REVISED PROPOSAL FOR A DEPARTMENT OF MEDIA & CULTURAL STUDIES AT THE UNIVERSITY OF CALIFORNIA, RIVERSIDE

Submitted by the Director of the Program in Film and Visual Culture, March 2007

Approvals:

College of Humanities, Arts, & Social Sciences Executive Committee: May 10, 2006
Committee on Educational Policy: April 20, 2007
Committee on Planning and Budget: May 2, 2007
Graduate Council: April 16, 2007
Committee on Academic Personnel: May 9, 2007
Undergraduate Council Committee: April 20, 2007
Committee on Faculty Welfare: April 25, 2007
Committee on Research: April 23, 2007
Committee on Library & Scholarly Communication: May 4, 2007
Endorsed by Advisory Committee: May 11, 2007
May 11, 2007

TO: ELLEN WARTELLA
    EXECUTIVE VICE CHANCELLOR AND PROVOST

FM: THOMAS COGSWELL, CHAIR
    RIVERSIDE DIVISION

RE: PROPOSAL FOR THE ESTABLISHMENT OF A DEPARTMENT OF MEDIA
    AND CULTURAL STUDIES

The Senate has completed its review of the Proposal for the establishment of a department of Media and Cultural Studies and it will be included in the Agenda for the May 22 Division Agenda for divisional vote.

There were, however, some concerns from the Committee on Academic Personnel regarding split appointments, and CAP strongly recommended that the target faculty be appointed at 100% within the new department and that the department make only limited and judicious use of split appointments.

Below are some problems that CAP envisions might arise in the future when faculty targeted for membership in a proposed but unapproved department/college/school are parked in a “safe-harbor department” for the interim. Its members also suggested remedies which I include below:

1. The faculty of the temporary safe-harbor department should evaluate the candidates for appointment (or for subsequent merit advance or promotion) by the standards of their own department and not by the imagined professional standards of the department-to-be.

2. When the expertise to judge the qualifications for appointment in the safe-harbor department is sufficiently different from the expertise required for the target department, the Dean or other appropriate officer should appoint an ad hoc overview committee with the expertise required to evaluate the files of temporarily-parked faculty. In some cases, this expertise might be found at a sister campus or another University. The Dean should ask CAP to make nominations for the membership of such a committee.

3. All transfers from the department of original appointment to a newly established department should be voted on by both departments (unless the destination department is empty) and the accompanying files together with the Dean’s recommendation should be reviewed by CAP.

4. The appointment letter for faculty targeted for a Department not yet approved should be explicit about whether or not the candidate would have a choice about transferring to the new department [should it be formed], what percentage of the FTE would be transferred, and what will happen if the proposed department is either not approved or so transformed during the review process as to be unattractive or inappropriate for the candidate’s field of research and teaching.

CC: Vice Provost Elizabeth Lord
    Dean S. Cullenberg
Memorandum

15 September 2006

TO: Thomas Cogswell  
Chair, Academic Senate, Riverside Division

FR: Ellen Wartella  
Executive Vice Chancellor & Provost

RE: Proposal for Department of Media and Cultural Studies

I am submitting this proposal to establish a Department of Media and Cultural Studies to the Academic Senate for a recommendation.

Thus far the departmentalization of the Film and Visual Culture program has been enthusiastically received. First, you will see that the CHASS Executive Committee voted unanimously in support of the department. Second, letters of support from Joel Martin and Stephen Cullenberg are enclosed to demonstrate continuous decanal support despite a recent change in CHASS leadership. Finally, in addition to my approval, I will provide additional staff resources once it is formed. Specifically, given the number of faculty and the popularity of the current program, I have set aside funds to hire an Administrative Assistant III for the new department.

I look forward to the approval, success, and future growth of the Department of Media and Cultural Studies.

cc: Vice Chancellor Gretchen Bolar  
Dean Stephen Cullenberg  
Assistant Dean Susan Hancock  
Assistant Vice Chancellor Matt Hull  
Professor Toby Miller

enc: CHASS Executive Committee minutes from 10 May 2006  
Approval letters from Deans Martin and Cullenberg  
Proposal for Department of Media and Cultural Studies
July 14, 2006

ELLEN WARTELLA  
Executive Vice Chancellor

Re: Proposal for Department of Media and Cultural Studies

I am pleased to concur with the recommendation of Interim Dean Martin, supporting the proposal for establishment of a Department of Media and Cultural Studies at UCR. It is a strong program, with impressive leadership and vision. The program has grown significantly over the past 8 years, now having over 140 majors, and will continue to be an important contributor to student recruitment in the years ahead. The proposal is an excellent one, demonstrating a clear vision and direction, and has garnered the enthusiastic support of the CHASS Executive Committee, among others.

As you are aware, the College and the University have made substantial commitments to the program. I anticipate that departmental status will facilitate the hiring of top faculty, help develop new research and creative activities, and promote the creation and delivery of a number of new classes.

Once the department of Media and Cultural Studies is established, the College will work to assure that the necessary resources are provided, assuming that additional staff and student support will be available within prevailing allocation formulas.

On behalf of the College, thank you for your consideration of this proposal.

Stephen Cullenberg  
Dean

cc: Vice Chancellor Bolar  
Assistant Dean Hancock  
Director Escalona  
Director Miller
June 20, 2006

ELLEN WARTELLA
Executive Vice Chancellor

Re: Proposal for Department of Media and Cultural Studies

I am extremely pleased to endorse the attached proposal for establishment of a Department of Media and Cultural Studies at UCR. At its meeting of May 10, 2006 the Executive Committee of the College of Humanities, Arts and Social Sciences reviewed the proposal and gave its unanimous support to the establishment of this department. I agree with that endorsement wholeheartedly and encourage you to submit the proposal to the Academic Senate for a recommendation.

This proposal is the natural outgrowth of planning that has been in progress for quite some time. Faculty across the college have been involved in the development of the proposal and it has received widespread support. The current Film and Visual Culture Program was established as a minor in 1998 and enrolled its first majors in 2000. Today there are over 140 majors and the program will continue to grow in the coming years. The College and the University have made substantial commitments to the program, and it is time for the program to make the transition into a department. The College supports this transition, as departmental status will facilitate the hiring of top faculty, help develop new research and creative activities, promote the creation and delivery of exciting new classes, and help UCR recruit more high quality creative undergraduate students.

The enclosed proposal recognizes unique departmental strengths in media and cultural studies and adds to several College-wide initiatives already underway. I suspect that this new department will be able to grow efficiently, without unduly taxing college resources, and should gain prominence rapidly, attracting foundation and extramural funding. I have no doubt that this new department has the potential to enrich the creative and research life of the campus. Once the department of Media and Cultural Studies is established, the College will work to assure that the necessary resources are provided, assuming that additional staff and student support will be available within prevailing allocation formulas.

On behalf of the College, thank you for your consideration of this proposal. Please do not hesitate to contact me if I can be of assistance in your review.

Joel Martin
Interim Dean

cc: Vice Chancellor Bolar
Assistant Dean Hancock
Director Escalona
Director Miller
Acting Director Tyler
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1. SUMMARY

The Film & Visual Culture Program (FVC) has grown enormously since becoming a major in 2000. By 2006, it had 152 majors and was conferring over 20 degrees each year. Since 2004, the University has invested significantly in the area, via the allocation of 8 new lines as part of the current Program Director’s recruitment. At a time of such growth, departmental status is necessary to ensure that existing and future faculty work together effectively, students receive a high-quality education, and a graduate program can be developed. A name change to Media & Cultural Studies will best reflect what we do and where the field is heading.

The first version of this document was generated across 2005 and early 2006 under the auspices of a Departmentalization Committee, comprised of the following faculty affiliated with the Program: Derek Burrill (Dance), Stephen Cullenberg (Economics), Mariam Lam (Comparative Literature and South-East Asian Text, Ritual and Performance), Vorris Nunley (English), Ken Rogers (Art History), Freya Schiwy (Hispanic Studies), and Erika Suderburg (Art). It was chaired by Toby Miller (English, Sociology, and Women’s Studies), who was nominated to field inquires from the various levels of review via <tobym@ucr.edu>. The document was submitted to College of Humanities, Arts and Social Sciences (CHASS) Deans in March 2006, lightly revised and resubmitted in June 2006, then sent up the line for evaluation. Following full support from CHASS, the Provost/Executive Vice-Chancellor, the Chancellor, and the majority of Senate Committees, this additional revision was undertaken in the light of concerns raised by other Senate bodies, and noted by an Advisory Committee vote of 27 November 2006. These issues were communicated to the Program in writing on 9 February 2007, following a verbal adumbration of some of them on 21 December 2006.

This latest version of the Departmentalization document has been circulated to Program affiliates, and reflects many of their comments. It has been extended significantly in response to the requests for clarification or justification from the Senate. In addition to these changes to the body of the text, we have summarized the Senate’s concerns and addressed them in Appendix 11. It replicates the substance of a covering memo sent to the CHASS Dean.

We recommend that departmental status be granted to what we intend to call Media & Cultural Studies (MCS) with immediate effect, from as early as possible in 2007. We therefore request the Advisory Committee of the Senate to convey its full support to the Division, so that we can proceed.
2. FILM & VISUAL CULTURE

Since its foundation as a minor in 1993 and a major in 2000, FVC has evolved into a successful program of screen criticism, history, and production, with well over 60 affiliated faculty across multiple disciplines, representing 19 UCR departments (see Appendix 4 for a full list, Appendix 5 for related academic publications, cultural production, and grants, and Appendix 6 for curriculum information). It has grown thanks to the industry of these faculty and associated staff. They have worked with interdisciplinarity, synergy, and the efficient use of minimal resources to generate sizeable growth of the program:

MAJORS
2000-01 = 7
2001-02 = 45
2002-03 = 85
2003-04 = 111
2004-05 = 132
2005-06 = 140
2006-07 = 152

MINORS
1993-94 = 3
1994-95 = 1
1995-96 = 2
1996-97 = 0
1997-98 = 3
1998-99 = 2
1999-00 = 4
2000-01 = 3
2001-02 = 0
2002-03 = 6
2003-04 = 5
2004-05 = 7
2005-06 = 2
2006-07 = 12

DEGREES CONFERRED
2001-02 = 1
2002-03 = 7
2003-04 = 23
2004-05 = 24
We note that:

- in terms of CHASS departments in 2004-05, FVC had more majors than the following departments:

<table>
<thead>
<tr>
<th>Department</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art</td>
<td>89</td>
</tr>
<tr>
<td>Art History</td>
<td>60</td>
</tr>
<tr>
<td>Dance</td>
<td>27</td>
</tr>
<tr>
<td>Music</td>
<td>71</td>
</tr>
<tr>
<td>Philosophy</td>
<td>119</td>
</tr>
<tr>
<td>Religious Studies</td>
<td>35</td>
</tr>
<tr>
<td>Theatre</td>
<td>68</td>
</tr>
<tr>
<td>Women’s Studies</td>
<td>28</td>
</tr>
<tr>
<td>Comparative Literature</td>
<td>100</td>
</tr>
<tr>
<td>Hispanic Studies</td>
<td>79</td>
</tr>
<tr>
<td>Ethnic Studies</td>
<td>61</td>
</tr>
</tbody>
</table>

- prospects are good for attracting students who might otherwise go to cognate offerings in the southern California area once we have the stature of a department, as Appendix 7 indicates high demand for such courses of study
- there is evidence of internal desire for graduate options—we have forged an occasional seminar group from approximately 30 graduate students interested in media and cultural studies from departments across half of CHASS, many of whom say they are discouraged from institutional and intellectual cooperation by the disciplinary requirements of their programs of study
- external occupational prospects are high—we are developing an advisory committee of alumni and friends of UCR who work in the creative-cultural industries in Los Angeles and are pledging to provide both teaching and an internship and mentoring system for our students; and
- the University has already invested in the area via new positions

Under current arrangements, it is difficult:

- for affiliated faculty to teach courses created under the rubric of other departments, which may—and some do—prohibit cross-listing
- to stimulate scholarly focus without the core resources and culture that a department offers
- to recruit top faculty—5 CHASS departments have declined to consider highly-qualified FVC job candidates whose intellectual fields relate to them either directly or tangentially, but whose specialization is in media and cultural studies, which is not within the vision of these particular units¹; and
- for students to feel full confidence in their stature—many are querying the status of their degree, because it emerges from a program rather than a department

¹Rather than being an artifact of FVC, this is in keeping with intra-College issues identified in the 2005 Final Report of the CHASS Organizational Review
Despite these hindrances, 5 faculty were appointed between 2004 and 2006 to work in FVC (Freya Schiwy, Toby Miller, Lan Duong, Keith Harris, and Setsu Shigematsu). In addition, we successfully bid for the University’s sole selection for the new eminent-scholar program in 2005-06,\(^2\) and 3 other lines have been promised, with one search underway in the Winter quarter of 2007. At present, the understanding is that while faculty are formally hired into CHASS departments, most of their work is done for the FVC program. As a department, FVC would be able to tenure them. In addition, with departmentalization, faculty who currently teach in FVC could transfer all or part of their lines, depending on their wishes, their departments’ needs, and the CHASS Dean’s ultimate decision.

Given the allocation of lines promised to Professor Miller and assumed in our Lustrum, we therefore anticipate 8 faculty members housed in the department, plus some number who may select to transfer all or part of their lines from other parts of the University. It is implausible to give names and departments now. This would both breach confidentiality and be presumptuous absent the negotiations required to bring it to fruition, though we can say that several people have expressed strong interest in transferring once a department is approved, in addition to those already expressly appointed to the Program.

Now is the time to formalise a governance structure that will serve the students and faculty and encourage growth and curricular diversity, while ensuring coordination along with change (the proposed staffing and structure of the department, and its lustrum, including hiring plans, are in Appendices 1 and 2). We need the flagship that a department can provide.

As per policies and procedures of the Academic Senate and the Office of the President, the path to becoming a department and changing a name is internal to UCR.\(^3\) It is then reported to system-wide offices.

The history of our initial document was as follows:

a) the proposal was considered by the Dean, who sought advice from the CHASS Executive Committee and related departments
b) the Dean forwarded it to the Provost/Executive Vice-Chancellor with a recommendation
c) the Provost/Executive Vice-Chancellor forwarded it to the Academic Senate with a recommendation
d) the Senate consulted with its committees, which reported to the Advisory Committee

We await the following, based on this revision:

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\(^2\) This appointment did not go through, because other departments refused to cooperate with a spousal hire.

\(^3\) [http://www.ucop.edu/acadinit/accomp/#III.A.Departments](http://www.ucop.edu/acadinit/accomp/#III.A.Departments) (see Appendix 10)
e) the Advisory Committee to submit a positive recommendation to the Division for a vote
f) the decision to be forwarded to the Office of the President

We recommend that departmental status be granted to what we intend to call Media & Cultural Studies (MCS) with immediate effect, from as early as possible in 2007. We therefore request the Advisory Committee of the Senate to convey its full support to the Division, so that we can proceed.

3. RATIONALE FOR A DEPARTMENT OF MEDIA & CULTURAL STUDIES

The study of the media is thriving in contemporary academic life, as measured by graduate programs, undergraduate enrollment, professional associations, journals, book series, and museums (see Appendix 9). Student demand and faculty interest are high. In economic terms, the media have become the leading edge of US export industries. In political terms, they are central to democratic communication and the parliamentary process. In cultural terms, they both incarnate and encourage social trends. In policy terms, they are sites of immense importance, with over two million people petitioning the Federal Communications Commission since 2003 over regulatory issues. Changes underway to the media and associated knowledge technologies are akin to a new Industrial Revolution or the Civil and Cold Wars, stimuli that birthed and developed the US research university in the mid-19th and -20th centuries. Ways of analyzing them require a tectonic shift similar to the ones associated with those changes.

US economic production is adjusting away from a farming and manufacturing base to a cultural one, especially in foreign trade. It now sells feelings, ideas, money, health, and laws—niche forms of identity, culture—and mostly via the media, whose technology, content, and personnel frequently emerge from universities. The Intellectual Property Association estimates that intellectual property is worth US$360 billion a year in the US, putting it ahead of aerospace, automobiles, and agriculture in monetary value. Between 1980 and 1998, annual world exchange of print, film, radio, photography, art, and music grew from US$95 billion to US$388 billion. The world's cultural structures are dominated by eight corporations—General Electric, Bertelsmann, Time Warner, News Corporation, Sony, Liberty Media, Disney, and Viacom—six of which are headquartered in the US. They own 85% of world music, all the major Hollywood studios, most satellite and cable services, swaths of book and magazine publishing, and a vast array of broadcast TV (McChesney and Schiller, 2002). Media creativity is much-touted in contemporary mixed-economy capitalist societies as a route to economic development. Harnessing the cultural skills of the population is meant to replace lost agricultural and manufacturing employment with creative or cultural sector employment, incorporating music, theatre, animation, recording, radio, TV, architecture, software design, toys, books,
heritage, tourism, advertising, fashion, crafts, photography, and cinema (Towse, 2002; UNESCO, 2002). In the US, creative-sector jobs comprise 12% of the workforce, up from 5% a century ago (Dreher, 2002). The National Governors' Association argues that 'innovative commercial businesses, non-profit institutions and independent artists all have become necessary ingredients in a successful region's 'habitat'" (quoted in Tepper, 2002). For its part, the National Research Council (NRC) of the National Academies4 explains that the new media play 'a crucial role in culture,' offering 'personal, social, and educational benefit' and 'economic development' (Mitchell et al. 2003: 1). In the words of the British Academy, the peak national body of the elect in the UK human sciences, '[w]hereas the dominant global industries of the past focused on manufacturing industry, the key corporations today are increasingly active in the fields of communications, information, entertainment, leisure.' The Academy identifies cultural studies as a key site for related academic work, particularly in the domains of electronic games, radio, and television (2004: 14-16, 18-19).

The Social Science Research Council (SSRC) surveys the scene in this way:

Changes in the technologies and organizational structure of the media are transforming public life—in the U.S. and around the world. These changes affect not only the forms of delivery of media content—digital broadcasting, the Internet, and so on—but more fundamentally the ways in which we understand the world, communicate with each other, and participate in public life. Advances in digital technologies, the concentration of media ownership, the privatization of communications infrastructures, and the expansion of intellectual property regimes are underlying features of this transformation—both its causes and effects, and global in reach. What do these developments mean for a democratic society? What does a rich democratic culture look like under these conditions and how can we achieve it?

Public interest advocacy on these issues has grown in recent years, and in the process begun to renew concepts of the public good in the new media environment. Nonetheless, there is broad consensus among media reform actors that a better-coordinated approach to defining and asserting public-interest agendas is needed. This requires not just the scaling up of political activity, but also a more robust and better-integrated process of knowledge production in and around issues of media, communications policy, and the public sphere.

4 Via its Committee on Information Technology and Creativity, Computer Science and Telecommunications Board, Division on Engineering and Physical Sciences.
A robust knowledge infrastructure is one that permits actors to produce, find, and mobilize relevant research and data. It facilitates the ongoing analysis of reform activities and strategies, and supports the articulation of broader conceptual frameworks and linkages between issues.

New forms of media education are required that combine theory and practice through innovations that disobey traditional disciplinary divisions. Multimedia design, copyright law, narrative systems, and global flows of people, money, and culture must become part of students’ media knowledge (as per such projects as Creative Commons [creativecommons.org]). The 21st-century Literacy Summit noted that even as key channels of distribution are increasingly corporate, governmental, and narrow, the capacity to make and distribute stories and facts through the media is available as never before (The New Media Consortium 2005: 2). A new world of multimodal education both embodies traditional languages and transforms them, across pathways of creativity, interpretation, and power. In 1999, Atlantic Philanthropies funded a multi-year, multi-million dollar study of how the media are changing curricular and research agendas, to examine how new producers and audiences are under construction. Similar experiments are happening across the country, such as the James Irvine Foundation’s Communities Organizing to Advance Learning Initiative (The New Media Consortium 2005: 3, 6, 8).

However, polls taken during the current period of frenzied media deregulation and exchange indicate that 70% of the US population knows nothing about media governance and policy. While there is ongoing public debate about the impact of the media in terms of violence, misogyny, racism, education, preparation for the workforce, sex, cultural imperialism, and art, this discussion is frequently conducted with minimal comparative and historical depth. That is equally true of public policies changing the face of the US economy. Plans are being rolled out on a weekly basis for the economic regeneration of cities, towns, states, and regions, focused on the cultural sector. They have few established evaluative metrics—and virtually no-one at UCR engaging them or their counterparts around the world. That said, the presence of faculty affiliated with FVC from across so many departments is a sign of the area’s maturity and breadth, while links we have created with the Public Policy Initiative, which includes media and cultural policy among its priorities (at our instigation), the Barbara and Art Culver Center of the Arts, which will house some of our faculty, the Blakely Center for Sustainable Suburban Development, the California Museum of Photography, and the Palm Desert campus will enable us to participate in cultural and creative-industry debates.

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5 This report was funded by Adobe and George Lucas, not exactly critics of capitalism.
Universities need to promote undergraduate and graduate literacy in media policy, production, and interpretation, to further democracy, civil society, and innovation. At the same time, in a population made up of increasingly varied cultures, the university must blend media with cultural studies, so that our students—and our research—are nimble enough to deal with a changing world in which culture is a category of identity, production, and politics, and the media provide the principal means of communicating culture. This is a commercial and citizenship question of great import. We require a group of highly-trained citizens, workers, consumers, and scholars who can contribute to discussions of the media at both public and academic levels. A department created now, to respond both to the study of the media over a century, and these new commercial, governmental, and technological norms, will be ideally positioned to ride a wave of change and help usher in the next generation of artists, educators, consultants, activists, diplomats, and policy experts. There is clear need for a dedicated media and cultural-studies degree in the University of California system. At the moment, there are justly-renowned programs in communication studies, journalism, rhetoric, and film and new media. These cognate terms can lead to some confusion, as they have some overlap:

- communication studies covers a great deal of territory, including speech pathology, psychological studies of media effects, organizational networking, political economy, and content analysis, much of it drawing on the social sciences
- journalism is principally a professional training, borrowing from press history and forms of writing
- rhetoric is dedicated to textual analysis, via philosophy and other humanities methods; and
- film and new media studies are dedicated to socio-historical and textual analysis, through semiotic, hermeneutic, and other humanities and arts methods, and, to a lesser extent, business history

Sometimes there is overlap across these domains. Many distinguished scholars from the fields enumerated above affiliate with media and cultural studies, but at the UC, there is a relative paucity of comprehensive, cross-media departments that undertake the blend of approaches listed above. More generally, there is not a tradition of effective cross-pollination between these cognate fields in the way that is envisaged for UCR, one that is both global, tied in to the world’s spheres of audiovisual production, and local, tied in to diasporic populations from across the globe and their experience with media in California and the US more generally.\(^6\)

We quote from the UC system’s various media programs’ promotional statements in Appendix 7. It is our intention to avoid duplication, other than in standard forms of knowledge and instruction.

Since 2004-05 we have welcomed a number of distinguished faculty from around the UC system, the nation, and beyond to help us deliberate on our future (see

\(^6\) UCSD’s Communication Studies department comes closest, but it lacks our planned cosmopolitanism as a touchstone.
Appendix 8 for a list). The format saw them present new research, then participate in open fora on the future of media and cultural studies, drawing on their experiences and ideas. Advertised right across the University, this proved an excellent venue for the broadest possible consultation about our future. It became clear that the initiative outlined here is at the cutting edge of congruent programs, while there can have been no more open consultation towards constructing a department than two and half years of open seminars on the subject!

