To be adopted:

Proposal for a Major in Film and Visual Culture at the University of California, Riverside

I. Justification and Background for the Proposed Major

The newly proposed Major in Film and Visual Culture constitutes an interdisciplinary, interdepartmental field of study whose focus is on visual media. The major is comprised of three interrelated curricular clusters, each of which provides a distinct approach to visual media. The three clusters are: Film and Visual Media; Film, Literature and Culture; and Ethnography, Documentary, and Visual Culture. The major is to be administered by the Committee on Film and Visual Culture, a standing committee of the College of Humanities and Social Sciences since 1992. This committee, which wrote and now administers the Film and Visual Culture Minor, is made up of a community of scholars whose disciplinary fields are distinct, but who share research and teaching interests in visual media. In addition to devising the curriculum for the minor, the committee has purchased equipment and established networks with the library, the media library, and media services to develop a basic infrastructure for media education in the college as well as developed and greatly enhanced the media archive. Over the years, new faculty have been hired, most notably in the departments of Anthropology (Gelles), Comparative Literature (Bloom, Bolton), Dance (Scott), English (Doyle, Kun, Ongiri) Ethnic Studies (Arrizon, Bhana), Music (Lysloff, Wong), Theater (Iacovelli), and Women’s Studies (Chatterjee, Gailey) whose interests and expertise warrant an expansion of the film program into areas not currently organized under the rubric of visual media and culture. The clusters in Film, Literature and Culture, and Ethnography, Documentary, and Visual Culture are structured around the contributions of these faculty.

The Film and Visual Culture major combines the breadth of an interdisciplinary major with a precise focus on visual media. Its interdisciplinary structure brings together approaches to visual media that would usually be separated by discipline. Students will have a unique opportunity to acquire critical skills in the reading and analysis of media texts together with those involved in various kinds and modes of media production. This applied experience includes creative, documentary, and ethnographic video, photography, digital and multimedia production.

Familiarity with media, either for its academic or industrial applications, enhances one’s understanding of any field in the humanities or social sciences today. The major also provides the opportunity for students to choose a double-major within the Film and Visual Culture clusters.

The career opportunities for majors in this field are particularly lucrative for students at the University of California, Riverside. While film and media programs abound in the L.A. basin, very few combine training for aesthetic, critical and technical expertise as our major will do. The development of the media/video production infrastructure in the new fine arts building as well as the technical equipment acquisition requested in this proposal will allow us to provide our students with sufficient production skills to be competitive for entry level industry positions. The rise of video and digital production equipment has made the field more democratic. While UC Riverside could never compete with USC or UCLA in film production, where costs and equipment are prohibitively expensive, video and digital technology allows students to acquire comparable training in these alternative media for considerably less expense. The major also provides students with the same opportunities as any liberal arts degree that imparts the skills of analysis and communication. It is the combination---Liberal Arts degree with a creative and technical component -- that will give our students a considerable edge. For employment in film and video
industry jobs, the critical and aesthetic skills our student acquire will distinguish them from students who have had only technical training. The proximity to Los Angeles assures myriad opportunities for employment in visual and digital media in an array of venues.

But the appeal of our program is not at all limited to students interested in the local film/video industry. The major would provide excellent preparation for graduate studies in Art, Art History, Anthropology, Film Studies, English, Gender and Women’s Studies and for the proposed Ph.D. in Visual and Performance Studies. It would also prepare a student who wished to continue professional training at the graduate level in film production.

In our area, film programs at California School of the Arts, Chapman, Long Beach and Santa Monica college provide students with technical training but that training does not include a broad based humanities education and critical training in film and media. A review of university degree programs in the U.S. shows that very few academic film programs provide the breadth of scholarship we are proposing. At UCLA, film studies at the undergraduate level is limited to an upper division production major which accepts 30 students per year. While film studies programs at NYU and USC do have links with their anthropology departments for instruction in ethnographic film, they do not include the other specializations in film and literature and digital and multimedia analysis and production. The connections our program facilitates among cultural studies, aesthetic, ethnographic and technical approaches to varied forms of media is truly groundbreaking.

