

Name _____

ACADEMIC ADVISING

4. Number of current advisees:

Freshmen	<u>0</u>
Sophomores	<u>0</u>
Juniors	<u>0</u>
Seniors	<u>0</u>
Other	<u> </u>

5. Service on graduate/professional student guidance committees:
(List number of students)

	<u>Masters</u>	<u>Doctoral</u>	<u>Professional</u>
Currently enrolled or active	<u> </u>	<u> </u>	<u> </u>
Degrees Awarded - total of career	<u> </u>	<u> </u>	<u> </u>

6. Provide a summary of accomplishments in academic advising (reference [Academic Specialist Handbook - Appendix A](#): Functional Description of Specialist Duties, Advancement in the System and Administrative Responsibilities, section A.5.1.1).

7. Evaluation of academic advising by unit administrator. Include advising, recruitment and retention of students; evidence of a leadership role in the advising profession; evidence of commitment to and effectiveness in promoting diversity and intellectual honesty; summary of evidence of recognition by students, peers, faculty and others within and outside MSU.

12. Evaluation of contributions to teaching and instructional activities by unit administrator. Include effectiveness of teaching; presentation of information; innovation and leadership in teaching/learning methods; evidence of promoting an appropriate climate of diversity and intellectual honesty in instructional settings; summary of evidence of recognition from students, peers, faculty, and others within and outside MSU.

█████ contributes in several ways to our Film Studies program. As an instructor, █████ is consistently thoughtful and challenging. He has shared with me student work from his editing class that illustrates the detail-orientation of his pedagogy and the great strides his students make under his supervision. The particular assignment I have in mind had students customizing their edits of the same footage to tell different stories. I viewed three end products and was astonished and excited by the variety of narratives the students created through their editing choices. Their work sparked an ongoing conversation between █████ and me regarding the interface between writing and editing. The latest installment of that conversation involves a new 365° camera █████s acquired. He and his students will be filming and editing footage that they will view in the new CAL-sponsored digital space in the library. █████'s ready incorporation of new technologies into his pedagogy illustrates how his contributions to our teaching mission always bend toward excellence and innovation.

█████'s students offer high praise. One student from █████'s spring 2017 editing course commented, "█████ is an excellent instructor, especially for hands on editing work. He sets up goals for you to push yourself in whatever the course focuses on but accepts that you're learning. You could work hard on something only to see it fail and █████ would still find value in that and applaud you." Another offered, "I came in with minimal editing experience, and now I feel much more confident in my abilities. I hadn't even considered some of the aspects of editing that are so important and invisible to most viewers before this class. I also loved talking to real working editors."

In █████'s intro class from spring 2016, students similarly report high quality experiences: "I thought this course was amazing and extremely interesting. It allowed me to broaden my creative abilities in ways I didn't know I could. The instructor was very encouraging and gave good constructive criticism when necessary."

█████'s colleagues also espouse a high regard for the contributions he makes as an educator. One colleague who co-taught a two-semester course with █████ offers this assessment: "There were times throughout the two semesters when the instruction required was intense. At other times █████ understood that students had to work through issues for themselves. Beyond practical skills and knowledge, █████ exhibited a deft understanding of dealing with students in such a course of high expectations. [...] As my co-instructor, he was a model of collaboration."

CURRICULUM DEVELOPMENT

13. List significant contributions to planning and development of curricula, academic programs and courses (reference [Academic Specialist Handbook - Appendix A: Functional Description of Specialist Duties, Advancement in the System and Administrative Responsibilities](#), section A.5.1.3).

In collaboration with [REDACTED] I developed the "Creativity and Culture in L.A." Study Away program which took 13 students to Los Angeles during Spring Break to meet with MSU Alumni in the entertainment industry and study the culture of creativity in Los Angeles. We developed a week of meetings and events that would expose students to many aspects of entertainment —Television, Film, Fashion, Tech, Museums, and more. We designed the classes leading up to the week around the process of creating a concise elevator pitch around their current interests, and workshopped those pitches in mock-networking events.