The UCR difference, signaled by our title of MCS, will be the simultaneously international and local focus on diversity that characterizes our initiative, as well as our faculty and undergraduate mixes of training and analytical methodologies. Once we are a department, we can initiate much of what flowed from those discussions. The rationale for a name change derives from a convergence of the electronic media, in terms of funding, skills, ownership, consumption, and academic study, and the importance of their cultural impact.7 The Society for Cinema Studies recently recognized the need to change its name to the Society for Cinema and Media Studies, and the International Association for Mass Communication Research became the International Association for Media and Communication Research. Change is essential. In the words of the American Council of Learned Societies’ President, ‘[w]hat we once called “film studies” increasingly will be research on digital media’ (Yu 2006: ii). Use of the umbrella term ‘media’ signals the necessity of considering the cultural or creative industries as a whole. The proliferation of sound-based elements in new media calls into question the suppleness of privileging the visual in FVC—consider the importance of audio podcasting and other forms of aural downloading in contemporary media use. And with movies now increasingly funded through TV money, screened on DVD, cable/satellite, and the computer, and simultaneously available in all these formats and platforms, privileging one medium such as ‘film’ simply makes no sense. When we are told a national cinema exists, for example, does that mean it is produced in a particular country—or that it is the most-watched cinema in that country—or that it is the cinema seen in theatres versus “films” viewed on TV or computers? The Nigerian screen industry is a US$45-million-a-year business of four hundred low-budget narratives, blends of supernatural horror and telenovela-influenced melodrama that address the economic challenges of an emergent cosmopolitanism. The local industry, known as Nollywood, produces “films” exclusively on video. It is shaping the media culture of Anglophone and, increasingly, Francophone Africa (Haynes, 2000; Larkin, 2001 and 2005).

‘Film’ is rapidly becoming a vestigial norm. The pyramid below illustrates that it can be directly and indirectly a site of origin for other forms of audiovisual production, and has the most venerable status, so it is at the top. Video/DVD and television have the most popularity, and games the most revenue, so they come next, and broaden out the diagram. Recycling is at the bottom, with the newest

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7 The name ‘Media & Cultural Studies’ already appears in the Final Report of the CHASS Organizational Review.
stature and potentially greatest socio-economic effect, as film stock from movies is reinvented as polyester, and metals are retrieved from computers and televisions. To provide students with the ability to understand the power of the media at all these levels—of production, symbolism, reception, and detritus—they need familiarity with more than film and visual culture, although it will continue to play a key role. FVC’s existing program of instruction already includes classes in media and cultural studies that in fact embody the name change we need. It is particularly rich in screen theory and national cinemas, which will provide a significant part of the future curriculum, buttressed to cover the issues we raise here.

For its part, ‘cultural studies’ helps to signify a commitment to blending ethnographic, political-economic, and aesthetic analyses in a global and local way. Our plan since 2004 has been to establish links between areas of cultural
production around the world that need greater consideration in both the UC system and UCR in particular (Africa, Latin America, South Asia, South-East Asia, and the Middle East) and diasporic/dispossessed communities in California who are engaged in their own cultural production (Native Americans, Africans, African Americans, Chicano@s, Mexican@s, Latin@s, South Asians, South-East Asians, and Middle-Eastern peoples). Our existing and future faculty and student breadth and diversity allow us to draw on the unique stature of southern California, and UC Riverside in particular, in an interdisciplinary way that involves community and policy outreach. Our project, then, is a revised, media-centered version of area studies, but with diasporas, especially in the US, as important as regions elsewhere. This is in tune with the recent efforts of the Ford Foundation (1999), which had essentially created area studies, to reinvent it under the sign of cultural studies (Beresford, 1999; Volkman 1999: ix). We see something similar with the Asian Cultural Council, which utilizes cultural studies to reinvigorate US-Asian relations (www.asianculturalcouncil.org), and the European Union’s Erasmus Mundus, a distinguished International Consortium for Media, Communication and Cultural Studies that arches across the world (www.comundus.net). UCR was invited through FVC to join as the US representative alongside schools in Denmark, France, Italy, German, and the UK, but was unable to do so as a consequence of lacking a departmental locus.

All the signs seem propitious, but is the creation of a new interdisciplinary department straightforward? Some responses from Senate committees (detailed and answered in Appendix 11) suggest not. They express, *inter alia*, concerns over the intellectual status of cultural studies and its articulation with media studies and existing disciplines. As a consequence, this revised document dedicates a good deal of space to such questions.

Consider these two quotations about cultural studies:

There are full professors in this place who read nothing but cereal boxes. ... It’s the only avant garde we’ve got—Don DeLillo (1986: 10)

Most people feel secure within the narrow confines and well-trodden paths of their own upbringing ... time-honoured yet segregated playgrounds for discovery and interpretation—Malcolm Gillies (2006: 3)

The positions enunciated in these epigraphs represent the terms within which cultural studies has often circulated. They are separated by several things, apart from two decades. The prominent US novelist DeLillo was writing from the point of view of his character, Jack Gladney, observing the postmodern commodity world of 1980s US life. DeLillo was satirizing its encapsulation in new academic tendencies. Conversely, Gillies was writing as Deputy Vice-Chancellor of Australia’s most-renowned university, the ANU, and President of the nation’s
Council for the Humanities, Arts and Social Sciences, which represents its distinguished Academies beyond the sciences and engineering. Gillies was calling for ‘pan-disciplinary strengths’ in place of safe-houses.

One might regard cultural studies as exemplifying both DeLillo’s critique and Gillies’ goal. It indeed focuses on popular commercial culture, modeling what is called in the academic literature on innovation, ‘3rd generation work’ (‘1st generation’ refers to traditional disciplinary policing, ‘2nd generation’ to collaboration across traditional disciplines, and ‘3rd generation’ to somewhere beyond them). This is the direction favored by the Council of Europe, the Organization of Economic Co-operation and Development (OECD), the United Nations Educational, Scientific, and Cultural Organization (UNESCO), and the European Union (Metcalfe et al. 2006: 17, 49). Not surprisingly, cultural studies is a tendency across disciplines as well as a discipline itself. It is animated by collective identity and power, by how human subjects are formed and how they experience cultural and social space, taking its agenda from social movements as well as intellectual ones, and its methods from economics, politics, communications, sociology, literature, law, science, medicine, anthropology, history, and art, with a particular focus on gender, race, class, and sexuality in everyday life across national lines.

This interdisciplinarity in no way makes cultural studies an outlier, of course. Study after study, from the Association of American Universities, the American Council on Education, the Committee on Science, Engineering, and Public Policy, the NRC, the Sloan Foundation, and the Council of Graduate Schools underscores the need for interdisciplinarity at the core of universities, as embodied in the NRC’s panels on national doctoral education, which specify the importance of interdisciplinarity via the incorporation of a committee dedicated to the topic. For its part, the National Science Foundation (NSF) Integrative Graduate Education and Research Traineeship scheme is designed to obviate the limits of 19th and early-mid-20th century disciplines by permitting scientists and engineers to undertake interdisciplinary doctorates, ‘stimulating collaborative research that transcends traditional disciplinary boundaries’ (Nyquist and Wulff, 2000; also see Woodrow Wilson National Fellowship Foundation, 2004 and National Research Council, 2003). The American Council of Learned Societies Commission on Cyberinfrastructure for the Humanities and Social Sciences acknowledges the blurring of boundaries created by the spread of information and interpretation through new cultural technologies and calls for interdisciplinarity between the humanities and social sciences to develop, maintain, recover, and distribute what it calls the ‘cultural commonwealth’ (2006).

As a director of the NSF has put it, ‘the easy work is finished and ambitious scholars are confronted with problems that not only defy the specialization of disciplinary skills, theories, and methods but actually demand their collaboration’ (Colwell, 2003). We get the same message from the President of the SSRC, who, noting the links between nationalism and disciplines, calls for approaches that
embrace the social in post-national ways that transcend academic as well as geopolitical boundaries (Calhoun, 2002). The importance of interdisciplinarity for diversifying both the personnel and the agendas of universities is apparent.

None of this is to say that such work is without its difficulties. A major study of interdisciplinarity conducted by the Australian Council for the Humanities, Arts and Social Sciences indicated difficulties to do with 'perceived hierarchies (snobbery); lack of understanding and distrust of other disciplinary practices' and 'power-sharing issues.' Both that analysis, and the scholarly literature on such matters, calls for 'disciplinary spanners,' people who, like the students emerging from their courses, must be flexible in their engagement with differing bodies of knowledge. Bodies such as the OECD have lauded such work for well over three decades (Metcalf et al. 2006: 57, 53).

When it comes to cultural studies, there has certainly been controversy. The ambivalence circling—and sometimes generated within—cultural studies is well-expressed in the Social Sciences and Humanities Research Council of Canada’s Working Group on the Future of the Humanities, which says that '[t]he rise of Cultural Studies—whether in departments of literature or modern languages or anthropology—signals for some observers a dilution of disciplinary focus, and for others a much needed widening of cognitive maps.' The Group concludes that this is the inevitable outcome of 'hybridized fields' that emerge from 'intellectual cross-fertilization,' observing that such activities—and cultural studies—are central to the future of the humanities in a media-saturated age (2001: 11, 8). The reservations raised within the Senate about cultural studies' place in our proposed new department are thus familiar reactions to such innovations. They suggest the need for some historical explanation as well as some information about how cultural studies fits in the contemporary university, since the disciplinary arrangements that color UCR have not thus far produced a dedicated formation here.

The paradox of an attempt at discipline spanning that seeks to foster departments, professional associations, research-council support, and so on is not a contradiction—such projects are undertaken within the material realities/lifeworlds of higher education, which necessitate the allocation of resources on an organizational basis. The key element we seek support for in this proposal is new ideas related to the core concerns of cultural studies. They are allied to a solid grounding in its history and topography, at the same time as an eye is turned to the OECD’s understanding of interdisciplinarity: ‘at once between the disciplines, across the disciplines and beyond all disciplines’ (quoted in Metcalfe et al. 2006: 53). As this document will show, it is standard practice across the major learning centers of the world for cultural studies to have an institutional personality, without this being in any sense exclusive of its openness to new approaches, or to people beyond that personality engaging in it. This is as true of undergraduate teaching programs as it is of dedicated research centers. The complex mix of culture as everyday life and as aesthetics is foundational to
judged by criteria of quality, as practiced critically and historically. For their part, the social sciences focused on the religions, customs, times, and spaces of different groups, as explored ethnographically or statistically. So whereas the humanities articulated differences within populations, through symbolic norms (for example, which class had the cultural capital to appreciate high culture, and which did not) the social sciences articulated differences between populations, through social norms (for example, which people cultivated agriculture in keeping with spirituality, and which did not) (Wallerstein, 1989). This fed into the Cartesian dualism separating thought from work, which presumed that the intelligent and the corporeal nature are distinct (Descartes 1777: 34); David Hume referred in this context to two philosophies of 'human nature,' one focused on life 'born as action,' the other on 'a reasonable rather than an active being' (1955: 15). That binary has played out throughout the study of the media and culture, for example through an opposition drawn between society and economy versus audience and meaning.

But that binary opposition has long been unstable. Eighty years ago, Thorstein Veblen described US universities as 'competitors for traffic in merchantable instruction.' He recognized the importance of the 'industrial arts,' i.e. knowledge/culture bracketed in a way that compromised this dualism (quoted in Pietrykowski 2001: 299 and Schiller 1996: 162). And the canons of judgment and analysis that once flowed from the humanities-social-sciences bifurcation over approaches to culture (and kept aesthetic tropes somewhat distinct from social norms) have collapsed in on each other: 'Whoever speaks of culture speaks of administration as well, whether this is his [sic] intention or not' (Adorno 1996: 93). Art and custom have become resources for markets and nations (Yúdice 2002: 40)—reactions to the crisis of belonging, and to economic necessity. As a consequence, culture is more than textual signs or everyday practices (Martín-Barbero 2003: 40).

In its attention to inequality and identity, cultural studies' reintegration of the humanities and the social sciences acknowledges that everyday culture stands for the expansion of civil society, the first moment in history when central political and commercial organs and agendas became receptive to, and part of, the broad mass of the community. Historical and contemporary cultural studies of slaves, crowds, pirates, bandits, minorities, women, and the working class have utilized archival, ethnographic, and statistical methods to emphasize day-to-day non-compliance with authority, via practices of consumption that frequently turn into practices of production and are both imbricated with and critical of the prevailing social, economic, and cultural order. For example, UK research on the contemporary has lit upon Teddy Boys, Mods, bikers, skinheads, punks, school students, teen girls, Rastas, truants, drop-outs, and magazine readers as its magical agents of history—groups who deviated from the norms of schooling and the transition to work by generating moral panics. Scholar-activists examine the structural underpinnings to collective style, investigating educationally how bricolage subverts the achievement-oriented, materialistic, -driven values and
cultural studies; hence its boundary-spanning qualities, moving between and across the human sciences, animated by media meanings, collective identity, and cultural and political power. We provide a capsule history of these approaches here.

Culture derives from the Latin word ‘colare,’ which implies tending and developing agriculture. With the emergence of capitalism, culture, which had previously referred to tending land, came to personify instrumentalism at the same time as negating it; on the one hand, there was the industrialization of agriculture; on the other, the tutoring of individual taste. German, French, and Spanish dictionaries of the 18th century testify to a movement of the word ‘culture’ in the direction of spiritual cultivation as well as animal husbandry. And with the spread of literacy and publishing, the advent of customs and laws that were shared, administered, and understood through the printed word, and the peripatetic demography occasioned by capital’s urbanization, cultural texts supplemented and supplanted physical force as sources of authority. As the Industrial Revolution moved populations to cities, food came to be imported, and new textual forms were exchanged for both practical and entertainment purposes. Along came a society of consumers, and an art world. There was a corollary in labor terms: the emergence of poligrafit in 15th century Venice, and hacks in 18th century London, who wrote popular books about correct forms of conduct—instructions on daily life. Thus began a division of cultural labor in the modern sense, organized to police and aestheticize the quotidian (Benhabib, 2002; de Predo, 1991 and 1999; Briggs and Burke, 2002).

New forms of life were necessitated by industrialization and aided by mass communication. The population became part of the social, rather than being excluded from the means and politics of political-economic calculation. The number of people classed as outsiders diminished in mass society, authority loosened, individual rights and respect were promulgated, and intensely interpersonal, large-scale human interaction developed. The spread of advertising broke down social barriers between high and low culture (Shils 1966: 505-06, 511; Hartley, 1998). As George Orwell put it 65 years ago, to ‘an increasing extent the rich and the poor read the same books, and they also see the same films and listen to the same radio programmes’ (1982). The evolution of a popularly available array of stylistic choices and forms of social participation was accompanied by a shift from building and acknowledging a national popular to technologizing and privatizing it. For once all classes were incorporated into society, the problems and promises they brought with them had to be governed by technical forms of knowledge and systems of commodification (Martín-Barbero 2003: 38).

In keeping with such realities, culture has usually been studied in two registers, via the social sciences and the humanities—truth versus beauty. It has been a marker of differences and similarities in taste and status within groups, as explored interpretatively or methodically. In the humanities, cultural texts were
appearance of the middle class. The working assumption has often been that subordinate groups adopt and adapt signs and objects of the dominant culture, reorganizing them to manufacture new meanings. Consumption is thought to be the epicenter of such subcultures. Paradoxically, it has also reversed their members’ status as consumers. The oppressed become producers of new fashions, inscribing alienation, difference, and powerlessness on their bodies as they both embody and criticize popular-cultural production and consumption (Leong, 1992).

Culture is crucial to both advanced and developing economies, and provides the legitimizing ground on which particular groups (such as African Americans, gays and lesbians, the hearing-impaired, or evangelical Protestants) claim resources and seek inclusion in national narratives (Yúdice, 1990). Whereas rights to culture did not appear in many of the world’s constitutions until well into the 20th century, contemporary charters emphasize it again and again. The meaning is generally a double one, blending artistry and ethnicity, with implications for both aesthetic and social hierarchies, as culture comes to ‘regulate and structure ... individual and collective lives’ (Parekh 2000: 143) in competitive ways that harness art and collective meaning for social and commercial purposes. So a Spanish Minister for Culture can address Sao Paolo’s 2004 World Cultural Forum with a message of cultural maintenance that is about economic development and the preservation of identity—a means of economic and social growth and citizenship, understood as a universal value placed in the specificity of different cultural backgrounds (“Foro Cultural,” 2004). Of course, this is not some teleologically unfolding tale of progress towards integration. Rather, culture has been a site of real contestation, as per the civil-rights movement, opposition to the American War in Vietnam, youth rebellion, China’s Cultural Revolution, and Third-World resistance to multinational corporations (Schiller 2007: 19).

Citics of cultural imperialism and colonialism such as Aimé Césaire, Amilcar Cabral, Frantz Fanon, Armand Mattelart, Herbert I Schiller, and Ariel Dorfman have animated both international political economy and cultural studies. This has meant that the bifurcation of labor and culture, for all its sticky origins in Cartesianism, could not hold, as illustrated by the accompanying diagram. In the words of Richard Maxwell, the task now is to ‘identify ways to link a critique of neo-liberalism and a cultural studies approach to consumption ... not by issuing nostrums against the pleasures of shopping but by paying attention to the politics of resource allocation that brings a consumption infrastructure into the built environment’ (2002). Arvind Rajagopal notes that because television, the telephone, the Internet, and the neoliberal are all new to India, ‘markets and media generate new kinds of rights and new kinds of imagination ... novel ways of exercising citizenship rights and conceiving politics’ (2002). Similarly, for Rosalia Winocur, radio in Latin America since the fall of US-backed dictatorships has offered a simultaneously individual and social forum for new expressions of citizenship, in the context of decentered politics, emergent identities, minority rights, and gender issues, a public space that transcends old ideas subordinating difference and privileging élite experience (2002: 15, 91-93). Vincent Mosco
starts from the power of cultural myths, then 'builds a bridge to political economy' in his investigation of neoliberal *doxa* about empowerment, insisting on 'the mutually constitutive relationship between political economy and cultural studies' as each mounts 'a critique of the other' (2004: 6-7). These are exemplary instances of blending media and cultural studies. A foundational concern with justice and equality has been recognized by the British Academy in its support for interdisciplinary work on culture that enables 'disadvantaged and marginalized people and communities to find new means of expression.' It is also evident in cultural studies' role as a site for blending humanities and social-sciences approaches to such issues as migration and gender (2004: 6, 11, 45). This is about applied activism, as per the labors of engaged intellectuals in civil engineering, economic development, social welfare, pharmaceutical development, contract law, or public policy, with commitments to social and cultural stakeholders as well as disciplinary gatekeepers and rent-seekers (Costa *et al.*, 2003).
Britain 1950s & 1960s
- Catalysts of British Cultural Studies:
  - Edward Thompson
  - Raymond Williams
  - Richard Hoggart
  - Centre for Contemporary Cultural Studies (CCCS), University of Birmingham (1964)

France & Italy 1950s & 1960s
- Roland Barthes
  - Umberto Eco
  - Louis Althusser
  - 1970s & 1980s
    - Michel Foucault

The United States 1970s - 2000s
- Paddy Whannel (1970s)
- Lawrence Grossberg
- John Fiske (1980s)
- Polysemy
- Inter-textuality
- Textual pleasure
- Resistance
- Foucault-inspired work on Discourse
- Micropolitics
- Performativity theory

Europe 1980s
- Critical race/gender studies.
- Ethnographic study Of Audiences
- Ian Ang
- Charlotte Brunsdon
- Dick Hebdige

Africa 1950s & 1960s
- Frantz Fanon, Algeria
- Amilcar Cabral, Guinea
- National liberation as an act of culture
  - Latin America
    - 1960s & 1970s
      - Transregional socialism
      - New Latin American Cinema (1960s)
      - Chilean socialism (1970 - 1973)
    - Liberation pedagogy and psychology (1970s-1980s)
      - Ignacio Martín-Baró
      - Paolo Freire
- Centre for Cultural and Africa 1970s - 1990s
  - Ngugi wa Thion’go
  - Ngugi wa Mirii (Kenya)
- Media Studies
  - Latin America (South Africa)
  - 1980s & 1990s
    - Jesús Martín-Barbero
    - Enculturation
    - Mediation
    - Mestizaje
    - Néstor García Canclini
    - Hybridity

TODAY
- Feminist writers, critical analysts of race, fieldwork, and Queer Theory make advances in CS.
- US, Canada, South Africa, and Australia; enjoys growing student demand for popular culture studies.
- Associations form.
- Cultural Policy Studies and Creative Industries Studies emerge.
The complex cosmopolitan history outlined in the table above has seen major academic institutions stimulated to redefine knowledge via new departmental models, research centers, and professional associations, established to deal with the intersection of power and identity as per media and cultural studies. If media culture was frequently at the borders of academia 30 years ago, public life and private consumption now compel a focus on it to an unparalleled extent, from discussions of globalization to accounts of everyday life, violence, educational attainment, family dynamics, artistic innovation, and economic restructuring. There are many scholarly indicators of media and cultural studies’ success and future prosperity:

- the NRC recently added communication, cultural, film, and media studies to its roster of fields that undertake high-level research
- the SSRC has entered the field of the arts through a series of initiatives, and is establishing a clearing house for media information via its Necessary Knowledge for a Democratic Public Sphere: Connecting Media Research with Media Reform program (www.ssrc.org/programs/media) and the Programa para América Latina’s support for Flujos Translocales: Migraciones y Espacios Urbanos en las Américas, a cultural-studies endeavor centered on migration (translocal-flows.ssrc.org)
- a national consortium, COMPASS, has been established to create doctoral programs with ties to media policy, with UCR a charter member alongside Michigan, Illinois, USC, Southern Illinois, Washington, CUNY, and Penn—but limited in its participation given the absence of departmental stature
- the NSF has grants available to the social sciences in media areas and to digital-technology studies in general
- the National Institutes of Medicine and the Centers for Disease Control fund media research
- the British Government’s Quality Assurance Agency for Higher Education argues for the centrality of an education in critical media literacy as equipment for citizenship and ‘mapping the contemporary’ (2002)
- foundations such as Rockefeller and Ford have supported initiatives in the field; and
- corporations, unions, and activists are keen on research that maps their industries

In its first review of doctoral education in a decade, the NRC noted the rapid emergence of communication studies, such that its previous taxonomies of knowledge became outdated. Communications granted over 500 doctorates a year between 1996 and 2001, putting it ahead of anthropology and philosophy and close to sociology. Global cultural studies granted an average of about 100. The NRC (2003) has proposed that both mass communication and communication studies be granted taxonomic status in the social sciences, and film studies and global cultural studies in the humanities. This change is well underway, as the schematic global survey we offer below can illustrate. The British Government’s Research Assessment Exercise (RAE) for 2008 describes media and cultural studies as a blend of ‘theory, history, institutional, policy, textual, critical and/or
empirical analysis, or practice' in ways that may be 'physical or virtual, textual or non-textual, visual or sonic, static or dynamic, digital or analogue' (www.rae.ac.uk). The UK Economic and Social Research Council (ESRC) identifies 'cultural and media studies as a single field' (www.esrcsocietytoday.ac.uk), and China's Lingnan University suggests that cultural studies focus on 'literature, film, art, popular culture, commodity and media culture, the social and political “text” of a particular way of life, and intellectual and socio-cultural movements' (www.ln.edu.hk/cultural). These broad definitions help to explain why so many people across disciplines affiliate with cultural studies (and have done so with our project).