Faculty and Curriculum

Participating faculty will come from a variety of departments on campus and, for the most part, courses already on the books will make up the curriculum. Anthropology, Art, Art History, Comparative Literature, Dance, English, Ethnic Studies, History, Music, Theater, Women’s Studies and other departments will be represented by participating faculties and courses constituting the curriculum.

Degree Programs and Location

The Film and Visual Culture Minor has been in existence for five years now. The proposed major will exist along with the minor and will be supervised by the committee on Film and Visual Culture. As the interdisciplinary character of the major and minor are vital to its intellectual contribution, the committee will continue to report directly to the Dean’s office and will not be housed, save for staff support, in any department.

Five Year Plan

We expect that the Film and Visual Culture major will enjoy strong enrollments and growth in the next five years. Our FTE requests over that period reflect the new emphases of the major and will also serve to support participating departments where new faculty will be appointed and evaluated. These faculty will fall under the umbrella of Film and Visual Culture. For research, retention and evaluation, they will be housed in participating departments. First, with the Art department, we would like a hire in Multi and New Media to fill out our needs for instruction in production.

For the cluster in Ethnography, Documentary and Visual Culture, we need two hires. In coordination with the Anthropology department, we would like a hire in Applied Visual Anthropology, a scholar/filmmaker with expertise in Chicano/a, Latin American, Asian or Asian American ethnographic research. A second hire for a scholar proficient in documentary and third world cinema could be coordinated through Comparative Literature, English or Women’s Studies. A fourth position, with an emphasis in film historiography, new media and/or television studies, would be located in the English Department.

Fiscal Impact
The costs of implementing this new major will be greater than those of a more traditional discipline because of equipment needs. While the Film and Visual Culture minor emphasizes critical skills with minimal requirements in production, the major’s increased focus on technical as well as critical analytical skills reflects the changing needs and shape of the field, of the academy, and of the work environment that our students will enter. We designed this new degree with this factor in mind: that whether our students go on to work in visual media industries, pursue graduate work in the academy or work in corporate milieu unrelated to visual media, expertise in critical visual and production skills will give them an edge. For employment in film and video industry jobs, the critical skills our students acquire will distinguish them from students who have only had technical training. Our students’ technical skills will enhance their marketability in graduate programs and corporate jobs, where the person who can design a web page, and who understands editing from both sides of the camera is in demand.

The structure of the major requires the proposal and implementation of five new courses over the next couple of years: a course in Applied Visual Anthropology (Anthropology department); in Television studies (English); in Documentary and Ethnographic Film (Film and Visual Culture); Women in Third World Cinema (Women’s Studies); and another elective to be proposed by the chair of the Women’s Studies department. Students will otherwise take existing courses now configured within the rubric of Film and Visual Culture or the numerous courses that are not cross listed but are included in the major because of their relevant material. We do not anticipate expenses for course replacement at this time.

Funding will be necessary in two separate time configurations. Annually, the program will need funds for clerical support, management and record keeping for the major. In addition, over the next three to five years, an incremental technology and equipment budget will provide for the media infrastructure we will need to support our curriculum as we develop the new areas of the major and as the program grows. Many faculty have noted the interest and demand among the student body for film and media education. We expect that the University’s investment in this program will be quickly returned in student enrollments and academic prominence for this groundbreaking program.

Annual Budget: $23,000.00:

Staff support: $15,000.00
One full time staff person to keep and organize records, do paperwork, oversee course schedules, supervise advertising, course revision, and equipment use and manage the major.

Advertising: $600.00
TA Funding: $7,200.00
Supplies: $500.00

Technical equipment budget: $35,480.00

We see this budget as being dispersed over 3 to 5 years with the initial investment in the lower end cameras, followed by the high end cameras and the digital work station. This incremental investment will be coordinated with the implementation of the Applied Visual Anthropology course and with increased enrollments in lower and upper division video and digital production classes in the art department. FVC’s technical equipment budget was coordinated with that of the art department but does NOT represent a part of their budget.