In 2016 I designed a summer Study Abroad program in London along with Dr. [REDACTED]. We developed classes in film studies and production that would build on each other's strengths, along with a diverse set of experiences to expose students to British culture and film. Building off of what our colleagues had previously done in London, we had a highly successful 6 weeks in London with 10 students.

As we've transformed Film Studies from a concentration in English to its own transcriptable major, I've worked to develop the production courses (specifically FLM260 and FLM336) into courses which prepare artists/scholars to appreciate and understand the film production process. I've worked with other colleagues teaching those classes to establish some of the basic principles students should be taking from these classes and to help ensure continuity from section to section. Now in its 5th year, the major is growing steadily, and one of the biggest changes we've seen is the confidence with which our Film Studies majors can now handle production tasks.

14. Evaluation of curriculum planning and development by unit administrator. Include professional contributions and evidence of leadership; commitment to and effectiveness in promoting diversity and intellectual honesty; summary of evidence of recognition of peers, faculty and others within and outside MSU.

[REDACTED] has been instrumental in developing the production side of our Film Studies major, as well as the two filmmaking minors that are, by definition, production-oriented. His expertise and pedagogical experience makes him a reliable collaborator with Media & Information, the CCAS department with whom we co-administer the two filmmaking minors.

With respect to [REDACTED]'s contributions to curriculum planning and development, one colleague in the Film Studies program remarked, "[REDACTED] also contributed to the development of a new class in Film Studies, Introduction to Digital Film, in which his students produced short films. In this course [REDACTED] took students beyond simply producing and into the realm of distribution of their work. He created a dynamic classroom of creative collaboration in this course, and invited guest speakers to address the students and critique their work. The work that was ultimately produced by his students was very done, quite thoughtful and well received in screenings."

PUBLICATIONS

15. List materials authored or co-authored in support of MSU advising, MSU credit or non-credit courses, or for use in MSU service/outreach activities. The list should be chronological order by category with the most recent work listed first. Include author(s), title, date, and target audience or course.

MSU SERVICE/OUTREACH PUBLICATIONS

- "Mapping the Sounds of Religion" (I produced/directed, November 2017, targeting the general public)
 "Digital Media Performance Design in Theatre - [REDACTED]" (I produced/directed, September 2017, general public)
 "The Excel Network - Bridging Career Services and Experiential Learning" (I produced/directed, September 2017, College of Arts & Letters students)
 "First Day at MSU - Welcome Home Spartans" (I produced/directed, August 2017, incoming freshman and general public)
 "Dan Robar: Designing the Next Driving Experience" (I co-created with [REDACTED], June 2017, general public)
 "ACHIEVE: The 2017 MSU College of Arts & Letters Dean's Report" (I produced/directed, June 2017, general public)
 "Yomaira Figueroa: Inspiring First-Generation Students Through Literature" (I produced/directed, June 2017, general public)
 "Digital Dig: Researcher Discovers Gymnasium in Greece" (I produced/directed, March 2017, general public)
 "Student Story Bethany Dickerson: Charting New Paths in Research" (I produced/directed, December 2016, general public)
 "Spartans on Screen" (I produced/directed, December 2016, Los Angeles prospective donors and general public)
 "MSU Theatre Presents the Haunted Aud" (I produced/directed, November 2016, prospective Theatre patrons)
 "\$1.2 Million Mellon Grant - Less Commonly Taught Languages" (I produced/directed, October 2016, general public)
 "Ash vs. Evil Dead MSU Premiere" (I produced/directed, October 2016, general public)
 "Finding Your Place" (I produced/directed, August 2016, incoming freshmen)
 "Engaging: Graduate Education" (I produced/directed, July 2016, general public)
 "Enriching: The Citizen Scholars Program" (I produced/directed, July 2016, general public)
 "Excelling: The Power of Faculty Endowments" (I produced/directed, July 2016, general public)
 "Tyler Karty: A Passion for Bridging Cultures" (I produced/directed, July 2016, general public)
 "Shenika Hankerson: Fostering African American Language" (I produced/directed, July 2016, general public)
 "Michael O'Rourke: Cultivating Collaborations in Scientific Endeavors" (I produced/directed, July 2016, general public)