At the departmental/teaching level, there are such renowned examples as the University of Wales, Cardiff, the top-ranked media and cultural studies school in Britain, focusing on children and the media, feminist media studies, risk and science reportage, and race and culture. It turns out successful undergraduates and undertakes research for TV networks, media unions, and so on (www.cardiff.ac.uk/jomec). Britain's Goldsmiths has cultural studies as the centre of its top-rated Sociology Department, with cultural studies 'one of the most popular, relevant and dynamic university subjects.' The department focuses on social identity and modernity through the media (www.goldsmiths.ac.uk). In the UK, sociology is seen as a 'cognate area' (www.esrcsocietytoday.ac.uk), but US sociology's commitment to possessive individualism and abstract empiricism has generally worked against a close relationship with cultural studies, notably in parts of UCR. Across Latin America, from Brazil to Uruguay to Mexico to Argentina to Ecuador, programs of instruction on the media take a cultural-studies focus, due to the need for interdisciplinarity and a multinational approach, with the Spanish and Portuguese languages themselves modeling the transformation of imperial languages to subaltern ones in the international academic and linguistic context. Twentieth-century disciplines modeled on the United States are rapidly giving way to newer formations, as per a longitudinal project of the Consejo Latinoamericano de Ciencias Sociales (Costa et al., 2003). Brazil's Universidade de São Paulo has a Sociology Department conceived around cultural studies, with special foci on social movements, difference, and cultural representation (www.fflch.usp.br) and the Universidade Luterana do Brasil offers a noted cultural and educational studies degree in Rio de Janeiro. The city also has a media and cultural studies major at the Universidade Federal Fluminense, and a world-leading one at Universidade Federal do Rio de Janeiro (www.ulb.br, www.uff.br, and www.pacc.uff.br). The interdisciplinary cultural-studies degree at the Universidad Nacional Costa Rica offers a trans-Central American perspective on cultural change through the media, literature, and society (www.una.ac.cr). Ecuador's Universidad Andina Simón Bolívar has a media and cultural studies degree focused on texts and production through the lens of subalternity and transnational as well as local social identities, with an emphasis on cultural policy (www.uasb.edu.ec). Similar programs of instruction exist in Turkey, Croatia, Jamaica, Israel, South Korea, and Taiwan (www.cultstud.org), while the Sorbonne offers international cultural studies as a specialism.
Japan’s Kyushu University has an entire Graduate School of Social and Cultural Studies (www.scs.kyushu-u.ac.jp). In the United States, New York University has Departments of Social and Cultural Analysis, Culture and Communication, Sociology, Cinema Studies, and Anthropology. Each one undertakes media and cultural studies, and all five liaise both formally and informally, but the first two are core areas for these endeavors. Similar collaborations occur at the University of Pittsburgh, and have done so for twenty years, while more than a decade has passed since the University of North Carolina’s Program in Cultural Studies commenced, not to mention the University of Hawaii’s International Cultural Studies program, Princeton’s Program in European Cultural Studies, and Duke’s Latin American Cultural Studies certification.

No-one owns cultural studies or the study of culture in the sense of disciplinary policing. We note that the Senate’s Committee on Educational Policy approved Hispanic Studies’ undergraduate Cultural Studies option on 2 May 2006, a program we absolutely support, without requiring voting by other parts of the University on the rectitude of that department offering such a course of study. That makes sense.

The model for collaboration we favor is very similar to the way teaching was set up in Australia’s interdisciplinary research universities that were founded in the mid-1970s, which assumed that people from backgrounds in law, politics, economics, literature, anthropology, science, and sociology would work together to teach the media. One thinks immediately here of Griffith and Murdoch Universities and the New South Wales, Queensland, and Western Australian Institutes of Technology. They have become latter-day models for more traditional, discipline-based schools, which are belatedly introducing cultural studies.

At the research level, the British Academy (2004) includes cultural studies as one of its categories of recognition in the search to understand and further the ‘creative and cultural industries,’ and calls for an ‘increasingly fluid’ boundary between disciplines through work across ‘the whole range and interconnectedness of knowledge rather than the privileging of a few academic disciplines’ (British Academy 2004: viii; Runciman, 2004). The British Government’s RAE for 2008 has a Panel for Communication, Cultural and Media Studies (www.rae.ac.uk). It acknowledges that ‘much, but not all, of this work is likely to emanate from units or departments of communication studies, cultural studies, media studies, journalism or film and television studies.’ The UK Arts and Humanities Research Council places a high priority on cultural-policy studies, a core component of cultural studies (www.ahrb.ac.uk) and the ESRC has provided major start-up, management, and research funding for a Center for Research on Socio-Cultural Change (CRESC) across two universities and seven disciplines. CRESC was founded in 2004 with a minimum five-year remit to deploy qualitative and quantitative means to understand cultural usage, with cultural studies its template,
via such innovations as a Cultural Capital and Social Exclusion project and Qualitative Research and Cultural Statistics Laboratories. The impetus to support such endeavors came from the centrality of the media to contemporary society and the circulation of knowledge, and the necessity for studying them with cross-cultural methods (Center for Research on Socio-Cultural Change, 2006). This is as per Goldsmiths’ Centre for Cultural Studies, which lies within Sociology, while Manchester University’s cross-school Centre for Latin American Cultural Studies is run by anthropologists and textual scholars (www.llc.manchester.ac.uk). The Advanced Cultural Studies Institute of Sweden (ACSIS) focuses on the shaping and use of cultural texts, the way that new networks and communities form through the media through everyday practice, and the struggle for justice for new social movements via the political process. As such, ACSIS operates in a transnational mode (www.isak.liu.se/acsis). In France, the Institut de Recherche et d’Études Culturelles at l’Université Paul-Valéry draws on British cultural studies to focus on the cities of Paris and Montréal (recherche.univ-montp3.fr). The University of Western Sydney’s Centre for Cultural Research in Australia understands culture ‘as a formative and inextricably linked dimension of all aspects of social, political and economic life’ (www.uws.edu.au/researchcentres/ccr). The Australian Research Council (ARC) has created a Centre of Excellence for Creative Industries and Innovation, run by leaders in cultural studies there and focused on ‘digital content’ (www.arc.gov.au). In Denmark, the national Research Council endows a Network for Cultural Research and Analysis that specializes in cultural criticism of the Third Way, the impact of globalization on national cultures, and taste cultures—again, with the media at their center and cultural studies as their guide (www.nfkk.sdu.dk). The European Research Council’s peer-review panel system positions anthropology and sociology under ‘institutions’ and ‘behavior’ and away from culture, which is allocated to cultural studies (2006). The Conseil de recherches en sciences humaines du Canada/Social Sciences and Humanities Research Council of Canada evaluates research funding by committee, and we find a grouping of communication, cultural studies, and women’s studies, once more placing media and culture together, understood as separate from literary studies, anthropology, and sociology (www.shrc.ca). Hong Kong’s University Grants Committee includes cultural-studies expertise at the core of its deliberations on the humanities, social sciences, and business (www.ugc.edu.hk). Argentina’s Instituto de Investigaciones Gino Germani has a Working Group on cultural studies operating across text, history, and society (www.iigg.fsoc.ar). In our own country, the Mellon Fellowships for Dissertation Research distinguish cultural studies as a field from cultural anthropology, history, and literary studies (www.clir.org/fellowships/mellon/mellon.html).

In the domain of professional associations, the link between media and cultural studies is clear to any participant with a national or international profile. Spain’s Portal de la Comunicación takes cultural studies as a core area (www.portaldelacomunicacion.com/esp). The ARC’s Cultural Research Network is a Federally endowed group of dozens of researchers investigating the
production and consumption of culture through media technologies. They come from across disciplines, but within media and cultural studies in particular (www.uq.edu.au/crn). Over the past decade, the National Communication Association's Critical and Cultural Studies Division has become the most-populated sector of a 7000-strong Association drawn from the US and 25 other countries. In 2003 the US Cultural Studies Association started, and cognate bodies with similar titles exist in Austria, Canada, Australia, Turkey, Taiwan, Japan, Britain, Mexico, and Switzerland.

We could cite dozens more examples of high-level media and cultural studies teaching, research, and associations, but we trust that this brief outline makes it clear to the Senate that it is aberrant to disarticulate media from cultural studies; cultural studies is a key tendency across the major programs of teaching and research worldwide; and it is quite normal for it to coexist both with disciplines that study culture and with people undertaking cultural studies who are not part of it institutionally. This is as per the way that ethnography is routinely undertaken in sociology, women's studies, communications, public health, and history as well as anthropology, and statistics is done in medical schools as well as the social sciences. Just as a human-capital economist such as Gary Becker, or a law-and-society jurist like Richard Posner, deploys methods across fields traditionally dominated by other disciplines (divorce and criminality for Becker, intellectuals and sex for Posner) so their cultural-studies equivalents disavow the rent-seeking patrols of the disciplines.

Clearly, many media and cultural studies endeavors are predicated on social scientists and humanities scholars interested in the media working together. Such combined work does not happen much at UCR. The Center for Ideas and Society is broader in its remit than the focus of cultural studies, as it serves the entirety of the human sciences (though we are animated by many of the concerns that informed its successful Ford Foundation Grant for Intellectual Diversity and Excellence, which UCR officially promoted in a press release entitled “UCR Cultural Studies Boosted by Ford Foundation Grant” of 29 March 2002). At the departmental level, the Departments of Sociology, Political Science, and Anthropology do not specialize in the study of the media (we have an ethnographic track in concert with the latter, but it has been in abeyance in the absence of qualified Anthropology faculty, a lacuna that is being filled). Nor do they engage the cultural economy as per our intentions. While the Departments of English, Hispanic Studies, and Comparative Literature address the media, they largely do so from textual-analytic angles.

Cultural studies' working assumption is that cultures are constitutively blended, as per the original messiness of cultivation, given the multiplicity of other affinities that even those who share a particular culture may have (Benhabib 2002: 4). Rather than operating from the idea of culture as superordinate, we assume it is subject to the shifts and shocks of social politics that characterize other social norms, and must be understood via a blend of political economy, textual analysis,
and ethnography, as per innumerable well-established données of the field (www.esrcsocietytoday.ac.uk being one instance). That is the mission we aim to pursue in the proposed department, with the media our special focus. Returning once more to the RAE, such a project involves an understanding of policies that regulate culture and media, the organizations and practices of culture and media, their texts and methods, and their audiences, in ways that are 'interdisciplinary, and thus have no firm or rigidly definable boundaries' (www.rae.ac.uk). This is normal science nowadays, as we have shown above. We are concerned with the intersection of media and society, with regimes of power, particularly with respect to the role of media in diverse locations, tied to a global context. Emphasizing cultural studies in the department’s name stresses that, while we do textual readings of the media, we see it as paramount to look at social and production contexts through ethnography and political economy.

Socioeconomic analysis can ally with representational analysis under the sign of cultural studies. Historically, the best critical political economy and the best cultural studies have worked through the imbrication of power and signification at all points on the cultural continuum, as per the British Government’s understanding of cultural studies as an investigation of ‘social diversity, social division and social inequality, and the forms of cultural and mediated expression associated with these facets of social life’ (www.esrcsocietytoday.ac.uk). Graham Murdock puts the task well:

Critical political economy is at its strongest in explaining who gets to speak to whom and what forms these symbolic encounters take in the major spaces of public culture. But cultural studies, at its best, has much of value to say about ... how discourse and imagery are organised in complex and shifting patterns of meaning and how these meanings are reproduced, negotiated, and struggled over in the flow and flux of everyday life (1995: 94)

Ideally, blending the two approaches would heal the fissure between fact and interpretation, between the social sciences and the humanities, between truth and beauty, under the sign of a principled approach to cultural democracy. To that end, Lawrence Grossberg recommends ‘politicizing theory and theorizing politics,’ combining abstraction and grounded analysis. This requires a focus on the contradictions of organizational structures, their articulations with everyday living and textuality, and their intrication with the polity and economy, refusing any bifurcation that opposes the study of production and consumption, or fails to address axes of social stratification (Grossberg 1997: 4-5, 9-10). Much work has adhered to these precepts, abjuring the binarism of the humanities and the social sciences as applied to culture (Chakravarty and Sarikakis, 2006; Maxwell, 1995; Meehan and Riordan, 2002; 2001; Schiller, 1989) and focusing on globalization through a New International Division of Cultural Labor, for example (Miller et al., 2001 and 2005; Elmer and Gasher, 2005; Acland, 2003; Brillon, 2006; Given,
2003; Goldsmith and O'Regan, 2005; McGuigan, 2004; Neff et al., 2005; Ochoa, 2003; Scott, 2004; Sholle, 2005; Wayne, 2006; Yúdice, 2002; Andrews, 2006; Schiller, 2007). This media-related research has emerged from cultural studies.

Media & Cultural Studies at UCR will be dedicated to all the main audiovisual media—music, the press, radio, film, television, electronic games, and the Internet. It will not privilege the social sciences or the humanities, nor will its methods derive from the specificities of a particular medium. MCS will exist at the interstices of mass communication, critical race theory, communication studies, journalism, public policy, media sociology, critical legal studies, queer theory, science and technology studies, psychology, film studies, cultural studies, feminism, literary studies, and political economy, honing in on:

- infrastructure, from technology to policy environment
- output, from themes to genres; and
- audiences, from local to global

MCS will provide candidates for undergraduate and (pending development and approval) graduate degrees with a brace of skills from the social sciences, arts, and humanities, via an orientation that will be simultaneously local and international. To understand the infrastructure of the media, we will address the specific and interrelated histories of technological innovation, regulation, labor, and ownership, utilizing ethnographic, political-economic, and public-policy research to establish how the media came to be as they are. To understand output, we will teach students media production and address both content analysis and textual analysis, combining statistical and hermeneutic methods to establish patterns of meaning. To understand audiences, we will address ratings, uses-and-gratifications, effects, active-audience, ethnographic, and psychoanalytic traditions, combining quantitative and qualitative measures to establish the audience’s composition and conduct in the wake of media consumption. This represents a response to the importance of the media in our economy and society, and the need for new and interdisciplinary initiatives from academic perspectives, as well as those that are established and disciplinary. It incarnates a simultaneously top-down and bottom-up approach.

We will be working with seven principal methods:

- political economy, to examine ownership, control, regulation, and international exchange
- ethnography, to investigate the experience of media producers and audiences
- psychology, to establish cause-and-effect relations between media consumption and subsequent conduct
- sociology, to undertake content analyses in search of generic patterns, such as representations of violence, and study the production of culture
- social-movement engagement, to understand stereotyping, exclusion, and power inequality
• textual analysis, to evaluate the meanings of specific cultural productions; and
• production, to make innovative media texts and prepare students for both work and citizenship

Clearly, these tasks overlap with various areas of the University. That is normal in an open intellectual environment that values innovation. Our combination of them is unique, however. The model below signals the different venues in which these analytic, academic, and occupational skills will be put to use:

MCS at UCR can be both capacious and nimble, profound and responsive. It can contribute to an industry sector that is critical to the future of the nation in economic and democratic terms. By building a unique intersection of local and global faculty and students, UCR can fill a general need in the UC system. We can forge a generation of scholars, activists, producers, policy mavens, and citizens, capable of moving flexibly between the applied and the critical, the professional and the scholarly, the empirical and the theoretical—as social-
scientists, humanists, and artists. Our proposal has been read by literally hundreds of experts across the campus and the world. It is time to actualize it.

References


UNESCO. (2002). Culture and UNESCO.


APPENDIX 1

EXISTING AND FUTURE STAFFING

FVC currently shares a Senior Administrative Assistant with English. MCS will require:

• one full-time Management Services Officer; and
• one full-time senior Administrative Assistant

Qualified staff will coordinate:

• staff-to-staff relations with other areas of the University
• advising students
• secretariat services to the department’s governance structure; and
• managing growth of the department
APPENDIX 2

CURRENT AND PROPOSED GOVERNANCE STRUCTURE

After consultation with the Program Committee following Toby Miller’s appointment as Director, FVC initiated a governance structure in 2004-05 via an Executive and specialist committees on Departmentalization, Curriculum, and a future Graduate Program:

Executive: Setsu Shigematsu (English), Jennifer Doyle (English), Keith Harris (English), Erika Suderburg (Art), Freya Schiwy (Hispanic Studies), James Tobias (English), Vorris Nunley (English), Chuck Whitney (Creative Writing and Sociology), Derek Burrill (Dance), Michelle Bloom (Comparative Literature), Michelle Raheja (English), Marguerite Waller (Comparative Literature and Women’s Studies), Lan Duong (Women’s Studies), Carole-Anne Tyler (English), and Mariam Lam (Comparative Literature and South-East Asian Text, Ritual and Performance), chaired by Toby Miller (English, Sociology, and Women’s Studies)

Committees:
Departmentalization: Freya Schiwy, Derek Burrill, Vorris Nunley, Ken Rogers, Mariam Lam, and Erika Suderburg, chaired by Toby Miller
Curriculum: Michelle Bloom, Marguerite Waller, Chuck Whitney, Jennifer Doyle, Derek Burrill, and Stephen Cullenberg, chaired by Toby Miller
Graduate: Chuck Whitney, James Tobias, and Marguerite Waller, chaired by Toby Miller

These arrangements will be superseded as appropriate by the structure outlined here, which will operate in the context of the UC system’s Academic Personnel Manual and other system-wide policies. Our committees have been effectively in abeyance for a year as we have awaited full review of our original proposal prior to being able to change curriculum and plan future directions.

Department

The Department of Media & Cultural Studies (MCS) will be housed within the College of Humanities, Arts, and Social Sciences (CHASS) of the University of California, Riverside. MCS will be dedicated to innovative research, teaching, and administration in the context of regulations established by the College, the campus, and the UC system more generally. The department will promote and support equitable labor standards that apply to all its employees (faculty, staff, and students) in their relationships with the University and the system. Its by-laws as outlined below will not supersede the University of California Academic Personnel Manual, or other system-wide regulations.
Membership

The department will be committed to the democratic inclusion of its members, as defined below. As a federation derived from a prior academic program (FVC) and faculty affiliated with other units of the University, MCS will commit to cooperative decision-making, curricular development, and intellectual and educational goals.

Some faculty may request the transfer of all or part of their line to MCS, in consultation with the department, their prior home, the Dean, and the Provost/Executive Vice-Chancellor.

Membership of MCS will include the following categories:

• Staff: non-instructional employees of the department, both full- and part-time

• Graduate Students (in the future, pending program development and approval): students pursuing a graduate degree in the department, or an emphasis in MCS from within another department. Graduate students will be represented on a Graduate Committee

• Undergraduate Students: students pursuing a bachelor’s degree who are majors or minors within the department, or taking individual courses. Undergraduate students in the major sequence will be represented on an Undergraduate Committee

• Core Departmental Faculty: ladder faculty across the ranks of Full, Associate, and Assistant Professor who have part or all of their appointments within MCS (a minimum of 25%) will have the right to vote on policy, merit and promotion cases, and related issues

• Affiliated Faculty: faculty members whose primary academic appointments are outside MCS, but offer cross-listed courses

• Other Categories of Faculty: visitors, artists-in-residence, post-doctoral fellows, instructors, lecturers, clinicians, teaching assistants, and readers

Executive Officers

• The Executive Officers of MCS will comprise the Chair, the Graduate Advisor, and the Undergraduate Advisor
• The Chair will be appointed by the Dean of CHASS after the core faculty consults and submits a candidate. Normally serving for three years, the Chair will be responsible for budgetary, administrative, and faculty matters, and be the department’s spokesperson to the university administration. The Chair will be a voting member and presiding officer of the Executive Committee (see below) and consult with it on major policy issues.

• The Graduate Advisor (GA) (in the future) will be appointed by the Dean of the Graduate Division after the core faculty submits a candidate. Normally serving for three years, the GA will oversee the graduate program.

• The Undergraduate Advisor (UA) will be chosen by the core faculty. Normally serving for three years, the UA will oversee the undergraduate program.

• The Library Liaison (LL) will be chosen by the core faculty. Normally serving for three years, the LL will oversee relations with the Library and budgetary needs for purchase and preservation.

• The Media-Production Liaison (M-PL) will be chosen by the core faculty. Normally serving for three years, the M-PL will oversee management and budgetary needs of production.

Standing Committees

• The Graduate Committee (in the future) will be chaired by the GA and consist of three to five MCS faculty who teach the graduate curriculum. Members of the Committee will be appointed by the Chair in consultation with the GA. The Committee will also include two graduate-student representatives, elected by their peers in the department, serving staggered two-year terms. The Chair will be a member ex officio.

• The Undergraduate Committee will be chaired by the UA and consist of three to five MCS faculty who teach the undergraduate curriculum. The Committee will also include two undergraduate student representatives elected by their peers in the department, serving staggered two-year terms. The Chair will be a member ex officio.

• The Executive Committee will consist of the department Chair, who will chair the Committee, the GA, the UA, the LL, and the M-PL. The Executive Committee will advise the Chair on the overall welfare of the department, hiring, merits, promotion, tenure, requests to transfer lines in or out of the department, staffing, and budgets.

Select Committees
• Search Committees will be appointed by the Chair in consultation with the Executive Committee, the Dean of CHASS, and the Director of Faculty and Staff Affirmative Action

• Tenure, Merit, and Promotion Committees will be appointed by the Chair in consultation with the Executive Committee and the Director of Faculty and Staff Affirmative Action. These committees will make recommendations to the eligible members of the faculty. If faculty members being considered are partially within MCS, committees will include membership from their other departments

• Graduate Admissions and Fellowship Committees (in the future) will be created by the GA, who will serve on such bodies ex officio

• A Student Advisory Committee will liaise with the Chair, consult with the Standing Committees on matters of curricula, promotion, and tenure as appropriate, select representatives for the Graduate Studies and Undergraduate Studies Committees, assist with student recruitment, organize guest lectures and social events, and convene open meetings

• Additional Ad Hoc Committees may be created by the Chair and the Executive Committee
APPENDIX 3

LUSTRUM

Our five-year plan, begun in 2005-06, envisages staff and faculty recruitment, community and industry outreach, curricular development, speaker series, grant-getting, the emergence of graduate studies, and internal and external evaluation.

In addition to the new suite of offices slated for the Interdisciplinary programs building that will house us, we shall need high-quality screening and production facilities to integrate theory and practice. We look forward to working with the Library on special needs for MCS, including an archiving and access system for interactive media works, such as CD-ROMs or video games.