Cameras for FVC004/ART004, FVC 150/ART 150 and Applied Visual Anthropology classes
10 High 8 Camcorders @ $500.00 each
5 Sony Digital Cameras @ $2700.00 each
3 Bescor Battery Belts @ $ 70.00 each
3 Bogen Fluid-head tripods @ $ 140.00 each
5 Cases for camcorders @ $100.00 each

Digital Work Station: Non Linear Media 100 with
Monitor and tapes: $15,850.00

Space: An office, equipment storage, faculty lab space for Film and Visual Culture in the Humanities Building would be very desirable. We see most of our needs being accommodated by the storage space near the loading dock of the Humanities building. This space would readily house our equipment, records files, tape storage, and a projection area for faculty film viewing, currently unavailable on the campus, and editing tables for our analog and digital editing stations. While our equipment storage will ultimately be provided for in the Fine Arts Building, the office, faculty projection area, and teaching/research editing stations would be well provided for in this space.

II. THE MAJOR (Catalogue Copy)

The Film and Visual Culture Major provides an interdisciplinary examination of film, video, television, digital multimedia and visual culture with a primary emphasis on history and theory and a secondary focus on production. The major consists of three curricular clusters that offer emphasis in film and media studies; film, literature and culture; and ethnography, documentary and visual culture.

DEGREE REQUIREMENTS

University Requirements

General University Requirements are Universitywide requirements which all undergraduates must satisfy. See the Undergraduate Studies section for a complete listing.

College Requirements

Students must fulfill all breadth requirements of the College of Humanities, Arts, and Social Sciences. For a detailed list of requirements and a summary of units, see Degree Requirements under College of Humanities, Arts, and Social Sciences in the Undergraduate Studies section of this catalog.

Major Requirements

Requirements for all three clusters:

Lower Division: 16 units
Upper Division: 40 units

3 possible course clusters, each with different emphases in curriculum:

Cluster number 1: Film and Visual Media

This cluster gives the student comprehensive coverage in film and media studies, covering history, theory, non-Hollywood cinema and media forms, and production. Undergraduate preparation for graduate work in film studies, cultural studies with an emphasis on visual media, film production.

1. Lower Division Requirements (16 units)

    FVC 004/ART 004
2. Upper Division Requirements (40 units)

a) Film, Photography, and Media History (8 units)

FVC 110(E-Z); HIST 114; FVC 145/ENGL 145; AHS 174/FVC 177; AHS 176/FVC 176; AHS 181/FVC 181; AHS 182/FVC 182; FVC 186/AHS 186; with relevant course material, FVC 173 (E-Z)/CPLT 173(E-Z) or FVC 172 (E-Z)/CPLT 172 (E-Z).

b) Non-Hollywood Cinema and Media (12 units)

GER 118; FVC 135/ART 135; ART 136/FVC 136; FVC 170/DNCE 170; FVC 73 (E-Z)/CPLT 173(E-Z); AHS 176/FVC 176; AHS 182; AST 185; CHN 185; JPN/FVC 184

{Also possibly WRLT/ETST 170 (with strong film component) and WMST/ETST 175 (with strong film component)}.

c) Media Production (4 units)

FVC 128/THEA 128; FVC 150/ART 150; FVC 166A/THEA 166A, FVC 166B/THEA 166B, FVC 166C/THEA166C; ART 170/FVC 175; ART 140/FVC 140; ART 145/FVC 145.

d) Film and Media Theory (16 units)

FVC 105(E-Z); SOC 138; FVC 139/SOC 139; FVC 143 (E-Z)/ENGL 143(E-Z); FVC 144 (E-Z)/ENGL 144(E-Z); FVC 170/DNCE 170; FVC 172 (E-Z)/CPLT 172(E-Z); FVC 186/AHS 186; ART 160/FVC160.

Cluster number 2: Film, Literature and Culture:

While this cluster also offers a disciplinary foundation in film and visual studies, its focus is on the interrelations among film and visual media, literature and culture in international cinemas and literatures. The methodologies stressed here are less formally and more thematically and/or culturally based.