16. List research publications, papers, and other creative works under headings of (1) Books; (2) Book Chapters; (3) Bulletins or Monographs; (4) Articles (**for multi-authored articles, indicate how the primary or lead author can be identified**); (5) Reviews; (6) Papers read/published in conference proceedings; (7) Invited papers; (8) Artistic endeavors (exhibits, showings, scores, performances, recordings, etc.); (9) Other scholarly and creative works and activities (video production, etc.). The list should be in chronological order by category with the most recent work listed first; asterisk monographs and articles which received peer review.

(9) OTHER SCHOLARLY AND CREATIVE WORKS

**"Ka-Dy Comes Home" (short documentary film, 2016) - I acted as Director, Producer, Cinematographer, and Editor
 Ka-Dy Comes Home was selected to premiere at the 2016 Freep Film Festival put on by the Detroit Free Press. It was also screened at the National Black Film Festival in Houston, and the Urban Mediamakers Film Festival in Atlanta.

**"On the Open Road" (short fiction film, 2013) - I acted as Producer, Cinematographer, and Editor
 On the Open Road was selected for screening at the Made in Michigan Film Festival in Frankenmuth, Michigan, and the Mitten Movie Project in Detroit.

GRANTS

17. List grant and/or contract proposals authored/co-authored in last six years.* Each proposal should consist of a 2-line entry as described below. For Amount Funded, if the proposal has not been funded, type "pending" or "rejected" as appropriate.

Line 1: Title of the proposal

Line 2: Name of granting or contracting agency, date submitted, amount funded, principal/co-investigators (if not the candidate).

RESEARCH

18. List significant contributions to research (reference [Academic Specialist Handbook - Appendix A: Functional Description of Specialist Duties, Advancement in the System and Administrative Responsibilities, section A.5.2](#)).

I am currently working on a documentary project with Dr. [REDACTED] in RCS about two doctoral candidates who are recipients of DACA as they await the actions of Congress.

In 2017 I served as assistant editor of the short film "Teta," directed by Dr. [REDACTED] of WRAC. The film has screened in 17 film festivals around the world.

In 2016 I was the film editor and post-production supervisor of "Hmong Memory at the Crossroads," a feature-length documentary directed by Dr. [REDACTED] of RCS and Dr. [REDACTED] of English. The film has screened at film festivals and academic institutions worldwide. The film was funded by a grant from the Humanities Without Walls consortium.

In 2015 I was the film editor of the feature-length documentary "Migrations of Islam," produced by Dr. [REDACTED] and Dr. [REDACTED] of English and funded by the Social Science Research Council and the Asian Studies Center, the Center for African Studies, the Center for the Advanced Study of International Development and Women and International Development, the College of Arts and Letters, the College of Communications Arts and Sciences, and the School of Journalism at Michigan State University. The film has screened at film festivals and academic institutions worldwide.

* The candidate may elect to extend the 6-year period by a length of time equal to the length of any leaves taken during the past 6 years and make a notation to this effect.

19. Evaluation by unit administrator of the contributions to research. Include research techniques; support of others in research endeavors; advancement of knowledge, public benefit, economic development; promotion of appropriate climate for creativity, diversity and intellectual honesty in the research setting; summary of evidence of recognition of peers, faculty and others within and outside MSU.

████ continues to create his own films, a practice that helps make him such a valuable colleague and instructor. Indeed, █████'s work has earned him the accolades of his peers. His films have been screened (and earned awards) across the state, and his editing work has also earned him praise.