2005-06
(a) Recruitment of African/African-American junior line (approved as part of Toby Miller’s recruitment and in 2005-06 FTE), bid for University’s sole Eminent Scholar senior line and UC post-doctoral fellowship
(b) Establishment of External Advisory/Alumni Group
(c) Continuation of graduate-student group working on media and cultural studies via brown-bag lunches
(d) Relaunched web site
(e) Seminar program: see Appendix 8
(f) Participation in COMPASS, the consortium seeking to prod US media studies to address the democratic deficit of contemporary media policy via a coordinated graduate curriculum
(g) Housing Sage journal Television & New Media and Routledge journal Social Identities

2006-07
(a) Recruitment of Middle East/Arab-American junior hire and staff lines (approved as part of Toby Miller’s recruitment and confirmed in his retention package) and in 2006-07 FTE
(b) Finalization of plans to become a department
(c) Curricular review
(d) Development of documentary-production outreach to the community
(e) Proposal for a doctoral program
(f) Campaign to obtain funding in support of foreign graduate students
(g) Seminar program: see Appendix 8
(h) Participation in COMPASS
(i) Housing Sage journal Television & New Media and Routledge journal Social Identities

2007-08
(a) Recruitment of Native American and South Asian junior hires (approved as part of Toby Miller’s recruitment and confirmed in his retention package)
(b) Collaborative grant applications in such areas as public diplomacy, media audiences, and cultural policy
(c) Approval process of doctoral program
(d) Seminar program: TBA
(e) Participation in COMPASS
(f) Cultural cafés and other local outreach events showcasing our work

2008-09
(a) Recruitment of Chicano@ junior hire (approved as part of Toby Miller’s recruitment and confirmed in his retention package)
(b) Collaborative grant applications in such areas as public diplomacy, media audiences, and cultural policy
(c) Establishment of graduate program
(d) Seminar program: TBA
(e) Participation in COMPASS
(f) Cultural cafés and other local outreach events showcasing our work
(g) Internal evaluation

2009-10
(a) Campaign to endow Chair in Media & Cultural Studies
(b) Collaborative grant applications in such areas as public diplomacy, media audiences, and cultural policy
(c) Seminar program: TBA
(d) Participation in COMPASS
(e) Cultural cafés and other local outreach events showcasing our work
(f) External evaluation
APPENDIX 4

AFFILIATED FVC FACULTY

ANTHROPOLOGY
Christina Schwenkel <cschwenk@ucr.edu>
Anne Sutherland <anne.sutherland@ucr.edu>

ART
Erika Suderburg <erika.suderburg@ucr.edu>

ART HISTORY
Patricia Morton <patricia.morton@ucr.edu>
Ken Rogers <krogers@pop.ucr.edu>

COMPARATIVE LITERATURE
Michelle Bloom <michelle.bloom@ucr.edu>
Sabine Doran <sabine.doran@ucr.edu>
Stephanie Hammer <stephanie.hammer@ucr.edu>
John Namjun Kim <john.kim@ucr.edu>
Mariam Lam <mariam.lam@ucr.edu>
Margherita Long <margherita.long@ucr.edu>
Theda Shapiro <theda.shapiro@ucr.edu>
Marguerite Waller <marguerite.waller@ucr.edu>

COMPUTER SCIENCE
Victor Zordan <vbz@cs.ucr.edu>

CREATIVE WRITING
Tom Lutz <tom.lutz@ucr.edu>
Maurya Simon <maurya.simon@ucr.edu>
Chuck Whitney <chuck.whitney@ucr.edu>
Andrew Winer <andrew.winer@ucr.edu>

DANCE
Derek Burrill <derek.burrill@ucr.edu>
Anna Scott <anna.scott@ucr.edu>
Priya Srinivasan <priya.srinivasan@ucr.edu>

ECONOMICS
Stephen Cullenberg <stephen.cullenberg@ucr.edu>
Steven Helfand <steven.helfand@ucr.edu>

ENGLISH
Jennifer Doyle <jennifer.doyle@ucr.edu>
John Ganim <john.ganim@ucr.edu>
George Haggerty <george.haggerty@ucr.edu>
Keith Harris <kmh11205@earthlink.net>
Katherine Kinney <katherine.kinney@ucr.edu>
Tiffany Lopez <tiffany.lopez@ucr.edu>
Toby Miller <tobym@ucr.edu>
Vorris Nunley <vorris.nunley@ucr.edu>
Michelle Raheja <michelle.raheja@ucr.edu>
Setsu Shigematsu <setsus@ucr.edu>
James Tobias <jamestobias@mindspring.com>
Carole-Anne Tyler <caroleanne.tyler@ucr.edu>

ETHNIC STUDIES
Jayna Brown <jayna.brown@ucr.edu>
Jodi Kim <jodi.kim@ucr.edu>
Dylan Rodríguez <dylan.rodriguez@ucr.edu>

HISPANIC STUDIES
Susan Antebi <susan.antebi@ucr.edu>
Alessandro Fornazzari <alessandro.fornazzari@ucr.edu>
Marina Pianca <marina.pianca@ucr.edu>
Freyaa Schiwy <freyaa.schiwy@ucr.edu>
Ray Williams <raymond.williams@ucr.edu>

HISTORY
Catherine Gudis <cagudis@ucr.edu>
Devra Weber <devra.weber@ucr.edu>

MUSIC
Tim Labor <tim.labor@ucr.edu>
Rene Lysloff <renee.lysloff@ucr.edu>
Deborah Wong <deborah.wong@ucr.edu>

POLITICAL SCIENCE
Feryal Cherif <cherif@ucr.edu>
Martin Johnson <martin.johnson@ucr.edu>

PSYCHOLOGY
Rebekah Richert <rebekah@ucr.edu>
Ellen Wartella <ellen.wartella@ucr.edu>

RELIGIOUS STUDIES
Jonathan Walton <jonathon.walton@ucr.edu>

SOCIOLOGY
Toby Miller <tobym@ucr.edu>
Jane Ward <janew@ucr.edu>
Chuck Whitney <chuck.whitney@ucr.edu>

THEATRE
Erith Jaffe-Berg <erith.jaffe-berg@ucr.edu>
Robin Russin <robin.russin@ucr.edu>

WOMENS STUDIES
Alicia Arrizón <alicia.arrizon@ucr.edu>
Amalia Cabezas <amalia.cabezas@ucr.edu>
Lan Duong <lan.duong@ucr.edu>
Christine Gailey <christine.gailey@ucr.edu>
Toby Miller <tobym@ucr.edu>
Marguerite Waller <marguerite.waller@ucr.edu>
APPENDIX 5

FACULTY PUBLICATIONS, CULTURAL PRODUCTION, AND GRANTS RELATED TO MEDIA AND CULTURAL STUDIES

Alicia Arrizón

Books

Articles and Chapter

Michelle Bloom

Book

Articles
- “Contemporary Franco-Chinese Cinema: Translation, Citation and Imitation in Dai Sijie’s Balzac and the Little Chinese Seamstress and Tsai Ming-Liang’s What Time is it There?” Quarterly Review of Film and Video 22, no. 4 (2005): 311-25

Jayna Brown

Book

Articles and Chapters
- “Dat Var Negressen Walaida Snow.” Women and Performance, forthcoming
- “Remembrance: The Politics of Recovering Black Women’s Performances.” Women and Performance, forthcoming

*Cultural Production*
• “She Came as a Flash of Lightning: Valaida Snow and Jazz in Sweden and Denmark.” *Dagens Nyheter* 19 August 1998
• “From London to St. Petersburg: African American Performers in Fin-de-Siècle Europe.” *Dagens Nyheter* 2 June 1998

**Derek Burrill**

*Articles and Chapters*
• “Out of the Box: Performance, Drama and Interactive Software.” *Modern Drama* 48, no. 3 (2005): 492-512
• “Zero Degree.” *Open Spaces*. Co-authored

*Cultural Production*
• The Writer’s Bloc, 2000-present. Writer
• Solutions Squared, 1997-99. Consultant

**Stephen Cullenberg**

*Books*
Jennifer Doyle

Books
• *Sex Objects: Art and the Dialectics of Desire*. Minneapolis: U of Minnesota P, 2006

Articles and Chapters
• “Secrets and Lies: Gossip and Art’s Histories.” *American Quarterly*, forthcoming
• “Jo March’s Love Poems.” *Nineteenth-Century Literature* 60, no. 3 (2005)
• “Sex, Scandal and Thomas Eakins’s The Gross Clinic.” *Representations* 68 (1999): 1-35

Journal Editorship
• *Signs* Special Issue “New Feminist Theories of Visual Culture” 31, no. 3 (2006). Co-edited

Cultural Production
• “Collaborator.” *Frieze*, forthcoming
• Co-Curator, “Aquí No Hay Virgenes” for the Los Angeles Lesbian and Gay Center Advocate Gallery, March-May 2007
• Assistant Curator/Production Assistance for performance art festival, Platinum Oasis/OUTFEST, Los Angeles Gay and Lesbian Film Festival, 2002
• “Cakes and Kisses.” Durational Performance for Platinum Oasis/OUTFEST, Los Angeles Gay and Lesbian Film Festival, 2001
• Board Member, Highways Performance Space, Santa Monica
Lan Duong

*Articles*

Christine Gailey

*Articles and Chapters*

John Ganim

*Chapters*
- "Reversing Orientalism and Medievalism on Screen: Chahine’s Saladin." *Filming the Other in the Middle Ages.* Ed. Tison Pugh and Lynn Ramey. New York: Palgrave Macmillan, forthcoming

Catherine Gudis

*Book*
- *Buyways Billboards, Automobiles, and the American Landscape.* New York: Routledge, 2004
Keith Harris

*Book*

*Article and Book Chapters*

*Journal Editorship*
- *Wide Angle* Special Issue “Black Masculinity in Film,” 2004

Erith Jaffe-Berg

*Book*
- *The Multilingual Art of Commedia dell’Arte.* Ottawa: Legas P, forthcoming

*Articles and Chapters*
- “Forays into Grammelot: The Language of Nonsense.” *Contemporary Literary Criticism* 227, forthcoming
- “Lingual Interventions in Dario Fo.” *Quaderni d’Italinistica* 21, no. 1 (2000): 29-44
Cultural Production

- Acting, staged reading of Mail Order Bride by Charles Mee, Son of Semele Ensemble, Los Angeles. Directed by Alex Wells, 2007
- Acting & Devising, The Labor Project, Son of Semele Ensemble, Los Angeles. Directed by Alex Wells and Aaron Henne, 2005-06
- Directing, Orange Grove by Kate Anger, Department of Theatre, U of California, Riverside, 2005
- Directing, Silencio by Damon Chua (staged reading), Son of Semele Ensemble, Los Angeles, 2004
- Acting, (Sappho) in Desdemona, If Only You Had Spoken by Christine Bruckner, The Rose Alley Theatre, Los Angeles, 2000
- Directing, The Open Couple, Department of Theatre, Hebrew U, Jerusalem, 1999
- Directing, “An Evening of Dario Fo,” Compiled, Translated, and Directed by Erith Jaffe-Berg, 1999
- Directing, Telling Tales by Migdalia Cruz, Glenn Morris Studio Theatre, Toronto, 1996
- Directing and Producing, “The Exhausting Art of Performance: Maria Irene Fornés’ Abingdon Square.” Festival of Original Theatre, Toronto, 1995
- Acting (Isabella/Joyce), Top Girls by Caryl Churchill. Directed by Maya Roth, Studio Theatre, Berkeley, 1994
- Acting (lead role) David’s Redhaired Death by Sheri Kramer. Directed by Maya Roth, Studio Theatre, Berkeley, 1993
- Acting (Marione) Abingdon Square by Maria Irene Fornes. Directed by Roberto Varreia, The Playhouse, Berkeley, 1993


• Acting (one-person show) *Apocrypha* by Luisa Josefina Hernandez. Directed by Bill Oliver, Durham Studio Theatre, Berkeley 1990

• Acting (Vida Levering) *Votes for Women* by Elizabeth Robbins. Directed by Bill Oliver, Durham Studio Theatre, Berkeley, 1989

**Martin Johnson**

*Articles and Chapter*


**Jodi Kim**

*Article and Chapter*


• “‘They’re a Billion Bellies Out There’: Commodity Fetishism, the Uber-Oriental, and the Geopolitics of Desire in David Henry Hwang’s *M Butterfly*.“ *Culture, Identity, Commodity: Diasporic Chinese Literatures in English.* Ed. Kam Louie and Tseen Khoo. Hong Kong: Hong Kong UP, 2005. 59-78

**Katherine Kinney**

*Book*


*Articles and Chapter*


• “The X-Files and the Borders of the Post-Cold War World.” *Journal of Film and Video* 53, no. 4 (2001-02): 54-71


Tim Labor
Cultural Production
• Everquest and Re-Elect JFK video games

Mariam Lam
Articles and Chapter

Journal Editorialship
• The Journal of Vietnamese Studies

Margherita Long
Articles
• “Malice@Doll: Konaka, Specularization, and the Virtual Feminine.” Mechademia. An Academic Journal for Anime, Manga and the Fan Arts 2, forthcoming

Tiffany Lopez
Article

Tom Lutz
Books
• Cosmopolitan Vistas: American Regionalism and Literary Value. Ithaca: Cornell UP, 2004
• Crying: The Natural and Cultural History of Tears. New York: WW Norton, 1999
• *These 'Colored' United States.* New Brunswick: Rutgers UP, 1996

**Articles and Chapters**

• “Sweat or Die!: The Hedonization of the Work Ethic in the 1920s and the End of the Leisure Class.” *American Literary History* 8, no. 2 (1996): 259-83
• “Foucault’s Paradigm, Kuhn’s Epistème.” *Constructions* 1 (1989)
• “Teaching Claude McKay’s *Home to Harlem.*” *Teaching the Harlem Renaissance.* Ed. Michael Soto, forthcoming
• “Writing about Images.” *Write Now!* Ed. Sherry Ellis. 2006
• “The Coloring of Memory.” *Dorothy Braudy. Paintings.* 2006

**Journal Editorships**

• *The Los Angeles Review*
• *The Iowa Journal of Cultural Studies*
• *Journal of the Midwest Modern Language Association* 1994
• *Journal X*
Cultural Production

- "How to Read How to Read Books." Salon, forthcoming
- "Humiliation." Black Clock (Fall 2005)
- "Malevolent Design." Los Angeles Times 13 September 2005

Toby Miller

Books


**Articles and Chapters**

- “Misuse of “Study Drugs”: Prevalence, Consequences, and Implications for Policy.” *Substance Abuse Treatment, Prevention, and Policy* 1, no. 15. Co-authored
- “Le défi Américain en tiempos de la globalización: Las industrias culturales en los Estados Unidos.” *Diálogos de la Comunicación: Revista Teórica de la Federación Latinoamericana de Asociaciones de Facultades de Comunicación* 70 (2004): 72-83
• “Governmentality or Commodification? US Higher Education.” Cultural Studies 17, no. 6 (2003): 897-904
• “Screening the Nation: Rethinking Options.” Cinema Journal 38, no. 4 (1999): 93-97
• “Cultural Citizenship and Technologies of the Subject, or, Where Did You Go, Paul DiMaggio?” Culture and Policy 7, no. 1 (1996): 141-56
• “A Short History of the Penis.” Social Text 43 (1995): 1-26
• “When Australia Became Modern.” Continuum 8, no. 2 (1994): 206-15
• “Introducing Screening Cultural Studies: Sister Morpheme (Clark Kent—Superman’s Boyfriend).” Continuum 7, no. 2 (1994): 11-44
• “Historical Citizenship and the Fremantle Prison Follies: Frederick Wiseman Comes to Western Australia.” Continuum 7, no. 2 (1994): 269-89
• “Film Theory: An Ethics of Indeterminacy?” New Researcher 1-2 (1992): 78-91
• “(How) Does Film Theory Work?” Continuum 6, no. 1 (1992): 186-212
• “Splitting the Citizen.” Continuum 4, no. 2 (1991): 193-205
• “Beyond the Ur-Text of Radicalism.” Australian Journal of Communication 17, no. 3 (1990): 174-84
• “There are Full Professors in this Place Who Read Nothing but Cereal Boxes: Australian Screen in Academic Print.” Media Information Australia 55 (1990): 7-13
• “Quis Custodies Ipsos Custodet? A Review Article on the Committee System of the Australian Senate.” Legislative Studies 1, no. 2 (1986): 5-19
• “What We Should do and What We Should Forget in Media Studies: Or, My TV A-Z.” Global Currents Media and Technology Now. Ed. Tasha G. Oren and Patrice Petro. New Brunswick: Rutgers UP, 2004. 43-64
• “Competing Allegories.” *SportCult.* Ed. Randy Martin and Toby Miller. Minneapolis: U of Minnesota P. 14-38

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**Journal Editorships**

• *Television & New Media* 2000-
• Social Identities 2005-
• Social Text 1997-2001
• Journal of Sport & Social Issues 1997-99
• Social Semiotics Special Double Issue “Cultural Labor” 15, no. 3/16, no. 1 2005-06. Guest co-edited
• Film International Special Issue “Institutions” 4 (2003). Guest Edited
• Communication Review Special Issue “Governmentality” 5, no. 1 (2002). Guest Edited

Cultural Production
• “Courageous Competitors.” Press-Enterprise 18 March 2007
• “Sports and Sex, Forever Intertwined.” Outsports.com 5 March 2007
• “Smart Pay.” Press-Enterprise 10 February 2007
• “California Überalles.” The Creativity (2006)
• “Global Breakaway.” Press-Enterprise 13 November 2006
• “Puppet of Bureaucrats.” Campus Review 16-22 August 2006
• “Drugs in Sports: No Big Deal.” Press-Enterprise 1 November 2004
• “Out at the Ball Game: The New Look of Sports.” Chronicle of Higher Education 17 August 2001
• BBC TV casual presenter 2000-01
• “Back with Vengeance.” The Age 26 November 1997
• “Viewpoint on Violence.” Above The Line August-September 1996
• “A State of Australian Cinema.” Ninth Hawai’i International Film Festival, Viewers Guide. Hawai’i: East-West Center, 1989
• ABC radio announcer 1977-81

Grants
• El Instituto Mexicano de Cinematografia, La Industria Cinematografica y Sus Publicos en Mexico M$35,000 (2001-02)
• Ford Foundation Grant, Public Television in a Transnational Era US$100,000 (1999-2001) Co-Principal Investigator
• Rockefeller Grant, Privatization of Culture Project US$750,000 (1998-2001) Co-Principal Investigator

Patricia Morton
Book

Marina Piana
Book

Article and Chapters

Cultural Production
• Twentieth Century Fox. Media Transference International. Worked on the simultaneous release of various films in both English and Spanish, including The Return of the Jedi. Also worked at Lucasfilm. Language and Synchronization. Spanish version, Star Wars. California, 1983.

Rebekah Richert
Grant
• National Science Foundation: Influences of Digital Media on Very Young Children US$499,999 (2006-11) Co-Principal Investigator

Ken Rogers
Chapters

Cultural Production
• Maiden Lane Exhibition Space in lower Manhattan 2000-2003. Curated
• Co-founded Chatham Arts, Pittsburgh

Robin Russin
Books

Cultural Production
• Shark In A Bottle, 7.23 Productions, 1998—feature. Co-produced
• Abracadabra. Southland Entertainment, 1993—short film. Encore Channel. Writer, Director, Editor
• Vital Signs, ABC—one-hour prime-time series. Senior Producer
• America’s Most Wanted, Fox TV—Writer, Producer, Director, Editor of numerous segments
• The Prosecutors, Discovery Channel—syndicated one hour series. Director of numerous segments
• Alcatraz. The Escape, Fox TV—one hour special. Writer, co-produced
• Psych Files, Fox TV—one hour pilot for Fox Network; Co-authored, co-produced
• Godzilla, Adelaide Productions—“Shafted” and “Heat Seekers,” half-hour TV animation
Produced short plays:
• SOS, Ruskin Group Theatre, Santa Monica, 2007
• Neighbor Smackdown, Ruskin Group Theatre, Santa Monica, 2006
• Your Loving Mom, Ruskin Group Theatre, Santa Monica, 2006
• Blood Pudding, Ruskin Group Theatre, Santa Monica, 2006
• Sudden Death, Ruskin Group Theatre, Santa Monica, 2006
• Blowing Buddy, Ruskin Group Theatre, Santa Monica, 2005
• The Real McCoy, Ruskin Group Theatre, Santa Monica, 2005
• Hell’s Kitchen, Ruskin Group Theatre, Santa Monica, 2005
• Fashion Victim, Ruskin Group Theatre, Santa Monica, 2005
• Carpe Diem, Ruskin Group Theatre, Santa Monica, 2005
• Angel of Meredith, Ruskin Group Theatre, Santa Monica, 2004
• Painted Eggs Harman Avenue Theater, Los Angeles (full-length play; written and directed), 1993

Freyia Schiwy
Articles and Chapters
• “La otra mirada: Video indígena y descolonización.” Revista del audiovisual 8 (2005)
Christina Schwenkel

*Article*

Anna Scott

*Article and Chapters*

Setsu Shigematsu

*Article and Chapters*
- “Feminism and Media in the Late Twentieth Century: Reading the Limits of a Politics of Transgression.” *Gendering Modern Japanese History*. Ed. B. Molony and Kathleen Uno. Cambridge, Mass.: Harvard UP, 2005

Priya Srinivasan

*Articles*
• “The Bodies Beneath the Smoke or What’s Behind the Cigarette Poster: Unearthing Kinesthetic Connections in American Dance History.” Discourses in Dance (2007)
• “Dancing Modern, Dancing Indian in America.” Pulse (2003): 11-13

Erika Suderburg

Books

Articles and Chapters

Cultural Production
• Film and video art works at the Pacific Film Archives; Berkeley, the Millennium Film Workshop, New York; Capp Street Projects, San Francisco; the Museum of Modern Art, New York; American Film Institute, Los Angeles; Museum of Contemporary Art, Los Angeles; Kunstlerhaus, Stuttgart; Grazer Kunstverein, Austria; Collective for Living Cinema, New York; Fukai International Video Biennale, Japan; New Langton Arts, San Francisco; International Video Festival, Bonn; Long Beach Museum of Art, Simon Watson Gallery, New York; Trial Balloon Gallery, New York
• Curator and consultant for the Public Broadcasting Corporation, including a program highlighting documentaries about the collapse of the Eastern Bloc
• Ephemera, Chimera and Curiosa. Erika Suderburg Collected Works vol. 1, System Yellow Productions, Los Angeles, 2003. DVD
James Tobias

Articles and Chapters


Cultural Production

- Mysteries and Desire. Searching the Worlds of John Rechy. Interaction, audio, and visual design in “Salvation Zone” and “Cruising.” Los Angeles: U of Southern California Electronic P, 2004
- Audio disc Happy New Zeroes used as soundtrack in Pop-Eye, a multimedia exhibition, Pussy Galore Gallery, Berlin, 2001
- Director and designer of Anonymous Web Recordings Flash-based website featuring Thomas Mapfumo, San Francisco, 2001
- Web designer and developer for Course Technology Inc.’s LearnBy series and Interactive Labs Interaction and website design and construction for remote-learning products, Brea, 2000
- DreamWaves, interaction and website design for the collaborative artists’ web site for the Dream Waves Exhibition, Annenberg Center for Communication, 2000
- The TV Dinner Party, interaction and visual design and programming, with Kristy Kang. Annenberg Center for Communication, 1999
Carole-Anne Tyler

Book
- Female Impersonation. New York: Routledge, 2003

Article and Chapters
- "Death Masks." Rose is a Rose is a Rose: Gender Performance in Photography. Ed. Jennifer Blessing and Deborah Drier. New York: Guggenheim Museum, 1997

Marguerite Waller

Book

Articles and Chapters
- "If ‘Reality is the Best Metaphor,’ it Must Be Virtual." diacritics (1997)
- "‘You Cannot Make the Revolution on Film’: Wertmüller’s Performative Feminism in Mimi metallurgico, ferito nell’ onore." Women and Performance 6, no. 2 (1993)
- "Fellini’s Gaze: Juliet of the Spirits and Feminist Film Theory." Romance Languages Annual 1 (1990)
- "Whose Dolce Vita is This, Anyhow?: The Language of Fellini’s Cinema." Quaderni d’italianistica: Official Journal of the Canadian Society for Italian Studies 11, no. 1 (1990)
• “New Media in Old Film Cans: Maurizio Nichetti’s Multi-media Cinema.” Romance Languages Annual. West Lafayette: Purdue Research Foundation, 1998

*Cultural Production*

• “Chewbacca.” *Chronicle of Higher Education* 3 June 2005
• *Snapshots: Citizens Without Shelter*. Video essay on the effects and implications of homelessness in Santa Monica, California. Regularly airs on City TV in Santa Monica, 1996. Produced and edited
• *I Dis-member the Alamo*. Documentation of performance by Laura Esparza, performed as part of the “Telemarketing a Cross-Dressed Columbus” conference, Humanities Research Institute, U of California, Irvine, 1992
• *Border Boda* video of performance/ritual by Las Comadres, exhibited at the Bridge Gallery in El Paso, Texas, 1990. Photography in collaboration with members of Las Comadres, produced and edited

*Jane Ward*

*Article and Chapter*


*Ellen Wartella*

*Books*


*Articles and Chapters*

• “Strategies for the Communications Unit: How Can We Become Central to the University and Its Mission?” *Journal of the Association of Communication Administrators* 2 (1996): 150-52


• “Challenge to the Profession.” *Communication Education* 43 (1994): 54-62

• “Information/Communication and Education.” *Texas Journal of Ideas, History and Culture* 17, no. 2 (1994): 18-21


• “Children as an Audience.” *Mass Communication Research* 43 (1990): 133-60

• “Television and Beyond: Children’s Video Media in One Community.” *Communication Research* 17, no. 1 (1990): 45-64. Co-authored


• “Social Memory.” *Communication* 11, no. 2 (1989). Co-authored


• “Feminism and Popular Culture.” *Communication* 9, no. 2 (1986). Co-authored


**Grant**
• National Science Foundation, IRADS Collaborative Research: “Influences of Digital Media on Very Young Children, Grant # 0623821, $499,999 (2006-11) Co-Principal Investigator

**Charles Whitney**

**Books**

**Articles and Chapters**
• “Il ruolo della professione in un contesto multimediale.” *Problemi dell’Informazione* 23, no. 2 (1998): 197-203


• "Ferment and the Field." *Communication Research* 12, no. 1 (1985): 133-43


• ""Information Overload" in the Newsroom." *Journalism Quarterly* 58, no. 1 (1981): 69-77, 161


Journal Editorship


Grants

• “Time-Sharing Experiments for the Social Sciences.” US$3.1 million, National Science Foundation, 2001-2006. Associate Principal Investigator

Senior Researcher and U of Texas Site Manager

Andrew Winer
Cultural Production
• Honky! sold to 20th Century Fox/Regency. Co-authored
APPENDIX 6

FVC CURRICULUM

Most FVC courses have been organized around history, criticism, and theory, with a focus on the US and other regions' cultures. Production is an equally key skill for our students, both as future producers and as audiences. Existing production infrastructure is spotty and uncoordinated. UCR-TV is reduced to a one-person outfit with outmoded space and equipment, although it has recently received additional funding to upgrade, thanks to UCR media relations. The Art department, too, has limited production facilities that can be used by FVC students. The Theatre department offers scriptwriting classes at the undergraduate and graduate levels (the latter’s MFA is joint with Creative Writing). The possibilities of expansion are clear. UC-TV is interested in media-studies links to us. UC-MEXUS wishes to advertise the research and training undertaken under its sponsorship, via video and DVD production in concert with CHASS. As a consequence of the digital initiative, there are also several faculty dispersed through CHASS with production and criticism skills in the digital media. When FVC becomes the Department of Media & Cultural Studies, it may provide something of an umbrella for these activities, albeit with regard to the specific integrity of the departments listed above and others such as Theatre.

