television production is long, credits older than six years that show significant and/or consistent accomplishment in the Industry, including produced shows/movies. Additionally, film and TV is a collaborative medium, so some co-writing, co-directing or co-producing credits will be considered. The candidate should contextualize their artistic involvement with the project in the case of a co-credit.
- Any awards or nominations garnered for a show that the candidate wrote, produced or directed from top established organizations like the The TV Academy (Emmys) , AMPAS (Oscars), BAFTA, ACE Awards and the Humanitas Prize, Slamdance Festival as well as Sundance, Nantucket Film Fest, Austin Film Fest, SXSW, etc.
- A second (also known as hyphenate) credit on a feature film or TV episode that a candidate has written, produced or directed, such as *Director/Editor*.
- Direction, Screenwriting or Producing of a feature film securing theatrical or major streaming platform distribution. (Netflix, HBO, etc.) or a TV pilot or episode for a major streamer, broadcast network or cable channel.
- Writing of a feature-length screenplay or TV pilot that was sold to a recognized production company.
- Writing of a produced feature-length screenplay or pilot, or sale/option of a screenplay or pilot to a recognized production company.
- DP or Cinematographer or Editor or Designer credit on two feature films or three TV episodes.
- Because the industry is ever changing, candidates may propose other credits not considered here.
- Writing an original TV show that was sold to a recognized production company.
- Hired to write or direct a feature film or TV episode for a reputable production company.
- Hired to write an episode on a TV show.
- Significant script development success delineated by more than one of the following: script becoming optioned, included in markets, acceptance in top-tier labs (Sundance, IFP, Film Independent, or top-tier international labs).
- Securing representation by a top-tier talent agency for directorial or writing work (such as WME, CAA, UTA, etc.)
- Pioneering use of new technologies or techniques in filmmaking or TV production, as recognized by industry peers and evidenced by critical reception or industry impact.



- Positive reviews of work in respected film and TV publications or inclusion in "Best of" lists by national or regional film or TV critics or publications.
- A curated screening or retrospective of the filmmaker's or TV writer's work at a respected film festival or cultural institution.
- Serving as Director of Photography, Editor, Production Designer, or Producer on films or TV episodes meeting criteria.

See Appendix here for further clarification and more rarified paths to tenure.

### **Reappointment Tier, Film and TV Writing:**

Below are the types of activities expected of a tenure-track candidate at their mid-point review. The first four may be at any stage, but are highly indicative of future successful tenure, as the candidate is already meeting the minimum requirement:

- Direction, writing, or production of a feature-length film or TV episode or pilot selected for a respected festival or awards at regional festivals.
- Direction, writing, or production of a feature film or TV pilot or episode that, despite not achieving high success in distribution or festivals, has significant positive press.
- Direction of 2+ short films or webisodes with festival screenings or notable online viewership.
- Receiving role-specific awards or recognition from respected industry organizations for writing, cinematography, editing, production design, or producing work.

Evidence of progress toward 1-4 includes:

- Successful funding acquisitions or grants for film or TV projects.
- Awards for scripts from reputable festivals or institutions.
- Representation by a talent agency with a developing reputation.
- Attached to direct a feature film or TV pilot or episode for a reputable production company.
- Script optioned by a reputable film or TV production company.
- A public screening of films, TV shows or webisodes at community venues or educational institutions.
- Panelist/presenter/juror at reputable film conferences, festivals, or granting bodies.
- Internal or local film grants.
- Short films or TV episodes in national festivals. Script or short film awards at regional film and TV festivals.
- Invitations to pitch ideas by reputable production companies.
- Film or TV development labs and residencies.
- Workshops or guest lectures at film schools or institutions outside of Stony Brook University.
- Participation in regional film or TV industry events.
- Interviews or mentions in local media or film or TV blogs.
- Consistent work in film or TV industry in roles other than specified above, such as script supervisor, assistant director, assistant editor, location scout etc.

### **III. ALTERNATIVES TO COMMERCIAL PRODUCTION FOR CREATIVE SCHOLARSHIP**

#### **INDIVIDUAL ARTISTS**

Artists who take sole creative responsibility for a work of art, or are responsible for more than one major creative role on a production. This category includes (but is not confined to):

- Animator
- Interactive producer
- Composer
- Photographer
- Experimental media artist
- Installation artist
- Sound artist
- Writer/Producer (of an independent film or significant short)
- Producer/Director (of an independent film or significant short)
- Director/Editor (of an independent film or significant short)
- Writer/Director (of an independent film or significant short)
- Director/Cinematographer (of an independent film or significant short)
- Creator of a Webisode

The Department recognizes that new categories of artists and art practices are emerging all the time. Producing a work as an individual artist will count more than working in a Single Defined Role in Production on a comparable project (i.e., one of similar length or scale). If working in a Single Defined Role on a Production, the expectations outlined in the section below, on “Working in a Single Defined Role in Production,” will apply.

#### **THOSE WORKING IN A SINGLE DEFINED ROLE IN PRODUCTION**

Artists who are hired or specifically selected to work on a production are usually hired on the basis of their existing reputation, and thus being chosen is often a form of professional approval. Substantial effort is often expended in applying for work on such productions. Faculty engaged in such work should be careful to document:

- their specific role(s) in the project
- the exact length of their involvement with the production. (Some artists work for months on a project, while others may be involved for only a few weeks. The composition, orchestration, and realization of an entire original score, for example, may represent a larger scope of work than the on-location sound recording of a few scenes, or sound-design and foley for an opening title sequence alone. The shorter the length of involvement with the project, the more engagements [or credits] are required).