In February 2018, █████ produced a short film called "What Happens to a Dream Deferred," made for and premiered at the MSU Latinx Film Festival. This timely 10-minute film addresses the important issue of DACA in a personal way, highlighting the plight of current MSU students. The film found a considerable audience at the festival.

Recently, █████ has also been instrumental in the creation of colleagues' work. He collaborated extensively with Professors █████ and █████ on their film, "Migrations of Islam," and with █████ and █████ on "Hmong Memory at the Crossroads."

PUBLIC SERVICE/OUTREACH

20. List significant contributions in the area of public service/outreach (reference [Academic Specialist Handbook - Appendix A: Functional Description of Specialist Duties, Advancement in the System and Administrative Responsibilities](#), section A.5.3).

As the videographer for the College of Arts & Letters, I've produced dozens of video pieces as outreach for the College's mission and goals. I've built our video content marketing efforts from scratch to be one of the leading units in the University, regularly commended by the University Communications and Brand Strategy team for our success. The publications listed under part 15 above are just some of the pieces I've produced since starting as the College videographer in 2013. Some of the highlights:

The video "Your Study Abroad," which highlights and promotes the College's study abroad offerings, has received over 27,000 views alone on YouTube.

The content our team produced for the 2017 Dean's Report was widely acknowledged across our University and the country—our team received a cold call from Emory University in Atlanta congratulating us on the content.

In the last three years, our video pieces have received a combined 139,151 views on YouTube from viewers in over 80 countries.

In addition to my production work, my work with the Traverse City Film Festival as part of MSU's partnership has raised the public profile of our University and programs through faculty workshops, film camps, and moderating Q&A sessions, highlighting MSU's programs and faculty at the most attended film festival in the state.

Name _____

21. Evaluation of public service/outreach activities by unit administrator. Include delivery of educational and technical information, expertise and services to individuals, business, industry, government, educational institutions or other organizations such as galleries, museums, libraries; evidence of leadership; promotion of an appropriate climate for diversity and intellectual honesty in service/outreach settings; a summary of evidence of recognition by clients, peers, faculty and others within and outside MSU.

Of course, word of [REDACTED] work promoting our program at Traverse City and at other film festivals around the state has reached me. These activities are only the beginning of his outreach efforts. Single-handedly, [REDACTED] runs our summer film camp. I've had a front row seat to the work he does with his adolescent students, as they take over the 6th and 7th floors of Wells C for a week each summer for shooting and production purposes. The students' progress and enjoyment are more than evident, and [REDACTED] is the person who makes it all happen.

The Film Studies director offers this evaluation of [REDACTED]'s outreach efforts: "In terms of [REDACTED]'s outreach efforts, both in Film Studies and in CAL, he has been a vital leader and collaborator in developing our connections with various festivals in the state, as well as in helping develop a vibrant, local film culture in the area. His work with our outreach efforts at the Traverse City Film Festival, as mentioned above, has been invaluable in helping develop MSU's presence there over the past few years. He has helped organize screenings as well as faculty workshops, and he has been instrumental in assisting with the coordination of our MSU interns at the festival. [REDACTED] has also helped build our presence at the Ann Arbor Film Festival and at the Capital City Film Festival. Additionally, his support for a variety of public screening series on campus, such as the Film Collective and the Broad Underground Film Series, has been highly valued. This outreach work not only builds the visibility of MSU's engagement with the cinematic arts in the region but has also been instrumental in helping foster an engaged and critical local film culture."

ADMINISTRATIVE ACTIVITIES

22. List significant contributions in the area of administration (reference [Academic Specialist Handbook - Appendix A](#): Functional Description of Specialist Duties, Advancement in the System and Administrative Responsibilities, section A.6).

23. Evaluation of administrative activities by department chairperson/school director.

COMMITTEE SERVICE

24. Indicate significant committee service and contributions under the following headings:
 1) Unit/department, 2) College, 3) University and 4) National/International.