FVC CURRICULUM

The Major

The FVC major provides an interdisciplinary examination of film, video, television, multimedia, and visual culture, with a primary emphasis on history and theory and a secondary focus on production. The major consists of three curricular tracks, in one of which students may concentrate. Regardless of the track they choose, students take a minimum of 16 units of lower division classes and a minimum of 40 units of upper division classes. These courses and tracks are under review by a Curriculum Committee as part of our transition to MCS. Existing students will be “grandparented” such that they are not unduly disadvantaged by any changes. The current tracks are:

1. Film and Visual Media
2. Film, Literature, and Culture
3. Ethnography, Documentary, and Visual Culture

The Minor

The FVC minor provides an interdisciplinary examination of film, television, digital multimedia, and visual culture, with an emphasis on history and theory, rather than production, in order to develop media literacy.
A minimum of 24 units (one lower-division course and five upper-division courses) is required. No course can be used to satisfy more than one requirement.

MAJOR

TRACK 1: Film and Visual Media:
This option allows students to gain a comprehensive understanding in film and media studies. Undergraduates study film, TV, and other media history and theory as well as mainstream and alternative cinema and video in light of increasingly global forms of production and media flows. Students choosing this option also acquire introductory skills in media production both from theoretical and practical perspectives. Undergraduates may opt to continue their studies at the graduate level with work in media and cultural studies.

1. Lower Division Requirements (4 lower-division courses worth a minimum of 4 units each):

a) Introduction to Film Studies

FVC 020 Introduction to Film Studies (4 units) An introduction to the formal and narrative principles of film construction and to various critical approaches to the cinema, such as auteur and genre theory. Provides an overview of world cinemas.

b) Media Production: 1 course chosen from:

FVC 004/ART 004 Introduction to Video Art (4 units) Introduction to video as an art form based in production and contemporary media theory. Basic production techniques, operation of the camcorder and the fundamentals of live-action production, and editing. A series of screenings, readings, and discussions examine documentary, experimental, and other applications of the media arts in relation to contemporary art practice, and such new genres as installation and performance.

FVC 007/ART 007 Introduction to Digital Photography (4 units) Introduction to making art by utilizing the Macintosh computer. Emphasis is on the personal, theoretical, and conceptual implications of such work within the broader field of contemporary art. Course is repeatable to a maximum of 8 units.

FVC 028/ART 028/TEHA 038 From Hamlet to Babylon 5. Introduction to Design in Film, Television, and Theatre (4 units) Introduction to the design process for film, television, and theatre. Through exercises, lectures, videos, and on-site visits, students explore the design process, the influence of design on the viewer, and how looks are achieved in different media.

FVC 039/CRWT040 Fiction and Film (4 units) A study of twentieth-century fiction and film from a writer's point of view, emphasizing narrative elements and literary techniques found in both. Explores how novels are translated into film
FVC 066/CRWT 066/THEA 066 Screenwriting: How Movies Work (4 units)
Introduction to the craft of screenwriting. Discusses how screenwriting differs
from other kinds of writing and examines the various techniques that writers use
to create their blueprints for movies in a variety of genres. Students view and
discuss one film and screenplay per week.

As well as selected classes from Art, Computer Science, Dance, and Theater
(ART 003, ART 070 (E-Z), CS 008, CS 010, CS 020, DNCE 014, THEA 010)

c) two additional courses chosen from group 1, b) above or from the following:

FVC 006/ART 006 Introduction to Contemporary Critical Issues in Art (4 units)
Examines basic principles and methodologies of theory as applied to the
interpretation and creation of works of art. Includes lectures, discussions,
readings, and screenings.

FVC 008/AHS 008 Modern Western Visual Culture (4 units) Focus is on broadly
defined cultural practices, including painting, photography, video, architecture,
and film. Introduces major historical, aesthetic, and theoretical issues in
twentieth-century visual culture with an eye toward political and social themes
relevant to contemporary life.

FVC 009/MUS 009/MUS 007 Music in Movies and TV (4 units) An exploration of
popular film and TV soundtrack music, emphasizing drama and musical style.
Scene study features such films as The Matrix, Casablanca, The X-Files, and
Altered States.

FVC 015 Introduction to Television Studies (4 units) An introduction to the study
of television, including its stylistic conventions, primary genres, modes of
production, economics, and important critical methodologies.

FVC 021/CPLT 021 Introduction to Film, Literature, and Culture (4 units)
Surveys critical approaches to the cinema such as auteur and genre theory. Studies
literature and film, national cinemas, and film movements.

FVC 022/AST 022/JPN 022 Introduction to Japanese Film (4 units) An
introduction to Japan's major directors and to watching and writing about
Japanese film. Works studied range from the samurai epics of Kurosawa to recent
anime. All films have subtitles. No previous knowledge of Japanese language or
culture is required.

FVC 023/AHS 020 Introduction to Media Art (4 units) An introduction to the
impact of media technology on the visual arts, from photography to the Internet.
Addresses mechanical reproduction, perception, gender, sexuality, identity,
interactivity, cybernetics, and popular culture.
FVC 025/ENGL 021/THEA 021 *Culture Clash: Studies in Latino Theatre and Film* (4 units) An introduction to U.S. Latino theatre and film from 1965 to the present. Students read the major works of authors and examine important films and videos.

FVC 026/CPLT 026/EUR 026 *New European Cinemas: Experiment and Innovation* (4 units) An introduction to a succession of New Waves in European Cinema: *Neorealism* in Italy, *New Wave* in France, *New Cinema* in Germany, Russia, and Britain. Study of political engagements and technical innovations. Topics include the concept of the “auteur,” key manifestos, and attempts to define European cinema in film theory.

FVC 033/ENGL 033 *Introduction to Comparative Media Studies* (4 units) Comparative introduction to the study of two or more media, such as film and television or digital media, and to various critical approaches to the media (formalism, feminism, Marxism, etc.). Special attention is paid to the rhetoric of media, media similarities and differences, and cross-media borrowing.

As well as selected classes from Asian Studies, Chinese, Vietnamese, French, German, Italian, Russian (AST 048/CHN 048, AST 064/VNM 064, FREN 045, GER 045, ITAL 045, RUSN 045)

2. Upper-division requirements (10 upper-division courses worth a minimum of 4 units each):

a) *Film, Photography, and Media History* (2 courses) chosen from:

FVC 110(E-Z) *Topics in Film and Media History* (4 units) Prerequisite: upper-division standing or consent of instructor. Considers topics in the history of film and media with attention to their aesthetic, socio-political, and economic contexts. E. Film and Media History through World War II; F. Film and Media History after World War II

FVC 114/CPLT 134/GER 134/JPN 134 *Cinematic War Memory* (4 units) Prerequisite: upper-division standing or consent of instructor. Examines cinematic confrontations involving World War II in Germany and Japan. Topics include desire between victims and perpetrators, representation of trauma, and ethical responsibility. All screenings have English subtitles.

FVC 137/AHS 136 *History of Video Art* (4 units) Prerequisite(s): AHS 017C or upper-division standing or consent of instructor. Traces the evolution of video art from the invention of the Portapak and early video collectives to the current ubiquity of video installation, single-channel, and multimedia art. Emphasis is on video art in the United States.
FVC 138/AHS 137 *History of Experimental Cinema* (4 units) Prerequisite(s): AHS 017C or upper-division standing or consent of instructor. A survey of cinema outside of the economic, institutional, and aesthetic imperative of mainstream film production. Covers an array of alternative film movements, including surrealism and dada, Soviet avant garde, the Cine 16 Group, French new wave, North American avant garde, and the artist’s film.

FVC 145E/ENGL 145E/FVC 145I/ENGL 145I *Special Topics in Film and Visual Culture* (4 units)
Prerequisite: upper-division standing or consent of instructor. Intensive formal, historical, and theoretical analysis of a theme or issue in film, media, television, and visual culture. *E. Mass Culture and Counter Culture, I. Liberal Hollywood and Social Problems*

FVC 173 (E-Z) CPLT 173 (E-Z) *International Cinemas* (4 units). Prerequisite: upper-division standing or consent of instructor. Considers non-Hollywood cinemas in the national, historical, political, and cultural contexts which produced them. *E. Experimental and Avant-Garde Film; F. French New Wave; G. New German Cinema; Italian Neorealism; T. Third World Cinema*

FVC 176/AHS 176 *Pictorialism to New Media: A History of Twentieth-Century Photography* (4 units) Prerequisite: AHS 017C or upper-division standing or consent of instructor. A study of photographic practices from 1900 to the present. Topics include pictorialist art photographs created around 1900, the subsequent refinement of styles and content in modernism, and the expansion of photographic practices into the digital realm. Examines technological, conceptual, aesthetic, economic, and social issues.

FVC 186/AHS 186 *Media and Movements: Film, Video, Photography, and the Visual Arts* (4 units) Prerequisite: AHS 017C or upper-division standing or consent of instructor. Focusing on key cultural movements or developments in Europe and the United States over the past century, gives a thematic history of the avant-garde and experimental arts, including painting, sculpture, photography, video, film, performance, installation, and new media art.

Or from selected classes in Art History and History (AHS 181, AHS 182, HIST 191X)

b) Non-Hollywood Cinema and Alternative Media (12 units) chosen from:

FVC 103/ANTH 103 *Introduction to Visual Anthropology* (4 units) Prerequisite: ANTH 001 or ANTH 001H or consent of instructor. An introduction to the rapidly growing field of visual anthropology. Examines the similarities and differences between ethnographic film, critical studies, and
written ethnographies. Explores the politics of representing other cultures visually.

FVC 121(E-Z)/CPLT 171 (E-Z) Auteurs and Auteur Theory (4 units) Prerequisite: upper-division standing or consent of instructor. Critical studies on a director or group of directors that deal with a substantial portion of their works. Fassbender; L. Fellini; T. Trauffaut.

FVC 125(E-Z)/LNST 125(E-Z)/SPN 125(E-Z) Topics in Latin American Film and Media (5 units) Prerequisite: upper-division standing or consent of instructor. Intensive formal, historical, and theoretical analysis of a theme or issue in Latin American film and media. Involves weekly screenings and readings. E. Indigenous Video and Latin America.

FVC 135/ART 135 Intermedia, Art, Media, and Culture (4 units) Prerequisite: upper-division standing or consent of instructor. A study of performance, photography, video, film, television, installation, and other related intermedia. Through field trips, screenings, readings, and discussion focuses on artworks within and without the mass media: how they are constructed, written about, analyzed, and viewed in the larger construction of culture.

FVC 136/ART 136 Installation and Site-Specific Art (4 units) Prerequisite: consent of instructor. Focuses on performance, photo installation, computer art, video/film, site-specific installation, sculpture, and/or other intermedia. Concentrates on production and analysis of site-specific art through screenings, readings, discussion, and critique. Course is repeatable to a maximum of 8 units.

FVC 144K/ENGL 144K Race, Ethnicity, and Visual Culture (4 units) Prerequisite: upper-division standing or consent of instructor. Intensive formal, historical, and theoretical analysis of race and ethnicity in film, television, and visual culture. Weekly screenings and readings. K. Decolonizing the Screen.

FVC 146E, F, G/ENGL 146E, F, GS Special Topics in Technoculture and Digital Media (4 units) Prerequisite: upper-division standing or consent of instructor. Advanced study of theories and practices of reader and audience interaction with technologies of cultural production in general and digital media in particular. Includes praxis-oriented composition or research. E. Identities and Interactions. F. Cultures and Technologies of the Visual. G. Cultures and Technologies of the Aural

FVC 171/SPN 171 Reel to Real: Latin American Film and Social Change (4 units) Prerequisite: SPN 110. Introduces Latin American film as it articulates with contemporary history and current events.
FVC 173 E-Z/CPLT 173(E-Z) International Cinemas (4 units) Prerequisite: upper-division standing or consent of instructor. Considers non-Hollywood cinemas in the national, historical, political, and cultural contexts which produced them. E. Experimental and Avant-Garde Film; G. New German Cinema; I. Italian Neorealism; T. Third World Cinema

FVC 178/EUR 110B/AHS 120/CPLT 110B/GER 110BBerlin Metropolis in Literature, Film, Music, and Art (4 units) Prerequisite: upper-division standing or consent of instructor. Introduction to the metropolis Berlin as gateway between the East and West. Explores topography of the city through film, art, music, and literary texts. A study of Berlin’s dramatic transformations as a microcosm of Germany and Europe’s troubled history in the twentieth century. Course is conducted in English.

FVC 182/AHS 121/CPLT 138/EUR 138/GER 138 From Expressionism to Epic Theatre. Benn, Brecht, Kafka, and the Bauhaus (4 units) Prerequisite: upper-division standing or consent of instructor. Introduction of the German avant-garde of the twentieth century. Explores expressionism, New Objectivity, the Bauhaus movement, the manifestation of an anti-art in Dadaism, and Epic Theatre. Studies works of Franz Kafka in the context of his implicit criticism of the avant-gardist movements of his time. Course is conducted in English.


FVC 184/AST 184/JPN 184 Japanese Film and Visual Culture (4 units) Prerequisite: upper-division standing or consent of instructor. Investigates popular visual culture in Japan primarily through film, from the early masters to contemporary directors. Additional material may be drawn from fields such as theatre, television, visual art, architecture, and illustrated fiction. All materials are read or viewed in English. Course is repeatable to a maximum of 12 units.

FVC 185/LNST 105/SPN 185 Imagining the Nation: Film and Media in Latin America (5 units) Prerequisite: upper-division standing or consent of instructor. Study of the role of media and film in creating a national imaginary in Latin America. Focus is on one region or nation—such as the Andes, the Caribbean, Mexico, Argentina, or Chile—relating local history to the global context. Course is repeatable as topics change to a maximum of 10 units.

Or from selected classes in Asian Studies, Comparative Literature, Dance, and German (AST 185/CHN 185, CPLT 171F, DNCE 171M, DNCE 172K, GER 118 [E-Z])
c) Media Production (1 course) chosen from:

FVC 131/ART 131 *Intermediate Photography and Digital Technology* (4 units)  
Prerequisites: ART 003, ART 007/FVC 007. An intermediate course in photo and  
digital technologies with a range of photographic applications. Covers the  
complete cycle of production from scanning to output. Emphasis is placed on  
developing skill in creating digital photographic imagery for creative, cultural  
expression. Software and some digital equipment are provided. Students are  
required to furnish their own 35mm single lens reflex (SLR) or digital cameras  
and zip disks. Course is repeatable to a maximum of 8 units.

FVC 150/ART 150 *Intermediate Video Art* (4 units) Prerequisite: ART 004/FVC  
004. Intermediate course in video art production and theory, designed to continue  
work done in ART 004/FVC 004. Screenings, readings, and discussions.  
Advanced editing techniques and theory, storyboard, and sound design.  
Application of media arts to contemporary art practice and new genres, including  
installation, documentary, experimental, and performance. Equipment provided.  
Course is repeatable to a maximum of 8 units.

FVC 161/DNCE 161 *Choreographing the Screen* (4 units) Prerequisite: DNCE  
019 (may be taken concurrently) or consent of instructor. Focuses on  
choreographing for the camera and the screen. Topics include video art, class film  
choreography, music video and digital dance technologies. Students prepare a  
choreographic piece for the camera as a final project.

FVC 162/DNCE 162 *Tool, Technology, Technique* (4 units) Prerequisite: DNCE  
019 (may be taken concurrently) or consent of instructor. Practicum in video and  
digital production, with an emphasis on capturing and editing the moving body.  
Students bring their own video or digital recording device. Editing equipment will  
be available.

FVC 166A/CRWT 166A/TEHA 166A *Screenwriting: Introduction* (4 units)  
Prerequisite: CRWT 056 or consent of instructor. Explores the fundamentals of  
screenwriting including story development, plotting, and characterization as they  
are used in creating a complete script for television or feature film.

FVC 166B/CRWT 166B/TEHA 166B *Screenwriting: Outline to First Draft* (4  
units) Prerequisite: CRWT 166A/FVC 166A/TEHA 166A or consent of  
instructor. Explores the fundamentals of screenwriting including story  
development, plotting, and characterization as they are used in creating a  
complete script for television or feature film.

FVC 166C/CRWT 166C/TEHA 166C *Screenwriting: Rewrites and Writing for  
Television* (4 units) Prerequisite: CRWT 166B/FVC 166B/TEHA 166B or  
consent of instructor. Explores the fundamentals of screenwriting including story
development, plotting, and characterization as they are used in creating a complete script for television or feature film. Course is repeatable.

FVC 175/ART 170 Advanced Digital Imaging (4 units) Prerequisites: ART 007/FVC 007; knowledge of Macintosh interface and Adobe Photoshop. An advanced studio and production course in digital imaging which proceeds from techniques initiated in ART 007/FVC 007. Emphasizes the use of computer and electronic technology as a tool for making art. Addresses issues related to making art and the cultural implications of digital technology through class projects, reading, lectures by visiting artists, field trips, and critiques of work in progress. Course is repeatable to a maximum of 8 units.

Or from a selection of classes in Art, Computer Science, Music, and Theater (ART 142, ART 146 [E-Z], ART 155, ART 167, ART 168, ART 169 [E-Z], ART 175, CS 133, CS 143/EE 143, MUS 139, MUS 145, MUS 173, THEA 101, THEA 102, THEA 109, THEA 132, THEA 135, THEA 141, THEA 144)

d) Film and Media Theory (16 units) chosen from:

FVC 103/ANTH 103 Introduction to Visual Anthropology (4 units) Prerequisite: ANTH 001 or ANTH 001H or consent of instructor. An introduction to the rapidly growing field of visual anthropology. Examines the similarities and differences between ethnographic film, critical studies, and written ethnographies. Explores the politics of representing other cultures visually.

FVC 104/ENGL 104 Film and Media Theory (4 units) Prerequisite: upper-division standing or consent of instructor. Covers different types of film and media theory. Addresses formalist, psychoanalytic, Marxist, feminist, and other approaches to the media.

FVC 120 Major Figures in Film and Media (4 units) Prerequisite upper-division standing or consent of instructor. Intensive analysis of the work of a major figure in film, television, or other media who functions as an “auteur,” such as an influential director, star, or producer. Course is repeatable as topics change to a maximum of 8 units.

FVC 121 (E-Z)/CPLT 171 (E-Z) Auteurs and Auteur Theory (4 units) Prerequisite: upper-division standing or consent of instructor. Critical studies on a director or group of directors that deal with a substantial portion of their works. F. Fassbender; I. Fellini; T. Trauffaut.

FVC 133/SOC 138 The Effects of Mass Media (4 units) Prerequisite: SOC 001. A sociological approach to “media effects” including the history of effects research, theories, loci of effects studies, and social policy.
FVC 139/SOC 139 *Mass Media and Popular Culture* (4 units) Prerequisite: SOC 001. A comparative analysis of the television, radio, record, cinema, and journalism industries as social institutions and a discussion of contemporary developments in mass communications theory. A study of the relationship between the social processes of modern society and the content of popular culture.

FVC 143 (E-Z)/ENGL 143 (E-Z) *Gender, Sexuality, and Visual Cultures* (4 units) Prerequisite: upper-division standing or consent of instructor. Intensive formal, historical, and theoretical analysis of gender and sexuality in film, television, and visual culture. Weekly screenings and readings. E. Feminist Film Theory and Practice; F. Film and Gender; G. Screening the Lesbian

FVC 144 (E-Z)/ENGL 144 (E-Z) *Race, Ethnicity, and Visual Culture* (4 units) Prerequisite: upper-division standing or consent of instructor. Intensive formal, historical, and theoretical analysis of race and ethnicity in film, television, and visual culture. Weekly screenings and readings. I. Racial Difference and Visual Culture in the Postcolonial World Context; J. Film, Race, and Ideology: The Case of the Vietnam War; K. Decolonizing the Screen.

FVC 145F, G, J/ENGL 145F, G, J *Special Topics in Film and Visual Culture* (4 units) Prerequisite: upper-division standing or consent of instructor. Intensive formal, historical, and theoretical analysis of a theme or issue in film, media, television, and visual culture. Weekly screenings and readings. F. Television and American Culture; G. Film as Writing and Writing as Film; J. The Horror Film.

FVC 146 (E-Z)/ENGL 146 (E-Z) *Special Topics in Technoculture and Digital Media* (4 units) Prerequisite: upper-division standing or consent of instructor. Advanced study of theories and practices of reader and audience interaction with technologies of cultural production in general and digital media in particular. Includes praxis-oriented composition or research. E. Identities and Interactions; F. Cultures and Technologies of the Visual; G. Cultures and Technologies of the Aural; I. Advanced Composition and Rhetoric for Digital Media Authors.


FVC 172 *Topics in Film and Media Genres* (4 units) Prerequisite: upper-division standing or consent of instructor. Topics may include study of a specific film or media genre such as melodrama; comparative genre studies, including a survey of the history and theory of two or more genres; or analysis of the idea of genre in film and media studies. Course is repeatable as content changes to a maximum of 8 units.
FVC 174 (E-Z)/CPLT 174 (E-Z) *Comparative Studies in Film* (4 units)
Prerequisite: upper-division standing or consent of instructor. Considers film in the context of the other arts. Compares the treatment of various themes or problems in film and other media. E. Film and Literature in the Avant-Garde.

FVC 179/LNST 109/SPN 179/WMST 179 *Gender, Media, and Latin America* (5 units) Prerequisite: upper-division standing or consent of instructor. Explores the way Latin Americans have thought of and represented gender across a variety of media, including essays, film, novel or short story, and performance. Compares the possibilities and limitations of these media for representing gender in the Latin American context.

FVC 181/FREN 181/CPLT 181 *Existentialism in Literature, Film, and Culture* (4 units) Prerequisite: upper-division standing or consent of instructor. Explores the Existentialist movement in literature, film, and culture. Texts range from essays, plays, and novels to documentary and fiction film. Topics include choice, subjectivity, and alienation.

FVC 186/AHS 186 *Media and Movements, Film, Video, Photography, and the Visual Arts* (4 units) Prerequisite: AHS 017C, upper-division standing, or consent of instructor. Focusing on key cultural movements or developments in Europe and the United States over the past century, gives a thematic history of the avant-grade and experimental arts, including painting, sculpture, photography, video, film, performance, installation, and new media art.