1. Lower Division requirements (16 units)

FVC 020/WRLT 020 and FVC 021/WRLT 021

One course from among the following: FREN 045, GER 045, ITL 045, ENGL 021/THEA 021/FVC 025 or RUSN 045 or CHN 48 required

1 elective from lower division film offerings

2. Upper Division requirements (40 units):

a) Film, Photography, and Media History (8 units)
b) Non-Hollywood Cinema and Media (12 units)

GER 118; FVC 135/ART 135; ART 136; FVC 170/DNCE 170
FVC 173 (E-Z)/CPLT 173 (E-Z); AHS 176; AHS 182; AST 185; CHN 185;
JPN/FVC 184

c) Film and Media Theory

FVC 105(E-Z); SOC 138; FVC 139/SOC 139; FVC 143 (E-Z)/ENGL 143(E-Z); FVC
144 (E-Z)/ENGL 144(E-Z); FVC 170/DNCE 170; FVC 172 (E-Z)/CPLT 172(E-Z); FVC
186/AHS 186; ART 160/FVC 160; ART 146 (E-Z)/FVC 146(E-Z).

d) Studies in Film, Literature and Culture (16 units)

FVC/ENG 143 (E-Z); FVC/ENG 144 (E-Z);
WRLT 170; FVC/DNCE 170; FVC/CPLT 172 (E-Z);
FVC/CPLT 174 (E-Z); WRLT 180V

At least 4 but not more than 8 units may be taken from the following courses for this requirement:

EUR 116-EUR 116B; EUR 119 (E-Z); FRE 182; FRE 183
ENG 142 (E-Z)

Cluster number 3: Ethnography, Documentary, and Visual Culture

This cluster provides a basic knowledge of film and visual studies as well as in-depth coverage of
the theories and methods that guide production of ethnographic and documentary films, and visual
media. Students will receive both critical and applied training in ethnographic methods and
ethnographic and documentary film and video practices.

1. Eight Lower Division requirements (16 units)
   Art 4
   FVC 020/WRLT 020
   Anth 1
   1 elective lower division

2. Upper Division Requirements (40 units)

a) Film, Photography, and Media History (8 units)

   FVC 110(E-Z); HIST 114; FVC 145/ENGL 145; AHS 174/FVC 177; AHS 176/FVC
   176; AHS 182/FVC 182; FVC 186/AHS 186.

b) Non-Hollywood Cinema and Media (12 units)

   GER 118; FVC 135/ART 135; ART 136; FVC 170/DNCE 170;
   FVC 173 (E-Z)/CPLT 173 (E-Z); AHS 176/FVC 176; AHS 182/FVC 182; AST 185
c) Ethnography and Documentary: Theories, Texts, and Production (20 units)

ANTH 103; WMST 175/ETST 175; WMST 254 (permission of instructor); HIST 102; HIST 238A-HIST 238B (permission of instructor); ETST 183/HISA 143; FVC 143 (E-Z)/ENGL 143 (E-Z); ENGL 121 (E-Z); FVC 144 (E-Z)/ENGL 144 (E-Z); ART 140; ART 145/FVC 145; ART 146 (E-Z); ART 160/FVC 160.

Production and Methods: At least 8 units must be taken from the following courses:

ANTH 103; WMST 254 (permission of instructor); HIST 102; HIST 238A-HIST 238B (permission of instructor); ART 140; ART 145; ART 146 (E-Z)

Theories and Texts: At least 8 units must be taken from the following courses:

WMST/ETST 175; ETST 183/HISA 143; FVC/ENG 143 (E-Z); ENG 121 (E-Z); FVC/ENG 144 (E-Z)

**Advising:**
Student advising will be handled by the staff person assigned to the film and visual culture program. In addition, each cluster will have one faculty member serving as an advisor for that cluster. Faculty will serve in this position on a rotating basis. Students are expected to see their faculty and staff advisors on a regular basis.

Approved by Film and Visual Culture Committee: 2/8/99
Approved by CHASS Executive Committee: 4/14/99
Approved by CHASS Faculty: 5/5/99
Approved by Committee on Educational Policy: 3/31/00