1) UNIT/DEPARTMENT

04/2017 - 11/2017: Film Studies, Department of English, and Department of Media & Information Joint Film Curriculum Committee

2) COLLEGE

08/2017 - present: College of Arts & Letters Videographer hiring committee

11/2016: College of Arts & Letters TLE Committee

08/2016 - 11/2016: College of Arts & Letters Videographer hiring committee

02/2015 - 02/2016: Communication Arts and Sciences/Arts and Letters Artist in Residence Initiative Committee

3) UNIVERSITY

09/2013 - present: Traverse City Film Festival Planning Committee

25. Participation in professional associations/organizations/committees/societies.

<u>Name of Society/ Organization</u>	<u>Office & Committee Assignments</u>	<u>Meetings Attended (Year)</u>	<u>Check if on Program</u>
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National Academy of Television Arts & Sciences,	no meetings attended		
Faculty Advisor to the MSU Filmmaker's Club,	4 meetings attended per year		

26. List other professional development activities including attendance at conferences, workshops and seminars, enrollment in a degree granting program, etc.

2017 - Attended Adobe MAX

2015-2017 - Attended the annual University Communicators Network Conference, East Lansing

2014 - Attended "The Cutting Edge" editing seminar

27. List awards and/or honors received.

2015 Bronze Addy Award - College of Arts & Letters Video Stories

2015 Audience Choice, Cinetopia International Film Festival, "Within" (I was film editor)

2015 Best Short Film, Reel Michigan Film Festival, "Within" (I was film editor)

2013 3rd Place, Capital City Film Festival, Fortnight Film Contest, "Inspired" (I co-directed, shot, and edited)

2012 Best Short Film, Flint Film Festival, "Olivia's Cross" (I was film editor)

28. Summarize any other significant contributions which have not been covered elsewhere.

In addition to teaching and producing content for the College I oversee the Film Production Lab, which houses video equipment available to any Arts & Letters students to check out. I oversee a small staff of students and make myself available during my office hours for students to come in and ask questions about equipment or software. I try to maintain up to date and working equipment through doing small repairs and replacing equipment on a rolling basis.

I maintain the Film Studies website and social media presence and secure licensing rights for our weekly film screenings.

I design and print the poster for the MSU Film Collective.

I oversaw the development of a joint website between Film Studies and Media and Information, "Film at State" located at film.msu.edu. It is an attempt to make visible our curricular collaboration across colleges.

29. Attach copies of internal letters of recommendation and letters of external peer review.

Please complete this form and attach it to all requests to establish a specialist position.

1. Specify minimum level of formal education and work experience or other qualifications required to meet the performance standards associated with this position.

Education (degree(s) and discipline or field of study): B.A. or B.F.A. in Media, Digital Media, or Film Production; an M.A. or M.F.A. in any of those fields is preferred.

Experience (number of years and type): Job experience in film production preferred but not required.

2. For outreach duties, specify the information being transferred and the audience: _____

Film screenings

Film production (high schools, workshops for general public)

Work at film festivals

The following questions apply to the current academic year:

3. For teaching duties, specify whether: Credit Non-credit On-campus Off-campus

If credit, specify course number and number of credits FLM 260 (4 cr); ENG 411 (3 cr)

4. For research duties, is the person in this position specified as the principal or co-principal investigator on a research grant or contract? Yes No

PLACEMENT GUIDELINES (Use when listing duties and responsibilities on back of this form.)

1. TEACHING/ADVISING/CURRICULUM DEVELOPMENT

Teaching specialists provide instruction for credit courses. Teaching and related class preparation, grading, student evaluation, etc., are substantial and continuing dimensions of ongoing responsibilities (i.e., occupying at least 30% of the time). These specialists are the instructors of record or teach portions of courses on a regular basis entailing the time commitment referenced above. Occasional teaching assignments cannot satisfy assignment to this specialist category.