FVC 187/AHS 187 *Visual Culture and Art History* (4 units) Prerequisite: AHS 017A or AHS 017B or AHS 017C or AHS 021/URST 021, upper-division standing, or consent of instructor. Examines the broader concept of visual culture as it relates to the history of the visual arts. Focuses on four conceptual areas: visuality, identity, media culture, and politics/ethics.


The following may be taken as a part of any track to meet individual needs: FVC 190, FVC 198-I

**TRACK 2: Film, Literature, and Culture**

While this track also offers a disciplinary foundation in film and visual media 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 (4 lower-division courses worth a minimum of 4 units each):

a) Introduction to Film Studies:

FVC 020 *Introduction to Film Studies* (4 units) An introduction to the formal and narrative principles of film construction and to various critical approaches to the cinema, such as auteur and genre theory. Provides an overview of world cinemas.

b) Comparative Film, Media, and Literature Studies (1 course), chosen from:

FVC 021/CPLT 021 *Introduction to Film, Literature, and Culture* (4 units) Surveys critical approaches to the cinema such as auteur and genre theory. Studies literature and film, national cinemas, and film movements.

FVC 025/ENGL 021/THEA 021 *Culture Clash: Studies in Latino Theatre and Film* (4 units) An introduction to U.S. Latino theatre and film from 1965 to the present. Students read the major works of authors and examine important films and videos.

FVC 033/ENGL 033 *Introduction to Comparative Media Studies* (4 units) Comparative introduction to the study of two or more media, such as film and television or digital media, and to various critical approaches to the media (formalism, feminism, Marxism, etc.). Special attention is paid to the rhetoric of media, media similarities and differences, and cross-media borrowing.

FVC 039/CRWT 040 *Fiction and Film* (4 units) A study of twentieth-century fiction and film from a writer's point of view, emphasizing narrative elements and literary techniques found in both. Explores how novels are translated into film.

Or HASS 022B, HASS 022C

c) Non-Hollywood Cinema and Alternative Media (1 course) chosen from:

FVC 015 *Introduction to Television Studies* (4 units) An introduction to the study of television, including its stylistic conventions, primary genres, modes of production, economics, and important critical methodologies.

FVC 022/AST 022/JPN 022 *Introduction to Japanese Film* (4 units) An introduction to Japan's major directors and to watching and writing about Japanese film. Works studied range from the samurai epics of Kurosawa to recent anime. All films have subtitles. No previous knowledge of Japanese language or culture is required.

FVC 026/CPLT 026/EUR 026 *New European Cinemas, Experiment and Innovation* (4 units) An introduction to a succession of New Waves in European
Cinema: Neorealism in Italy, New Wave in France, New Cinema in Germany, Russia, and Britain. Study of political engagements and technical innovations. Topics include the concept of the “auteur,” key manifestos, and attempts to define European cinema in film theory.

Or from a selection of classes in Asian Studies, French, German, Italian, or Russian
(AST 048/CHN 048, AST 064/VNM 064, FREN 045, GER 045, ITAL 045, RUSN 045)

d) Additional 1 course chosen from groups 1.b) or c) above, or from the following Media Production courses:

FVC 004/ART 004 Introduction to Video Art (4 units) Introduction to video as an art form based in production and contemporary media theory. Basic production techniques, operation of the camcorder and the fundamentals of live-action production, and editing. A series of screenings, readings, and discussions examine documentary, experimental, and other applications of the media arts in relation to contemporary art practice, and such new genres as installation and performance.

FVC 006/ART 006 Introduction to Contemporary Critical Issues in Art (4 units) Examines basic principles and methodologies of theory as applied to the interpretation and creation of works of art. Includes lectures, discussions, readings, and screenings.

FVC 007/ART 007 Introduction to Digital Photography (4 units) Introduction to making art by utilizing the Macintosh computer. Emphasis is on the personal, theoretical, and conceptual implications of such work within the broader field of contemporary art. Course is repeatable to a maximum of 8 units.

FVC 008/AHS 008 Modern Western Visual Culture (4 units) Focus is on broadly defined cultural practices, including painting, photography, video, architecture, and film. Introduces major historical, aesthetic, and theoretical issues in twentieth-century visual culture with an eye toward political and social themes relevant to contemporary life.

FVC 009/MUS 007 Music in Movies and TV (4 units) An exploration of popular film and TV soundtrack music, emphasizing drama and musical style. Scene study features such films as The Matrix, Casablanca, The X-Files, and Altered States

FVC 023/AHS 020 Introduction to Media Art (4 units) An introduction to the impact of media technology on the visual arts, from photography to the internet. Addresses mechanical reproduction, perception, gender, sexuality identity, interactivity, cybernetics, and popular culture.
FVC 028/ART 028/THEA 038 *From Hamlet to Babylon 5, Introduction to Design in Film, Television, and Theatre* (4 units) Introduction to the design process for film, television, and theatre. Through exercises, lectures, videos, and on-site visits, students explore the design process, the influence of design on the viewer, and how looks are achieved in different media.

FVC 039/CJWT 040 *Fiction and Film* (4 units) A study of twentieth-century fiction and film from a writer's point of view, emphasizing narrative elements and literary techniques found in both. Explores how novels are translated into film.

FVC 066/CJWT 066/THEA 066 *Screenwriting: How Movies Work* (4 units) An introduction to the craft of screenwriting. Discusses how screenwriting differs from other kinds of writing and examines the various techniques that writers use to create their "blueprints" for movies in a variety of genres. Students view and discuss one film and screenplay per week.

Or from a selection of classes in Art, Computer Science, Dance and Theater (ART 003, ART 070 (E-Z), CS 008, CS 10, CS 020, DNCE 014, THEA 010)

2. Upper-division requirements (10 upper-division courses worth a minimum of 4 units each):

a) Film, Photography and Media History (2 courses) chosen from:

FVC 110 (E-Z) *Topics in Film and Media History* (4 units) Prerequisite: upper-division standing or consent of instructor. Considers topics in the history of film and media with attention to their aesthetic, socio-political, and economic contexts. E. Film and Media History through World War II; J. Film and Media History after World War II.

FVC 114/CPLT 134/GER 134/JPN 134 *Cinematic War Memory* (4 units) Prerequisite: upper-division standing or consent of instructor. Examines cinematic confrontations involving World War II in Germany and Japan. Topics include desire between victims and perpetrators, representation of trauma, and ethical responsibility. All screenings have English subtitles.

FVC 137/AHS 136 *History of Video Art* (4 units) Prerequisite(s): AHS 017C or upper-division standing or consent of instructor. Traces the evolution of video art from the invention of the Portapak and early video collectives to the current ubiquity of video installation, single-channel, and multimedia art. Emphasis is on video art in the United States.

FVC 138/AHS 137 *History of Experimental Cinema* (4 units) Prerequisite(s): AHS 017C or upper-division standing or consent of instructor. A survey of cinema outside of the economic, institutional, and aesthetic imperative of mainstream film.
production. Covers an array of alternative film movements, including surrealism and dada, Soviet avant garde, the Cine 16 Group, French new wave, North American avant garde, and the artist's film.

FVC 145E, I/ENGL 145E, ISpecial Topics in Film and Visual Culture (4 units) Prerequisite: upper-division standing or consent of instructor. Intensive formal, historical, and theoretical analysis of a theme or issue in film, media, television, and visual culture. E. Mass Culture and Counter Culture, I. Liberal Hollywood and Social Problems

FVC 173 (E-Z)/CPLT 173(E-Z) International Cinemas (4 units) Prerequisite: upper-division standing or consent of instructor. Considers non-Hollywood cinemas in the national, historical, political, and cultural contexts which produced them. E. Experimental and Avant-Garde Film; G. New German Cinema; I. Italian Neorealism; T. Third World Cinema.

FVC 176/AHS 176 Pictorialism to New Media: A History of Twentieth-Century Photography (4 units) Prerequisite: AHS 017C or upper-division standing or consent of instructor. A study of photographic practices from 1900 to the present. Topics include pictorialist art photographs created around 1900, the subsequent refinement of styles and content in modernism, and the expansion of photographic practices into the digital realm. Examines technological, conceptual, aesthetic, economic, and social issues.

FVC 186/AHS 186 Media and Movements. Film, Video, Photography, and the Visual Arts (4 units) Prerequisite: AHS 017C or upper-division standing or consent of instructor. Focusing on key cultural movements or developments in Europe and the United States over the past century, gives a thematic history of the avant-garde and experimental arts, including painting, sculpture, photography, video, film, performance, installation, and new media art.

Or from a selection of classes in Art History and History (AHS 181, AHS 182, HIST 191X).

b) Non-Hollywood Cinema and Alternative Media (2 courses) chosen from:

FVC 103/ANTH 103 Introduction to Visual Anthropology (4 units). Prerequisite: ANTH 001, ANTH 001H, or consent of instructor. An introduction to the rapidly growing field of visual anthropology. Examines the similarities and differences between ethnographic film, critical studies, and written ethnographies. Explores the politics of representing other cultures visually.

FVC 125 (E-Z) Topics in Latin American Film and Media (5 units) Prerequisite: upper-division standing or consent of instructor. Intensive formal, historical, and theoretical analysis of a theme or issue in Latin American film and media.
Involves weekly screenings and readings. E. Indigenous Video and Latin America.

FVC 135/ART 135 Intermedia, Art, Media, and Culture (4 units) Prerequisite: upper-division standing or consent of instructor. A study of performance, photography, video, film, television, installation, and other related intermedia. Through field trips, screenings, readings, and discussion focuses on artworks within and without the mass media: how they are constructed, written about, analyzed, and viewed in the larger construction of culture.

FVC 136/ART 136 Installation and Site-Specific Art (4 units) Prerequisite: consent of instructor. Focuses on performance, photo installation, computer art, video/film, site-specific installation, sculpture, and/or other intermedia. Concentrates on production and analysis of site-specific art through screenings, readings, discussion, and critique. Course is repeatable to a maximum of 8 units.

FVC 144K/ENGL 144K Race, Ethnicity, and Visual Culture (4 units) Prerequisite: upper-division standing or consent of instructor. Intensive formal, historical, and theoretical analysis of race and ethnicity in film, television, and visual culture. Weekly screenings and readings. K. Decolonizing the Screen.

FVC 146E, F, or G/ENGL 146E, F, G Special Topics in Technoculture and Digital Media (4 units) Prerequisite: upper-division standing or consent of instructor. Advanced study of theories and practices of reader and audience interaction with technologies of cultural production in general and digital media in particular. Includes praxis-oriented composition or research. E. Identities and Interactions. F. Cultures and Technologies of the Visual. G. Cultures and Technologies of the Aural.

FVC 171/SPN 171 Reel to Real: Latin American Film and Social Change (4 units) Prerequisite: SPN 110. Introduces Latin American film as it articulates with contemporary history and current events.

FVC 173 (E-Z)/CPLT 173 (E-Z) International Cinemas (4 units) Prerequisite: upper-division standing or consent of instructor. Considers non-Hollywood cinemas in the national, historical, political, and cultural contexts which produced them. E. Experimental and Avant-Garde Film; G. New German Cinema; I. Italian Neorealism; T. Third World Cinema.

FVC 178/EUR 110B/AHS 120/CPLT 110B/GER 110B Berlin Metropolis in Literature, Film, Music, and Art (4 units) Prerequisite: upper-division standing or consent of instructor. Introduction to the metropolis Berlin as gateway between the East and West. Explores topography of the city through film, art, music, and literary texts. A study of Berlin’s dramatic transformations as a microcosm of Germany and Europe’s troubled history in the twentieth century. Course is conducted in English.
FVC 182/GER 138/AHS 121/CPLT 138/EUR 138 *From Expressionism to Epic Theatre. Benn, Brecht, Kafka, and the Bauhaus* (4 units) Prerequisite: upper-division standing or consent of instructor. Introduction of the German avant-garde of the twentieth century. Explores expressionism, New Objectivity, the Bauhaus movement, the manifestation of an anti-art in Dadaism, and Epic Theatre. Studies works of Franz Kafka in the context of his implicit criticism of the avant-gardist movements of his time. Course is conducted in English.


FVC 184/AST 184/JPN 184 *Japanese Film and Visual Culture* (4 units) Prerequisite: upper-division standing or consent of instructor. Investigates popular visual culture in Japan primarily through film, from the early masters to contemporary directors. Additional material may be drawn from fields such as theatre, television, visual art, architecture, and illustrated fiction. All materials are read or viewed in English. Course is repeatable to a maximum of 12 units.

Or classes in Asian Studies, Comparative Literature, Dance, and German (AST 185/CHN 185, CPLT 171F, DNCE 171M, DNCE 172K, GER 118 (E-Z))

c) Film and Media Theory (2 courses) chosen from:

FVC 103/ANTH 103 *Introduction to Visual Anthropology* (4 units) Prerequisite: ANTH 001 or ANTH 001H or consent of instructor. An introduction to the rapidly growing field of visual anthropology. Examines the similarities and differences between ethnographic film, critical studies, and written ethnographies. Explores the politics of representing other cultures visually.

FVC 104/ENGL 104 *Film and Media Theory* (4 units) Prerequisite: upper-division standing or consent of instructor. Covers different types of film and media theory. Addresses formalist, psychoanalytic, Marxist, feminist, and other approaches to the media.

FVC 120 *Major Figures in Film and Media* (4 units) Prerequisite upper-division standing or consent of instructor. Intensive analysis of the work of a major figure in film, television, or other media who functions as an "auteur," such as an influential director, star, or producer. Course is repeatable as topics change to a maximum of 8 units.

FVC 121 (E-Z)/CPLT 171 (E-Z) *Auteurs and Auteur Theory* (4 units) Prerequisite: upper-division standing or consent of instructor. Critical studies on a director or
group of directors that deal with a substantial portion of their works. F. Fassbender; I. Fellini; T. Trauffaut

FVC 133/SOC 138 The Effects of Mass Media (4 units) Prerequisite: SOC 001. A sociological approach to “media effects” including the history of effects research, theories, loci of effects studies, and social policy.

FVC 139/SOC 139 Mass Media and Popular Culture (4 units) Prerequisite: SOC 001. A comparative analysis of the television, radio, record, cinema, and journalism industries as social institutions and a discussion of contemporary developments in mass communications theory. A study of the relationship between the social processes of modern society and the content of popular culture.

FVC 143 (E-Z)/ENGL 143 (E-Z) Gender, Sexuality, and Visual Cultures (4 units) Prerequisite: upper-division standing or consent of instructor. Intensive formal, historical, and theoretical analysis of gender and sexuality in film, television, and visual culture. Weekly screenings and readings. E. Feminist Film Theory and Practice; F. Film and Gender; G. Screening the Lesbian

FVC 144 (E-Z)/ENGL 144 (E-Z) Race, Ethnicity, and Visual Culture (4 units) Prerequisite: upper-division standing or consent of instructor. Intensive formal, historical, and theoretical analysis of race and ethnicity in film, television, and visual culture. Weekly screenings and readings. I. Racial Difference and Visual Culture in the Postcolonial World Context; J. Film, Race, and Ideology: The Case of the Vietnam War; K. Decolonizing the Screen

FVC 145 (E-Z)/ENGL 145 (E-Z) Special Topics in Film and Visual Culture (4 units) Prerequisite: upper-division standing or consent of instructor. Intensive formal, historical, and theoretical analysis of a theme or issue in film, media, television, and visual culture. E. Mass Culture and Counter Culture; F. Television and American Culture; G. Film as Writing and Writing as Film; I. Liberal Hollywood and Social Problems; J. The Horror Film

FVC 146 (E-Z)/ENGL 146 (E-Z) Special Topics in Technoculture and Digital Media (4 units) Prerequisite: upper-division standing or consent of instructor. Advanced study of theories and practices of reader and audience interaction with technologies of cultural production in general and digital media in particular. Includes praxis-oriented composition or research. E. Identities and Interactions. F. Cultures and Technologies of the Visual. G. Cultures and Technologies of the Aural. I. Advanced Composition and Rhetoric for Digital Media Authors.

FVC 160/ART 160 Intermediate Art Theory (4 units) Prerequisite: ART 006/FVC 006 recommended. Discusses current critical and theoretical issues in modern and contemporary art. Examines student's art production in light of contemporary art practice and in relation to the interpretation and creation of art inclusive of issues of race, gender, politics, aesthetics, class, and sexuality.
FVC 172 *Topics in Film and Media Genres* (4 units) Prerequisite: upper-division standing or consent of instructor. Topics may include study of a specific film or media genre such as melodrama; comparative genre studies, including a survey of the history and theory of two or more genres; or analysis of the idea of genre in film and media studies. Course is repeatable as content changes to a maximum of 8 units.

FVC 179/LNST 109/SPN 179/WMST 179 *Gender, Media, and Latin America* (5 units) Prerequisite: upper-division standing or consent of instructor. Explores the way Latin Americans have thought of and represented gender across a variety of media, including essays, film, novel or short story, and performance. Compares the possibilities and limitations of these media for representing gender in the Latin American context.

FVC 186/AHS 186 *Media and Movements: Film, Video, Photography, and the Visual Arts* (4 units) Prerequisite: AHS 017C or upper-division standing or consent of instructor. Focusing on key cultural movements or developments in Europe and the United States over the past century, gives a thematic history of the avant-garde and experimental arts, including painting, sculpture, photography, video, film, performance, installation, and new media art.

FVC 187/AHS 187 *Visual Culture and Art History* (4 units). Prerequisite: AHS 017A or AHS 017B or AHS 017C or AHS 021/URST 021, upper-division standing, or consent of instructor. Examines the broader concept of visual culture as it relates to the history of the visual arts. Focuses on four conceptual areas: visuality, identity, media culture, and politics/ethics.


d) Studies in Film, Literature, and Culture (4 courses):

(1) Literature and Visual Culture (at least 1 but not more than 3 courses) chosen from:

FVC 103/ANTH 103 *Introduction to Visual Anthropology* (4 units). Prerequisite: ANTH 001 or ANTH 001H or consent of instructor. An introduction to the rapidly growing field of visual anthropology. Examines the similarities and differences between ethnographic film, critical studies, and written ethnographies. Explores the politics of representing other cultures visually.

FVC 143 (E-Z)/ENGL 143 (E-Z) *Gender, Sexuality, and Visual Cultures* (4 units) Prerequisite: upper-division standing or consent of instructor. Intensive formal, historical, and theoretical analysis of gender and sexuality in film, television, and
visual culture. Weekly screenings and readings. E. Feminist Film Theory and Practice; F. Film and Gender; G. Screening the Lesbian

FVC 144 (E-Z)/ENGL 144 (E-Z) Race, Ethnicity, and Visual Culture (4 units) Prerequisite: upper-division standing or consent of instructor. Intensive formal, historical, and theoretical analysis of race and ethnicity in film, television, and visual culture. Weekly screenings and readings. I. Racial Difference and Visual Culture in the Postcolonial World Context; J. Film, Race, and Ideology: The Case of the Vietnam War; K. Decolonizing the Screen.

FVC 172 Topics in Film and Media Genres (4 units) Prerequisite: upper-division standing or consent of instructor. Topics may include study of a specific film or media genre such as melodrama; comparative genre studies, including a survey of the history and theory of two or more genres; or analysis of the idea of genre in film and media studies. Course is repeatable as content changes to a maximum of 8 units.

FVC 174 (E-Z)/CPLT 174 (E-Z) Comparative Studies in Film (4 units) Prerequisite: upper-division standing or consent of instructor. Considers film in the context of the other arts. Compares the treatment of various themes or problems in film and other media. E. Film and Literature in the Avant-Garde.

FVC 178/EUR 110B/AHS 120/CPLT 110B/GER 110B Berlin Metropolis in Literature, Film, Music, and Art (4 units) Prerequisite: upper-division standing or consent of instructor. Introduction to the metropolis Berlin as gateway between the East and West. Explores topography of the city through film, art, music, and literary texts. A study of Berlin’s dramatic transformations as a microcosm of Germany and Europe’s troubled history in the twentieth century. Course is conducted in English.

FVC 181/CPLT 181/FREN 181 Existentialism in Literature, Film, and Culture (4 units) Prerequisite: upper-division standing or consent of instructor. Explores the Existentialist movement in literature, film, and culture. Texts range from essays, plays, and novels to documentary and fiction film. Topics include choice, subjectivity, and alienation.

Or from a selection of classes in Comparative Literature, Ethnic Studies, and Philosophy (CPLT 143/FREN 143, CPLT 180V, CPLT 181/FREN 181, ETST 170/WRLT 170, ETST 175/WMST 175, PHIL 111)

(2) Cultural Studies (at least 1 but not more than 2 courses) chosen from:

FVC 179/ LNST 109/ SPN 179/WMST 179 Gender, Media, and Latin America (5 units) Prerequisite: upper-division standing or consent of instructor. Explores the way Latin Americans have thought of and represented gender across a variety of media, including essays, film, novel or short story, and performance. Compares
the possibilities and limitations of these media for representing gender in the Latin American context.

FVC 182/GER 138/AHS 121/CPLT 138/EUR 138 From Expressionism to Epic Theatre, Brecht, Brecht, Kafka, and the Bauhaus (4 units) Prerequisite: upper-division standing or consent of instructor. Introduction of the German avant-garde of the twentieth century. Explores expressionism, New Objectivity, the Bauhaus movement, the manifestation of an anti-art in Dadaism, and Epic Theatre. Studies works of Franz Kafka in the context of his implicit criticism of the avant-gardist movements of his time.

FVC 185/LNST 105/SPN 185 Imagining the Nation, Film and Media in Latin America (5 units) Prerequisite: upper-division standing or consent of instructor. Study of the role of media and film in creating a national imaginary in Latin America. Focus is on one region or nation—such as the Andes, the Caribbean, Mexico, Argentina, or Chile—relating local history to the global context. Course is repeatable as topics change to a maximum of 10 units.


(3) Media Production (no required units but up to 1 course may be taken) chosen from:

FVC 131/ART 131 Intermediate Photography and Digital Technology (4 units) Prerequisite: ART 003, ART 007/FVC 007. An intermediate course in photo and digital technologies with a range of photographic applications. Covers the complete cycle of production from scanning to output. Emphasis is placed on developing skill in creating digital photographic imagery for creative, cultural expression. Software and some digital equipment are provided. Students are required to furnish their own 35mm single lens reflex (SLR) or digital cameras and zip disks. Course is repeatable to a maximum of 8 units.

FVC 150/ART 150 Intermediate Video Art (4 units) Prerequisite: ART Intermediate course in video art production and theory, designed to continue work done in ART 004/FVC 004. Screenings, readings, and discussions. Advanced editing techniques and theory, storyboard, and sound design. Application of media arts to contemporary art practice and new genres, including installation, documentary, experimental, and performance. Equipment provided. Course is repeatable to a maximum of 8 units.
FVC 161/DNCE 161 *Choreographing the Screen* (4 units) Prerequisite: DNCE 019 (may be taken concurrently) or consent of instructor. Focuses on choreographing for the camera and the screen. Topics include video art, class film choreography, music video and digital dance technologies. Students prepare a choreographic piece for the camera as a final project.

FVC 162/DNCE 162 *Tool, Technology, Technique* (4 units) Prerequisite: DNCE 019 (may be taken concurrently) or consent of instructor. Practicum in video and digital production, with an emphasis on capturing and editing the moving body. Students bring their own video or digital recording device. Editing equipment will be available.

FVC 166A/CRWT 166A/THEA 166A *Screenwriting: Introduction* (4 units) Prerequisite: CRWT 056 or consent of instructor. Explores the fundamentals of screenwriting including story development, plotting, and characterization as they are used in creating a complete script for television or feature film.

FVC 166B/CRWT 166B/THEA 166B *Screenwriting: Outline to First Draft* (4 units) Prerequisite: CRWT 166A/FVC 166A/THEA 166A or consent of instructor. Explores the fundamentals of screenwriting including story development, plotting, and characterization as they are used in creating a complete script for television or feature film.