Artists who make a major creative contribution (but not the sole or overriding contribution) to a project in a single role may not control the distribution of their project and, therefore, may not always be held accountable for festival screenings and reviews. Their work is thus subject to the opinions of independent external evaluators and peers within the university. These positions, defined here as major creative roles in a significant production are as follows:

- Producer
- Director
- Screenwriter

Director of Photography  
Editor (of a film or major television production)  
Supervising sound designer (on a major production)  
Production Designer

In the period leading up to tenure while at Stony Brook (unless specified by appointment letter) and again in the period after tenure leading up to promotion to Professor, candidates should demonstrate sustained artistic involvement in the creation of at least two significant productions with national or international validation plus the production of additional materials engaged in their discipline. As stated in the introduction, recognizing that not all candidates will have sustained access to the film and television industry after making the transition to academia, these are alternatives.

Although it is impossible to delineate every possible option for commercial work across the variety of practices represented in the filmmaking medium for clarity we have outlined some definitions of a significant production below.

For a screenwriter, some options of what constitutes a significant production include writing a feature-length screenplay or series pilot and then having that produced by, sold to, or optioned by an established production company or producer with a proven track record. A company or producer is considered to have a proven track record if it has completed two or more productions that have received national or international distribution or screened in an internationally competitive festival that serves as a qualifier for a major award, e.g. the Oscars, BAFTA, or has at least two films that have won major international festival awards and/or are a WGA signatory. In this instance writing the script counts as one role and selling it counts as the second. Additional possibilities for screenwriters that qualify as a significant role in production are: being hired to write a spec script, an adaptation, a treatment, single or multiple episodes of a TV, cable or streaming series; to complete a rewrite or polish as defined by the Writer's Guild of America; to write or rewrite a series bible. Any job that is delineated by the Writers Guild of America (WGA) and all guilds associated with the International Affiliation of Writers Guilds (IAWG) that constitutes major effort on the part of the screenwriter in terms of time and gains the screenwriter significant experience and exposure will be considered as one of the two requirements for tenure. Any question about what qualifies as a company or producer with a proven track record or significant festival or award should be discussed by the candidate. For alternatives to commercial options for external validation and peer review please see "Alternatives to commercial production for creative scholarship" below.

For a producer, some options of what constitutes a significant production include:

- a project being set up for development with writer and/or director attached with a financing entity (studio, equity company or production company);
- a script being written on spec with talent attached (director, actor) and financing in place to go into production;
- a TV series or mini series being set up for development, a pilot being shot for a series or a mini series that goes into production;
- a film being made with a strong caliber writer/director/cast; and
- acceptance to an international festival and/or securing distribution for a project.

Given the wide variety of roles a producer can fulfill in fiction, documentary, television and independent film, it is impossible to elaborate here all the possibilities, but whatever the project, its

significance should be demonstrated by commitment from individuals or companies with a proven track record for national and/or international production, distribution or exhibition.

For a cinematographer, editor, sound designer, art director or any of the major roles in a production, it would be holding the key position on a feature-length film or nationally syndicated television program that achieves significant exhibition at the national or international level. If a project does not receive commercial distribution but is exhibited at major festivals, and especially if the work of the candidate on the project is awarded at such festivals (e.g. best cinematography), that will be considered sufficient recognition of the quality of the project to count as one of the two required towards tenure.

Industrial accolades are also a demonstration of significant achievement, such as being nominated for or winning an Academy Award, Emmy, Golden Globe or other national or international award. Such a nomination for an individual's work would be an achievement significant enough to fulfill tenure or promotion requirements.

## ALTERNATIVES TO COMMERCIAL PRODUCTION FOR CREATIVE SCHOLARSHIP

Other ways for all creative scholarship to be validated besides commercial metrics are through winning awards at major international film festivals, inclusion in biennials, prestigious residencies or grant programs, or the receipt of significant grants for the work. In addition, materials that, if produced in sufficient volume, may support the tenure case include: published articles about the individual's craft in academic journals or industry magazines; podcast appearances, receipt of external creative grants; or service as a jury member of an established competition or festival. If a candidate writes a book with an academic press about their field of expertise, that would be sufficient for tenure. If the candidate: co-authors a book; publishes an essay in a collected edition or peer-reviewed academic or industry journal, any combination of five of these should count as sufficient for tenure. If the candidate delivers a keynote presentation for a national or international conference based on their expertise as a creative artist, this would count as a journal article.

The role of beauty. Some films fail in the marketplace but are recognized by the industry for their beauty. The participation in such a film that yields no significant screening, marketing or distribution, but does yield ongoing employment for the artist (Screenwriter, Director, Cinematographer, Editor, or Designer) will also be considered.

For individuals working on independent, art world or alternative productions, the expectation is that they occupy the major creative role on the project and complete a feature-length work or the equivalent in time, effort and achievement in a shorter or alternative form.

For artists who exhibit in gallery or museum spaces, a solo exhibition in a nationally recognized gallery or alternative art space, or inclusion in a major museum exhibition, or a major public art commission, or at least three group shows, all properly peer acknowledged, reviewed and evaluated by prestige, visibility and selectivity, will be considered sufficient for tenure.

## **SUPPORTIVE ROLES**

*Professionals who contribute to a work of media art (in many instances in creative ways), but do not exert a major creative influence, often work on a project in a supportive role with delegated responsibilities. Such roles might include, but are not confined to:*

*Web designer  
Line producer  
Production manager  
Sound recordist  
Editor  
Sound Editor  
Color Corrector*

*Whether engaged in major creative roles or supportive roles, the candidate for promotion or tenure should clearly indicate who their employer is and cite examples of the employer's producing record, as well as provide information about the distribution of the work itself, reviews, and other forms of recognition and/or evaluation. The LC approves of such work if it confers prestige upon the candidate and, by extension, upon the LC itself. Such professionals should show evidence of sustained output in their fields at a national or international level and provide a significant body of work equivalent to two productions a year during their tenure period.*