Advising specialists devote the preponderance of their time (50%+) to advising students on course selection, degree requirements, majors, etc., and/or to other instructional activities, e.g., tutoring, interpreting for students with disabilities or bilingual students, advising on academic developmental needs, and developing instructional strategies to assist academic progress. Advising may include career counseling, but this is incidental to the major focus of course and curriculum advice.

Curriculum development specialists provide content-related support to course, curriculum and/or instructional development activities. At least 30% of time must be devoted to these activities to satisfy assignment to this specialist category.

Beyond the assignments referenced above, time may be spent on research, administration, outreach, or other activities.

2. RESEARCH

Research specialists take a lead role on research projects, including developing grant proposals, and directing the research project with designation as principal investigator or performing position responsibilities which require a doctorate degree.

3. OUTREACH

Outreach specialists are responsible for disseminating the knowledge resources of the University to meet the knowledge needs of people outside the University.

Their work involves providing non-credit educational programs to off-campus students or client groups, including course development and presentation, and/or providing a linkage for those outside the University to identify and access faculty knowledge, resources, and research results. This can involve technology transfer which provides a linkage between external University publics and faculty research resources to help resolve complex technological issues and/or share technological or scientific knowledge. These duties must involve a time commitment of at least 30%.

In addition to these responsibilities, outreach specialists may be involved in proposal writing, resource identification, and data gathering. Outreach specialists also can be designated as principal investigators. They can be appointed through any college as part of the newly decentralized Lifelong Education program or through a college which has technological/research resources to share with the outside public.

DESCRIPTION OF DUTIES

Summarize the primary purpose of the position in a few sentences (i.e., why does the job exist?): Assist Film Studies Program in Dept. of English to continue to develop its production element; maintain Film Studies Program website, create videos for CAL Marketing, Communications & Tech Office; assist with workshops, film festivals and screenings; teach one to two courses per year.

List the duties and responsibilities of the position. Specify percentage of time devoted to each duty during the year and categorize each duty using this key: Tch = Teaching Credit Course; Adv = Advising; Cur = Curriculum Development; Rsc = Research; Out = Outreach Education or Technology Transfer; Oth = Other. Indicate particularly important duties and responsibilities by placing an asterisk (*) in the priority box. See front of form for placement guidelines.

EXAMPLES

- | | Tch | Adv | Cur | Rsc | Out | Oth | |
|---|-----|-----|-----|-----|-----|-----|---|
| #1 <u>25%</u>
Priority <input checked="" type="checkbox"/> | | | | ✓ | | | Serve as a principal investigator to conduct research in the area of composite materials fabrication. |
| #2 <u>30%</u>
Priority <input type="checkbox"/> | | | | | ✓ | | Provide in-service education programming for teachers and staff throughout the state. |

Tch Adv Cur Rsc Out Oth

- | | | | | | | | |
|--|---|--|---|--|---|--|---|
| #1 <u>33%</u>
Priority <input type="checkbox"/> | X | | | | | | Teach one to two ENG and/or FLM courses per year. |
| #2 <u>30%</u>
Priority <input type="checkbox"/> | | | X | | | | Assist Film Studies Director with development of workshop materials, practicum materials, and pre- and post-production curricular and course materials. |
| #3 <u>17%</u>
Priority <input type="checkbox"/> | | | | | X | | Content development for Film Studies and CAL websites, video projects and public relations materials for general public. |
| #4 <u>10%</u>
Priority <input type="checkbox"/> | | | | | X | | Assist with film festivals. |
| #5 <u>10%</u>
Priority <input type="checkbox"/> | | | | | X | | Conduct workshops on film production (audience general public). |

o TOTAL Tch 33% Adv % Cur 30% Rsc % Out 37% Oth %

USE ADDITIONAL PAGES IF NECESSARY