FVC 166C/CRWT 166C/THEA 166C *Screenwriting: Rewrites and Writing for Television* (4 units) Prerequisite: CRWT 166B/FVC 166B/THEA 166B or consent of instructor. Explores the fundamentals of screenwriting including story development, plotting, and characterization as they are used in creating a complete script for television or feature film. Course is repeatable.

FVC 175/ART 170 *Advanced Digital Imaging* (4 units) Prerequisites: ART 007/FVC 007; knowledge of Macintosh interface and Adobe Photoshop. An advanced studio and production course in digital imaging which proceeds from techniques initiated in ART 007/FVC 007. Emphasizes the use of computer and electronic technology as a tool for making art. Addresses issues related to making art and the cultural implications of digital technology through class projects, reading, lectures by visiting artists, field trips, and critiques of work in progress. Course is repeatable to a maximum of 8 units.

Or from a selection of classes in Art, Computer Science, Music, and Theater (ART 140, ART 142, ART 145, ART 146 (E-Z), ART 155, ART 167, ART 168, ART 169 (E-Z), ART 175, CS 133, CS 143/EE 143, MUS 139, MUS 145, MUS 173, THEA 101, THEA 102, THEA 109, THEA 132, THEA 135, THEA 141, THEA 144

(4) Literary and Cultural Theory (no required units but up to 1 course may be taken) chosen from:
Comparative Literature (CPLT 110) or English (ENGL 101)

The following may be taken as a part of any track to meet individual needs: FVC 190, FVC 198-I.

**TRACK 3: Ethnography, Documentary and Visual Culture**

This cluster provides a basic knowledge of media 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. Lower-division requirements (4 lower-division courses worth a minimum of 4 units each):

   a) Introduction to Film Studies:

   FVC 020 *Introduction to Film Studies* (4 units) An introduction to the formal and narrative principles of film construction and to various critical approaches to the cinema, such as auteur and genre theory. Provides an overview of world cinemas.

   b) Media Production (1 course) chosen from:

   FVC 004/ART 004 *Introduction to Video Art* (4 units) Introduction to video as an art form based in production and contemporary media theory. Basic production techniques, operation of the camcorder and the fundamentals of live-action production, and editing. A series of screenings, readings, and discussions examine documentary, experimental, and other applications of the media arts in relation to contemporary art practice, and such new genres as installation and performance.

   FVC 007/ART 007 *Introduction to Digital Photography* (4 units) Introduction to making art by utilizing the Macintosh computer. Emphasis is on the personal, theoretical, and conceptual implications of such work within the broader field of contemporary art. Course is repeatable to a maximum of 8 units.

   FVC 028/ART 028/THEA 038 *From Hamlet to Babylon 5: Introduction to Design in Film, Television, and Theatre* (4 units) Introduction to the design process for film, television, and theatre. Through exercises, lectures, videos, and on-site visits, students explore the design process, the influence of design on the viewer, and how looks are achieved in different media.
FVC 039/CRWT040 Fiction and Film (4 units) A study of twentieth-century fiction and film from a writer's point of view, emphasizing narrative elements and literary techniques found in both. Explores how novels are translated into film.

FVC 066/CRWT 066/THEA 066 Screenwriting: How Movies Work (4 units) Introduction to the craft of screenwriting. Discusses how screenwriting differs from other kinds of writing and examines the various techniques that writers use to create their blueprints for movies in a variety of genres. Students view and discuss one film and screenplay per week.

Or from a selection of classes in Art, Computer Science, Dance or Theater (ART 003, ART 070 (E-Z), CS 008, CS 010, CS 020, DNCE 014, THEA 010)

c) Cultural Anthropology (1 course) chosen from ANTH 001, ANTH 001H

d) One (1) additional course chosen from 1.b) above or from:

FVC 006/ART 006 Introduction to Contemporary Critical Issues in Art (4 units) Examines basic principles and methodologies of theory as applied to the interpretation and creation of works of art. Includes lectures, discussions, readings, and screenings.

FVC 008/AHS 008 Modern Western Visual Culture (4 units) Focus is on broadly defined cultural practices, including painting, photography, video, architecture, and film. Introduces major historical, aesthetic, and theoretical issues in twentieth-century visual culture with an eye toward political and social themes relevant to contemporary life.

FVC 009/MUS 007 Music in Movies and TV (4 units) An exploration of popular film and TV soundtrack music, emphasizing drama and musical style. Scene study features such films as The Matrix, Casablanca, The X-Files, and Altered States.

FVC 015 Introduction to Television Studies (4 units) An introduction to the study of television, including its stylistic conventions, primary genres, modes of production, economics, and important critical methodologies.

FVC 021/CPLT 021 Introduction to Film, Literature, and Culture (4 units) Surveys critical approaches to the cinema such as auteur and genre theory. Studies literature and film, national cinemas, and film movements.

FVC 022/AST 022/JPN 022 Introduction to Japanese Film (4 units) An introduction to Japan's major directors and to watching and writing about Japanese film. Works studied range from the samurai epics of Kurosawa to recent anime. All films have subtitles. No previous knowledge of Japanese language or culture is required.
FVC 023/AHS 020 Introduction to Media Art (4 units) An introduction to the impact of media technology on the visual arts, from photography to the Internet. Addresses mechanical reproduction, perception, gender, sexuality, identity, interactivity, cybernetics, and popular culture.

FVC 025/ENGL 021/THEA 021 Culture Clash: Studies in Latino Theatre and Film (4 units) An introduction to U.S. Latino theatre and film from 1965 to the present. Students read the major works of authors and examine important films and videos.

FVC 026/CPLT 026/EUR 026 New European Cinemas: Experiment and Innovation (4 units) An introduction to a succession of New Waves in European Cinema: Neorealism in Italy, New Wave in France, New Cinema in Germany, Russia, and Britain. Study of political engagements and technical innovations. Topics include the concept of the “auteur,” key manifestos, and attempts to define European cinema in film theory.

FVC 033/ENGL 033 Introduction to Comparative Media Studies (4 units) Comparative introduction to the study of two or more media, such as film and television or digital media, and to various critical approaches to the media (formalism, feminism, Marxism, etc.). Special attention is paid to the rhetoric of media, media similarities and differences, and cross-media borrowing.

Or from a selection of classes in Art History, Asian Studies, French, German, HASS, Italian, Music, Russian, Sociology, or Women’s Studies (AHS 007, AST 048/CHN 048, AST 064/VNM 064, FREN 045, GER 045, HASS 022B, HASS 022C, ITAL 045, MUS 006/ANTH 006, RUSN 045, SOC 001, WMST 010)

2. Upper-division requirements (10 upper-division courses worth a minimum of 4 units each):

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

   FVC 110 (E-Z) Topics in Film and Media History (4 units) Prerequisite: upper-division standing or consent of instructor. Considers topics in the history of film and media with attention to their aesthetic, socio-political, and economic contexts. E. Film and Media History through World War II; J. Film and Media History after World War II.

   FVC 114/CPLT 134/GER 134/JPN 134 Cinematic War Memory (4 units) Prerequisite: upper-division standing or consent of instructor. Examines cinematic confrontations involving World War II in Germany and Japan. Topics include desire between victims and perpetrators, representation of trauma, and ethical responsibility. All screenings have English subtitles.
FVC 137/AHS 136 History of Video Art (4 units) Prerequisite(s): AHS 017C or upper-division standing or consent of instructor. Traces the evolution of video art from the invention of the Portapak and early video collectives to the current ubiquity of video installation, single-channel, and multimedia art. Emphasis is on video art in the United States.

FVC 138/AHS 137 History of Experimental Cinema (4 units) Prerequisite(s): AHS 017C or upper-division standing or consent of instructor. A survey of cinema outside of the economic, institutional, and aesthetic imperative of mainstream film production. Covers an array of alternative film movements, including surrealism and dada, Soviet avant garde, the Cine 16 Group, French new wave, North American avant garde, and the artist’s film.

FVC 145E, I/ENGL 145E, I Special Topics in Film and Visual Culture (4 units) Prerequisite: upper-division standing or consent of instructor. Intensive formal, historical, and theoretical analysis of a theme or issue in film, media, television, and visual culture. E. Mass Culture and Counter Culture; I. Liberal Hollywood and Social Problems

FVC 173(E-Z)/CPLT 173(E-Z) International Cinemas (4 units) Prerequisite: upper-division standing or consent of instructor. Considers non-Hollywood cinemas in the national, historical, political, and cultural contexts which produced them. E. Experimental and Avant-Garde Film; G. New German Cinema; I. Italian Neorealism; T. Third World Cinema

FVC 176/AHS 176 Pictorialism to New Media: A History of Twentieth-Century Photography (4 units) Prerequisite: AHS 017C or upper-division standing or consent of instructor. A study of photographic practices from 1900 to the present. Topics include pictorialist art photographs created around 1900, the subsequent refinement of styles and content in modernism, and the expansion of photographic practices into the digital realm. Examines technological, conceptual, aesthetic, economic, and social issues.

FVC 186/AHS 186 Media and Movements: Film, Video, Photography, and the Visual Arts (4 units) Prerequisite: AHS 017C or upper-division standing or consent of instructor. Focusing on key cultural movements or developments in Europe and the United States over the past century, gives a thematic history of the avant-garde and experimental arts, including painting, sculpture, photography, video, film, performance, installation, and new media art.

Or from a selection of classes in Art History and History (AHS 181, AHS 182, HIST 191X)

b) Non-Hollywood Cinema and Alternative Media (3 courses) chosen from:
FVC 103/ANTH 103 Introduction to Visual Anthropology (4 units). Prerequisite: ANTH 001 or ANTH 001H or consent of instructor. An introduction to the rapidly growing field of visual anthropology. Examines the similarities and differences between ethnographic film, critical studies, and written ethnographies. Explores the politics of representing other cultures visually.

FVC 121(E-Z)/CPLT 171 (E-Z) Auteurs and Auteur Theory (4 units) Prerequisite: upper-division standing or consent of instructor. Critical studies on a director or group of directors that deal with a substantial portion of their works. F. Fassbender; I. Fellini; T. Trauffaut.

FVC 125 (E-Z) Topics in Latin American Film and Media (5 units) Prerequisite: upper-division standing or consent of instructor. Intensive formal, historical, and theoretical analysis of a theme or issue in Latin American film and media. Involves weekly screenings and readings. E. Indigenous Video and Latin America.

FVC 135/ART 135 Intermedia, Art, Media, and Culture (4 units) Prerequisite: upper-division standing or consent of instructor. A study of performance, photography, video, film, television, installation, and other related intermedia. Through field trips, screenings, readings, and discussion focuses on artworks within and without the mass media: how they are constructed, written about, analyzed, and viewed in the larger construction of culture.

FVC 136/ART 136 Installation and Site-Specific Art (4 units) Prerequisite: consent of instructor. Focuses on performance, photo installation, computer art, video/film, site-specific installation, sculpture, and/or other intermedia. Concentrates on production and analysis of site-specific art through screenings, readings, discussion, and critique. Course is repeatable to a maximum of 8 units.

FVC 144K/ENGL 144K Race, Ethnicity, and Visual Culture (4 units) Prerequisite: upper-division standing or consent of instructor. Intensive formal, historical, and theoretical analysis of race and ethnicity in film, television, and visual culture. Weekly screenings and readings. K. Decolonizing the Screen.

FVC 146 E, F, G/ENGL 146E, F, G Special Topics in Technoculture and Digital Media (4 units) Prerequisite: upper-division standing or consent of instructor. Advanced study of theories and practices of reader and audience interaction with technologies of cultural production in general and digital media in particular. Includes praxis-oriented composition or research. E. Identities and Interactions. F. Cultures and Technologies of the Visual. G. Cultures and Technologies of the Aural

FVC 171/SPN 171 Reel to Reel, Latin American Film and Social Change (4 units) Prerequisite: SPN 110. Introduces Latin American film as it articulates with contemporary history and current events.
FVC 173 (E-Z)/CPLT 173 (E-Z) International Cinemas (4 units) Prerequisite: upper-division standing or consent of instructor. Considers non-Hollywood cinemas in the national, historical, political, and cultural contexts which produced them. E. Experimental and Avant-Garde Film; G. New German Cinema; I. Italian Neorealism; T. Third World Cinema

FVC 178/EUR 110B/AHS 120/CPLT 110B/GER 110BB Berlin Metropolis in Literature, Film, Music, and Art (4 units) Prerequisite: upper-division standing or consent of instructor. Introduction to the metropolis Berlin as gateway between the East and West. Explores topography of the city through film, art, music, and literary texts. A study of Berlin's dramatic transformations as a microcosm of Germany and Europe's troubled history in the twentieth century. Course is conducted in English.

FVC 182/GER 138/AHS 121/CPLT 138/EUR 138 From Expressionism to Epic Theatre: Benn, Brecht, Kafka, and the Bauhaus (4 units) Prerequisite: upper-division standing or consent of instructor. Introduction of the German avant-garde of the twentieth century. Explores expressionism, New Objectivity, the Bauhaus movement, the manifestation of an anti-art in Dadaism, and Epic Theatre. Studies works of Franz Kafka in the context of his implicit criticism of the avant-gardist movements of his time. Course is conducted in English.


FVC 184/AST 184/JPN 184 Japanese Film and Visual Culture (4 units) Prerequisite: upper-division standing or consent of instructor. Investigates popular visual culture in Japan primarily through film, from the early masters to contemporary directors. Additional material may be drawn from fields such as theatre, television, visual art, architecture, and illustrated fiction. All materials are read or viewed in English. Course is repeatable to a maximum of 12 units.

FVC 185/LNST 105/SPN 185 Imagining the Nation, Film and Media in Latin America (5 units) Prerequisite: upper-division standing or consent of instructor. Study of the role of media and film in creating a national imaginary in Latin America. Focus is on one region or nation—such as the Andes, the Caribbean, Mexico, Argentina, or Chile—relating local history to the global context. Course is repeatable as topics change to a maximum of 10 units.

Or from a selection of classes in Asian Studies, Dance, and German (AST 185/CHN 185, DNCE 171M, DNCE 172K, GER 118 (E-Z)).
c) Film and Media Theory (1 course) chosen from:

FVC 103/ANTH 103 Introduction to Visual Anthropology (4 units). Prerequisite: ANTH 001 or ANTH 001H or consent of instructor. An introduction to the rapidly growing field of visual anthropology. Examines the similarities and differences between ethnographic film, critical studies, and written ethnographies. Explores the politics of representing other cultures visually.

FVC 104/ENGL.104 Film and Media Theory (4 units) Prerequisite: upper-division standing or consent of instructor. Covers different types of film and media theory. Addresses formalist, psychoanalytic, Marxist, feminist, and other approaches to the media.

FVC 120 Major Figures in Film and Media (4 units) Prerequisite upper-division standing or consent of instructor. Intensive analysis of the work of a major figure in film, television, or other media who functions as an “auteur,” such as an influential director, star, or producer. Course is repeatable as topics change to a maximum of 8 units.

FVC 121 (E-Z)/CPLT 171 (E-Z) Auteurs and Auteur Theory (4 units) Prerequisite: upper-division standing or consent of instructor. Critical studies on a director or group of directors that deal with a substantial portion of their works. F. Fassbender; I. Fellini; T. Trauffaut.

FVC 133/SOC 138 The Effects of Mass Media (4 units) Prerequisite: SOC 001. A sociological approach to “media effects” including the history of effects research, theories, loci of effects studies, and social policy.

FVC 139/SOC 139 Mass Media and Popular Culture (4 units) Prerequisite: SOC 001. A comparative analysis of the television, radio, record, cinema, and journalism industries as social institutions and a discussion of contemporary developments in mass communications theory. A study of the relationship between the social processes of modern society and the content of popular culture.

FVC 143 (E-Z)/ENGL 143 (E-Z) Gender, Sexuality, and Visual Cultures (4 units) Prerequisite: upper-division standing or consent of instructor. Intensive formal, historical, and theoretical analysis of gender and sexuality in film, television, and visual culture. Weekly screenings and readings. E. Feminist Film Theory and Practice; F. Film and Gender; G. Screening the Lesbian

FVC 144 (E-Z)/ENGL 144 (E-Z) Race, Ethnicity, and Visual Culture (4 units) Prerequisite: upper-division standing or consent of instructor. Intensive formal, historical, and theoretical analysis of race and ethnicity in film, television, and visual culture. Weekly screenings and readings. I. Racial Difference and Visual Culture in the Postcolonial World Context; J. Film, Race, and Ideology: The Case of the Vietnam War; K. Decolonizing the Screen

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FVC 145F, G, J/ENGL 145F, G, J
*Special Topics in Film and Visual Culture* (4 units) Prerequisite: upper-division standing or consent of instructor. Intensive formal, historical, and theoretical analysis of a theme or issue in film, media, television, and visual culture. Weekly screenings and readings. F. Television and American Culture. G. Film as Writing and Writing as Film. J. The Horror Film

FVC 146 (E-Z)/ENGL 146 (E-Z)*Special Topics in Technoculture and Digital Media* (4 units) Prerequisite: upper-division standing or consent of instructor. Advanced study of theories and practices of reader and audience interaction with technologies of cultural production in general and digital media in particular. Includes praxis-oriented composition or research. E. Identities and Interactions. F. Cultures and Technologies of the Visual. G. Cultures and Technologies of the Aural. I. Advanced Composition and Rhetoric for Digital Media Authors


FVC 172 *Topics in Film and Media Genres* (4 units) Prerequisite: upper-division standing or consent of instructor. Topics may include study of a specific film or media genre such as melodrama; comparative genre studies, including a survey of the history and theory of two or more genres; or analysis of the idea of genre in film and media studies. Course is repeatable as content changes to a maximum of 8 units.

FVC 174 (E-Z)/CPLT 174 (E-Z)*Comparative Studies in Film* (4 units) Prerequisite: upper-division standing or consent of instructor. Considers film in the context of the other arts. Compares the treatment of various themes or problems in film and other media. E. Film and Literature in the Avant-Garde.

FVC 179/LNST 109/SPN 179/WMST 179*Gender, Media, and Latin America* (5 units) Prerequisite: upper-division standing or consent of instructor. Explores the way Latin Americans have thought of and represented gender across a variety of media, including essays, film, novel or short story, and performance. Compares the possibilities and limitations of these media for representing gender in the Latin American context.

FVC 186/AHS 186*Media and Movements. Film, Video, Photography, and the Visual Arts* (4 units) Prerequisite: AHS 017C or upper-division standing or consent of instructor. Focusing on key cultural movements or developments in Europe and the United States over the past century, gives a thematic history of the avant-grade and experimental arts, including painting, sculpture, photography, video, film, performance, installation, and new media art.
FVC 187/AHS 187 Visual Culture and Art History (4 units) Prerequisite: AHS 017A or AHS 017B or AHS 017C or AHS 021/URST 021 or upper-division standing or consent of instructor. Examines the broader concept of visual culture as it relates to the history of the visual arts. Focuses on four conceptual areas: visuality, identity, media culture, and politics/ethics.


d) Ethnography and Documentary: Production, Theories, and Texts (4 courses)

1) Production (at least 2 courses) chosen from:

FVC 131/ART 131 Intermediate Photography and Digital Technology (4 units) Prerequisite: ART 003, ART 007/FVC 007. An intermediate course in photo and digital technologies with a range of photographic applications. Covers the complete cycle of production from scanning to output. Emphasis is placed on developing skill in creating digital photographic imagery for creative, cultural expression. Software and some digital equipment are provided. Students are required to furnish their own 35mm single lens reflex (SLR) or digital cameras and zip disks. Course is repeatable to a maximum of 8 units.

FVC 150/ART 150 Intermediate Video Art (4 units) Prerequisite: ART 004/FVC 004. Intermediate course in video art production and theory, designed to continue work done in ART 004/FVC 004. Screenings, readings, and discussions. Advanced editing techniques and theory, storyboard, and sound design. Application of media arts to contemporary art practice and new genres, including installation, documentary, experimental, and performance. Equipment provided. Course is repeatable to a maximum of 8 units.

FVC 161/DNCE 161 Choreographing the Screen (4 units) Prerequisite: DNCE 019 (may be taken concurrently) or consent of instructor. Focuses on choreographing for the camera and the screen. Topics include video art, class film choreography, music video and digital dance technologies. Students prepare a choreographic piece for the camera as a final project.

FVC 162/DNCE 162 Tool, Technology, Technique (4 units) Prerequisite: DNCE 019 (may be taken concurrently) or consent of instructor. Practicum in video and digital production, with an emphasis on capturing and editing the moving body. Students bring their own video or digital recording device. Editing equipment will be available.

FVC 166A/CRWT 166A/THEA 166A Screenwriting: Introduction (4 units) Prerequisite: CRWT 056 or consent of instructor. Explores the fundamentals of
screenwriting including story development, plotting, and characterization as they are used in creating a complete script for television or feature film.

FVC 166B/CRWT 166B/THEA 166B Screenwriting. Outline to First Draft (4 units) Prerequisite: CRWT 166A/FVC 166A/THEA 166A or consent of instructor. Explores the fundamentals of screenwriting including story development, plotting, and characterization as they are used in creating a complete script for television or feature film.

FVC 166C/CRWT 166C/THEA 166C Screenwriting. Rewrites and Writing for Television (4 units) Prerequisite: CRWT 166B/FVC 166B/THEA 166B or consent of instructor. Explores the fundamentals of screenwriting including story development, plotting, and characterization as they are used in creating a complete script for television or feature film. Course is repeatable.

FVC 175/ART 170 Advanced Digital Imaging (4 units) Prerequisite: ART 007/FVC 007; knowledge of Macintosh interface and Adobe Photoshop. An advanced studio and production course in digital imaging which proceeds from techniques initiated in ART 007/FVC 007. Emphasizes the use of computer and electronic technology as a tool for making art. Addresses issues related to making art and the cultural implications of digital technology through class projects, reading, lectures by visiting artists, field trips, and critiques of work in progress. Course is repeatable to a maximum of 8 units.

As well as a selection of classes from Art, Computer Science, Music and Theater (ART 140, ART 142, ART 145, ART 146 (E-Z), ART 155, ART 167, ART 168, ART 169 (E-Z), ART 175, CS 133, CS 143/EE 143, MUS 139, MUS 145, MUS 173, THEA 101, THEA 102, THEA 109, THEA 132, THEA 135, THEA 141, THEA 144)

(2) Theories and Texts (at least 8 units) chosen from the following:

FVC 103/ANTH 103 Introduction to Visual Anthropology (4 units) Prerequisite: ANTH 001 or ANTH 001H or consent of instructor. An introduction to the rapidly growing field of visual anthropology. Examines the similarities and differences between ethnographic film, critical studies, and written ethnographies. Explores the politics of representing other cultures visually.

FVC 121 (E-Z)/CPLT 171 (E-Z) Auteurs and Auteur Theory (4 units) Prerequisite: upper-division standing or consent of instructor. Critical studies on a director or group of directors that deal with a substantial portion of their works. F. Fassbender; I. Fellini; T. Trauffaut.

FVC 143 (E-Z)/ENGL 143 (E-Z) Gender, Sexuality, and Visual Cultures (4 units) Prerequisite: upper-division standing or consent of instructor. Intensive formal, historical, and theoretical analysis of gender and sexuality in film, television, and
visual culture. Weekly screenings and readings. E. Feminist Film Theory and Practice; F. Film and Gender; G. Screening the Lesbian

FVC 144 (E-Z)/ENGL 144 (E-Z) *Race, Ethnicity, and Visual Culture* (4 units)
Prerequisite: upper-division standing or consent of instructor. Intensive formal, historical, and theoretical analysis of race and ethnicity in film, television, and visual culture. Weekly screenings and readings. I. Racial Difference and Visual Culture in the Postcolonial World Context; J. Film, Race, and Ideology: The Case of the Vietnam War; K. Decolonizing the Screen.

FVC 145I/ENGL 145I *Special Topics in Film and Visual Culture* (4 units)
Prerequisite: upper-division standing or consent of instructor. Intensive formal, historical, and theoretical analysis of a theme or issue in film, media, television, and visual culture. Weekly screenings and readings. I. Liberal Hollywood and Social Problems

FVC 146 (E-Z)/ENGL 146 (E-Z) *Special Topics in Technoculture and Digital Media* (4 units) Prerequisite: upper-division standing or consent of instructor. Advanced study of theories and practices of reader and audience interaction with technologies of cultural production in general and digital media in particular. Includes praxis-oriented composition or research. E. Identities and Interactions; F. Cultures and Technologies of the Visual; G. Cultures and Technologies of the Aural; I. Advanced Composition and Rhetoric for Digital Media Authors

FVC 160/ART 160 *Intermediate Art Theory* (4 units) Prerequisite: ART 006/FVC 006 recommended. Discusses current critical and theoretical issues in modern and contemporary art. Examines students' art production in light of contemporary art practice and in relation to the interpretation and creation of art inclusive of issues of race, gender, politics, aesthetics, class, and sexuality.

FVC 172 *Topics in Film and Media Genres* (4 units) Prerequisite: upper-division standing or consent of instructor. Topics may include study of a specific film or media genre such as melodrama; comparative genre studies, including a survey of the history and theory of two or more genres; or analysis of the idea of genre in film and media studies. Course is repeatable as content changes to a maximum of 8 units.

FVC 174 (E-Z)/CPLT 174 (E-Z) *Comparative Studies in Film* (4 units)
Prerequisite: upper-division standing or consent of instructor. Considers film in the context of the other arts. Compares the treatment of various themes or problems in film and other media. E. Film and Literature in the Avant-Garde.

FVC 187/AHS 187 *Visual Culture and Art History* (4 units) Prerequisite: AHS 017A or AHS 017B or AHS 017C or AHS 021/URST 021 or upper-division standing or consent of instructor. Examines the broader concept of visual culture
as it relates to the history of the visual arts. Focuses on four conceptual areas: visuality, identity, media culture, and politics/ethics.


FVC 190, FVC 198-I may be taken as a part of any track to meet individual needs.

For the Minor:

1. Lower-division requirement (1 course) chosen from:

FVC 004/ART 004  *Introduction to Video Art*
FVC 015  *Introduction to Television Studies*
FVC 020  *Introduction to Film Studies*
FVC 021/CPLT 021  *Introduction to Film, Literature, and Culture*
FVC 033/ENGL 033  *Introduction to Comparative Media Studies*

2. Upper-division requirements (minimum 20 units)

   a) 1 course from each of the following three groups:

   (I)  *Film, Photography, and Media History:*

   FVC 110 (E-Z) *Topics in Film and Media History* E. Film and Media History through World War II; J. Film and Media History after World War II.

   FVC 114/CPLT 134/GER 134/JPN 134 *Cinematic War Memory*

   FVC 137/AHS 136 *History of Video Art*

   FVC 138/AHS 137 *History of Experimental Cinema*
FVC 145E/ENGL 145E/FVC 145I/ENGL 145I *Special Topics in Film and Visual Culture* E; Mass Culture and Counter Culture; I. Liberal Hollywood and Social Problems.

FVC 173 (E-Z)/CPLT 173 (E-Z) *International Cinemas* E. Experimental and Avant-Garde Film; F. French New Wave; G. New German Cinema; I. Italian Neorealism, T. Third World Cinema

FVC 174 (E-Z)/CPLT 174 (E-Z) *Comparative Studies in Film* E. Film and Literature in the Avant-Garde

FVC 176/AHS 176 *Pictorialism to New Media: A History of Twentieth-Century Photography*

FVC 186/AHS 186 *Media and Movements. Film, Video, Photography, and the Visual Arts*

Or AHS 182 or HIST 191X

(2) *Non-Hollywood Cinema and Alternative Media:*

FVC 125 (E-Z)/LNST 125 (E-Z)/SPN 125 (E-Z) *Topics in Latin American Film and Media*

FVC 135/ART 135 *Intermedia. Art, Media, Culture*

FVC 136/ART 136 *Installation and Site Specific Art*

FVC 144K/ENGL 144K *Race, Ethnicity, and Visual Culture. K. Decolonizing the Screen*

FVC 146E, F, G/ENGL 146E, F, G *Special Topics in Technoculture and Digital Media. E. Identities and Interactions* F. Cultures and Technologies of the Visual; G. Cultures and Technologies of the Aural

FVC 171/SPN 171 *From Reel to Real. Latin American Film and Social Change*

FVC 173 (E-Z)/CPLT 173 (E-Z) *International Cinemas*

FVC 178/EUR 110B/AHS 120/CPLT 110B/GER 110B *Berlin Metropolis in Literature, Film, Music, and Art*

FVC 179/LNST 109/SPN 179/WMST 179 *Gender, Media, and Latin America*

FVC 182/AHS 121/CPLT 138/EUR 138/GER 138 *From Expressionism to Epic Theatre. Benn, Brecht, Kafka, and the Bauhaus*
FVC 183 (E-Z)/FREN 185 (E-Z) Studies in French and Francophone Cinema

FVC 184/AST 184/JPN 184 Japanese Film and Visual Culture

Or AST 185/CHN 185, DNCE 171M, DNCE 172K, GER 118 (E-Z)

(3) Film and Media Theory

FVC 104/ENGL 104 Film and Media Theory

FVC 143 (E-Z)/ENGL 143 (E-Z) Gender, Sexuality, and Visual Culture

FVC 144 (E-Z)/ENGL 144 (E-Z) Race, Ethnicity, and Visual Culture

FVC 145F, G, J/ENGL 145F, G, J Special Topics in Film and Visual Culture F. Television and American Culture, G. Film as Writing and Writing as Film; J. The Horror Film

FVC 146 (E-Z)/ENGL 146 (E-Z) Special Topics in Technoculture and Digital Media

FVC 160/ART 160 Intermediate Art Theory

FVC 172 Topics in Film and Media Genres

FVC 187/AHS 187 Visual Culture and Art History

Or from a selection of classes in Dance (DNCE 171F, G, J, K, DNCE 172J, M; DNCE 173J, K)

b) a minimum of eight (8) additional units chosen from 2a(1), 2a(2), and 2a(3) above Or from

FVC 103/ANTH 103 Introduction to Visual Anthropology

FVC 131/ART 131 Intermediate Photography and Digital Technology

FVC 133/SOC 138 The Effects of Mass Media

FVC 139/SOC 139 Mass Media and Popular Culture

FVC 150/ART 150 Intermediate Video Art

FVC 166A/CRWT 166A/THEA 166A Screenwriting: Introduction
FVC 166B/CRWT 166B/THEA 166B *Screenwriting: Outline to First Draft*

FVC 166C/CRWT 166C/THEA 166C *Screenwriting: Rewrites and Writing for Television*

FVC 174(E-Z)/CPLT 174(E-Z) *Comparative Studies in Film*

FVC 175/ART 170 *Advanced Digital Imaging*

Or from a selection of classes in Art History, Art, Computer Science, Music, and Theater: AHS 181, ART 140, ART 142, ART 145, ART 146 (E-Z), ART 155, ART 167, ART 168, ART 169 (E-Z) (4 units), ART 175, CS 133, CS 143/EE 143, MUS 139, MUS 145, MUS 173, THEA 101, THEA 102, THEA 109, THEA 132, THEA 135, THEA 141, THEA 144
APPENDIX 7

COGNATE UNIVERSITY OF CALIFORNIA DEPARTMENTS, PROGRAMS, AND CENTERS

UC Berkeley: Offers a BA in Film Studies, a PhD in the Film Studies Track of the Rhetoric Department, and a Designated Emphasis in Film for doctoral students located in other departments ... engages with all forms of moving-image culture, exploring ... media forms of the last century (film and still photography) and ... new media form of the new century (digital media). It teaches students to think historically, theoretically and analytically about a wide range of images within the broad context of humanistic studies. Production opportunities in digital media are available to students who have demonstrated excellence in theory, history and analysis. ... The Designated Emphasis in Film Studies provides curricular and research resources for students who want to concentrate on film within their respective disciplines and have their work formally recognized.'

UC Davis: Has a ‘Graduate Group in Cultural Studies’ comprising over 90 faculty from many departments teaching graduate courses in ‘feminist, anti-racist, and postcolonial studies’ across ‘numerous fields, methods, and research topics’ that include law, education, social sciences, and the humanities. There is a Division of Humanities, Arts, and Cultural Studies and a major in Film Studies that ‘addresses the history, theory and culture of this art form.’

UC Irvine: ‘A degree in Film Studies will provide students with a variety of opportunities leading to a career choice or to further education at the graduate or professional level. Graduates from the program ... have pursued graduate work in critical film studies. ... Others have entered M.F.A. programs in production. ... Many are now at work in various sectors of the entertainment industry.’ The Department of Film and Media Studies ‘trains students to read and understand the audio-visual languages of modern media and new technologies to analyze images from socioeconomic, political, aesthetic, and historical perspectives.’

U of California Los Angeles: The Department of Film, Television, and Digital Media’s ‘Bachelor of Arts in Film and Television is a two year, upper division program for students who have completed two years of general college studies. The program provides an education in the history and theory of these art forms and basic learning experiences in production within the context of a liberal arts education. In the first year, students are introduced to all major aspects of film, television, and digital media study. In the second year, each student completes a senior concentration chosen from film production, television production (narrative or documentary), screenwriting, animation, or critical studies. Students must also complete at least one professional internship during the senior year.’

UC San Diego: ‘The Film Studies minor is designed to give students a flexible introduction to the full range of courses on film available here. ... The minor
should be of interest to students with a wide range of interests from those who plan graduate study in film to those who simply wish to understand better this powerful and influential medium. It 'emphasizes the role of different technologies of communication, from language to writing to television to computers, in mediating human experience. It draws from such social science disciplines as anthropology, psychology, sociology, and political science, and from the humanities and fine arts, including theatre, literature, and visual arts.'

**UC Santa Barbara:** A BA and PhD/MA granting entity, the Department of Film and Media Studies' 'strengths are film history and theory, television and broadcasting, digital media, the Internet, video art and activism, cultural studies, political economies, and media globalization. Interdisciplinarity is encouraged by coordinating courses and program research projects with other departments such as art, communication, environmental studies, sociology, Black studies, women's studies, and anthropology. Production is not emphasized, but all majors become familiar with the basic tools of filmmaking. Interested students may also take courses in screenwriting and advanced film production. With a strong base in the liberal arts, the film studies major is designed to prepare students for careers in the media industry and media education, as well as archival preservation and research, entertainment law, publishing, journalism, media, and technologies. ... Beyond the core requirements of the film studies major, the student may develop and individual program centered around special interests and goals.'

**UC Santa Cruz:** A Film and Digital Media undergraduate major 'integrates critical, historical, theoretical and practical components, enabling students to develop expertise in the understanding and use of the moving image for artistic, social and pre-professional purposes. Students will develop a critical attitude toward and awareness of moving image media through theoretical studies, critical analysis and historical and cross-cultural examination.' The University also has a Center for Cultural Studies, founded as part of the U of California's President’s Humanities Initiative 'to foster research across divisional as well as disciplinary boundaries. While based in the humanities, it engages with the “interpretive” or “historical” social sciences, as well as theoretically informed work in the arts.'

Sterling as these programs are, none of them offer the blend of local and global, with a diversity focus, that our department will provide. At the same time, their enrollment figures signal popularity of the area among students.

**Enrollment Figures for Cognate Departments, March 2006**

**UC BERKELEY**  
Film Studies  
BA - Undergraduate  95  
PhD

287
<table>
<thead>
<tr>
<th>Location</th>
<th>Program</th>
<th>Undergraduate</th>
<th>Graduate</th>
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<tr>
<td>UC IRVINE</td>
<td>Film and Media</td>
<td>275</td>
<td>37</td>
</tr>
<tr>
<td></td>
<td>Studies</td>
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<tr>
<td></td>
<td>BA - Undergrad</td>
<td>275</td>
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<td></td>
<td>Visual Studies</td>
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<td></td>
<td>PhD</td>
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<tr>
<td>UC LOS ANGELES</td>
<td>Film, Television</td>
<td>120</td>
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<td></td>
<td>and Digital</td>
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<td></td>
<td>Media</td>
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<td></td>
<td>BA - Undergrad</td>
<td>120</td>
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<tr>
<td></td>
<td>MFA - Animation</td>
<td>30</td>
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<tr>
<td></td>
<td>MFA - Screenwriting</td>
<td>59</td>
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<td></td>
<td>MFA - Directing</td>
<td>74</td>
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<td></td>
<td>MFA - Production</td>
<td>23</td>
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<td></td>
<td>MA - Critical</td>
<td>25</td>
<td></td>
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<td></td>
<td>Studies</td>
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<td></td>
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<td></td>
<td>PhD</td>
<td>32</td>
<td></td>
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<tr>
<td>UC SAN DIEGO</td>
<td>Film Studies -</td>
<td>20</td>
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<td>Minor</td>
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<td></td>
<td>Visual Arts</td>
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<td>BA – Undergrad</td>
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<td>UC SANTA</td>
<td>Film Studies</td>
<td>481</td>
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<td>BARBARA</td>
<td>BA – Undergrad</td>
<td>481</td>
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<td>PhD/MA (program</td>
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<td>10</td>
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<tr>
<td>UC SANTA CRUZ</td>
<td>Film and Digital</td>
<td>328</td>
<td></td>
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<td></td>
<td>Media</td>
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<tr>
<td></td>
<td>BA - Undergrad</td>
<td>328</td>
<td></td>
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<tr>
<td></td>
<td>MFA</td>
<td>19</td>
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APPENDIX 8

DISTINGUISHED GUESTS

The following leaders in media and cultural studies have visited the program since the fall of 2004 to offer guidance on the future of the field:

Richard Maxwell, Chair, Media Studies, City U of New York, Queens College
Andrew Ross, Director, Metropolitan Studies, New York U
Herman Gray, Chair, Sociology, U of California, Santa Cruz
Constance Penley, Director, Center for New Media Studies, U of California, Santa Barbara
Laura Kipnis, Radio Film and Television, Northwestern U
Barbie Zelizer, Annenberg School for Communication, U of Pennsylvania
Pal Ahluwalia, Political Science, Goldsmith’s, UK
Rosa Linda Fregoso, Chair, Chicano/a Studies, U of California, Santa Cruz
Ben Carrington, Sociology, U of Texas, Austin
Daniel Mato, Director, Global Studies, U of Venezuela
Susan Douglas, Chair, Communication Studies, U of Michigan
John Nguyet Erni, Associate Head, English and Communication, City U of Hong Kong
Angela McRobbie, Communication Studies, Goldsmith’s, UK
Mark Lloyd, Fellow, American Progress Foundation
Lawrence Grossberg, Communication Studies, U of North Carolina
Kelly Gates, Media Studies, City U of New York, Queens College
Sarah Banet-Weiser, Annenberg School for Communication, U of Southern California
Michael Hanschard, Political Science, Johns Hopkins U
Paula Chakravarty, Communication, U of Massachusetts, Amherst
APPENDIX 9

MEDIA AND CULTURAL STUDIES PROFESSIONAL ASSOCIATIONS, RESEARCH CENTERS, CONFERENCES, JOURNALS, BOOK SERIES, AND MUSEUMS

Established professional associations, research centers, and conferences include: the International Association for Media and Communication Research, the International Communication Association, the Society for Cinema and Media Studies, the Association for Education in Journalism and Mass Communication, the American Journalism Historians Association, the National Communication Association, the Canadian Communication Association, the Canadian Association of Media Education Organizations, the Center for Media Education, the Center for Media Literacy, Citizens for Media Literacy, the Media Education Foundation, the UK Association for Media Communication and Cultural Studies, EPTIC—Economía Política de las Tecnologías de la Información y de la Comunicación, the American Communication Association, the International Institute of Communications, the International Association for Media History, the African Council for Communication Education, the Baltic Association for Investigating the Communications Media, the Chinese Communication Association, the Association for Chinese Communication Studies, the Association for Cultural Studies, the Association for Women in Communications, the Association of Internet Researchers, the Caribbean Association for the Study of Communication, NORDICOM, the Popular Culture Association, the British Universities Film and Video Council, the Society for Visual Anthropology, the Asian Mass Communication Research Centre, the University Film and Video Association, the European Institute for the Media, the European Audiovisual Observatory, the Broadcast Education Association, the European Institute for Communication and Culture, the International Visual Sociology Association, Asociación Boliviana de Investigadores de la Comunicación, the American Association for Public Opinion Research, the Association of Moving Image Archivists, Domitor, the European Consortium for Communications Research, the European Speech Communication Association, the Global Communication Research Association, the Political Film Society, the Communication Institute for Online Scholarship, Screen Studies, Console-ing Passions, Observatorio del MERCOSUR Audiovisual, War and Media Network, and Visible Evidence.


Several US museums are devoted to the subject, such as the Museum of Television and Radio (Los Angeles and New York), the Museum of Broadcast Communication (Chicago), and the Museum of the Moving Image (New York).
APPENDIX 10

UNIVERSITY OF CALIFORNIA PROCEDURE FOR ESTABLISHING NEW DEPARTMENTS

UNIVERSITYWIDE REVIEW PROCESSES FOR ACADEMIC PROGRAMS, ACADEMIC UNITS, AND RESEARCH UNITS

Effective July 1, 1999
University of California
Academic Senate and Office of the President

III.A. Departments

Actions involving departments are carried out on the nine established campuses. That is, creating a new department, changing the name of an existing department, and consolidating, transferring, or disestablishing an existing department are campus decisions for which there is no systemwide review. If favorably reviewed by the relevant divisional Academic Senate committee(s) and approved by the campus administration, a proposed action involving a department is implemented. Any proposed coordinated actions involving undergraduate or graduate degree programs associated with affected department(s) should be handled according to the procedures described for the proposed action for either undergraduate or graduate degree programs.

All final campus actions involving departments should be reported to systemwide offices in a month report to the Coordinator - Program Review, copied to the Director Academic Planning and Program Review and to the Records Manager, Information Resources and Communications. E-mail use is encouraged.
APPENDIX 11

SPECIFIC RESPONSES TO SENATE COMMITTEE CONCERNS

The Chair of the Riverside Division of the Academic Senate wrote to the Executive Vice-Chancellor in a memo of 8 January 2006[sic], a copy of which was provided to us on 9 February 2007. In it, he noted that the review committees had found 'many meritorious aspects about the proposed new department and found the proposal interesting; however, there were many issues that had to be dealt with before they could approve it. The Advisory Committee voted to approve the proposal provisionally, until they receive an addendum responding to the questions raised.' This Appendix, which also forms the substance of a memo to the Dean of CHASS designed to proceed through the system, constitutes that response, along with revisions made to the main body of this document, notably on the subject of cultural studies. We trust that the revised proposal can now proceed to fruition.

We appreciate the close reading and scrutiny undertaken by these Committees, and in particular their many positive remarks. There was comprehensive endorsement of Departmentalization as outlined in our original document from 5 of the 8 Senatorial review bodies, and we read the following encomia, inter alia:

'Members of [the Committee on Research] were particularly impressed with the strength of the faculty in this area and with the demonstrated student interest ... what one committee member noted was a “strategic” and “innovative” focus that will allow the department to occupy “a distinct niche among media, film, and cultural studies departments ... through its focus on global connections and its focus on cultural diversity at both the local and international levels”.'

'Members of the [Undergraduate] Council were impressed with the depth of the proposal and thorough justification for the proposed department'

In addition, the Senate's Advisory Committee noted at its meeting of 4 January 2007 the Chair's intention to establish an Ad Hoc Committee with Toby Miller to examine the feasibility of a 'Media School.' This suggests we are on the cusp of major developments, which need approval now in order to stimulate System-wide endorsement of significant investment.

We have sought both in this reply and the rest of the revised proposal to engage queries and critiques from the following bodies:

a) In a memo of 19 October 2006, the Committee on Educational Policy requested 'several pieces of information.' These were as follows. Our response follows each request.
1. 'Supporting letters from faculty in similar programs at other UC campuses or similar institutions.'

RESPONSE: The Universitywide Review Processes for Academic Programs, Academic units, and Research Units procedures for Departmentalization are available at Appendix 10, as per our first version. They read in part: 'creating a new department, changing the name of an existing department, and consolidating, transferring, or disestablishing an existing department are campus decisions for which there is no systemwide review.' Elsewhere in its 63 pages, the Compendium includes 'guiding principles.' These include the explanation that 'systemwide review processes' are reserved for initiatives that 'involve several campuses ... have ramifications for other campuses ... or require more resources.' Procedures that do not mandate such reviews, such as Departmentalization, are sovereign to individual campuses, because they are not deemed to have broad impacts.

Following verbal advice about the Senate's concerns on this issue from the Senate Chair to Professor Miller in December 2006, it was decided to obtain such letters from across the field of media and cultural studies. In order to avoid the narrowness that comes with disciplinary or geographical policing, we sent our earlier proposal for review to Norway, India, Australia, sociology, communications, film, cinema, the University of California, the Ivy League, Venezuela, Norway, journalism, and so on. The replies are in a separate document, briefly quoted from here. We received strong endorsements from the following (US-based unless otherwise noted):

- Larry Gross, Director, Annenberg School for Communication, U of Southern California: 'Thank you for sharing the proposal for the department of media and cultural studies at UCR. I will shamelessly adopt many of the arguments made in it for a variety of purposes and in a variety of discussions, as you very clearly articulate the importance of the shift from "film and visual culture" to "media and cultural studies"—a move that is both necessary and overdue in many communications/media related programs. We are undergoing a review of our undergraduate program here at the Annenberg School—when I arrived three years ago I initiated reviews of our doctoral program and our professional masters program, and now it's the turn of the undergraduate program—and your cogent and persuasive analysis has much applicability to our review. I am impressed with the articulation of the current context of media and cultural institutions and processes, the growing interdisciplinarity of the field, and the inescapable importance of a global perspective. These truths are applicable to USC as they are to UCR and elsewhere, and your report is an exemplary statement of the challenge and the necessary directions in which to move.'

- Lawrence Wenner, Von der Ahe Professor of Communication and Ethics, Loyola Marymount U: 'The proposal brings together an important amalgam of what heretofore have been participating faculty to a more stable, and more accurately conceptualized, departmental framework. Given the history of the
emergence of the minor and major programs, their popularity with students, and the ongoing central importance of media as the engine of the cultural and creative industries, the newly contoured unit, placing the study of media and cultural into a merged containing frame is on target. This “on target” characteristic speaks not only to trends within communication and media studies, but also to the rising interest in the forces of globalization and its core infiltration through popular cultures.’

• Geoffrey Lawrence, Head, School of Social Science, U of Queensland (Australia): “cultural studies” has become the preferred term for critical, interdisciplinary, studies that span areas such as film, television, communication and ‘new media’. I would confidently predict that a change of name (and emphasis) from the arguably more narrow nomenclature of ‘Film and Visual Culture’ to ‘Media and Cultural Studies’ would, at one and the same time, increase student interest in the courses being offered, and boost enrolments.’

• Rachel Weiss and Nicholas Lowe, Department of Arts Administration and Policy and Interdisciplinary Area of Exhibition Studies, School of the Art Institute of Chicago: ‘The proposed new department will be unique in the field, and the proposal argues convincingly for it. The shift from “film” to “media” reflects ... the realities of contemporary production and distribution ... the framing of the department’s work within cultural studies is a key indicator of the program’s intellectual ambition and broad philosophical and ethical concerns. ... The content and rationale for renaming and consolidating as a department are persuasive on many levels. The narrative supported by the depth of research illustrates extremely well the timely and appropriate nature of the ‘department’ and the pressing needs to facilitate such an interdisciplinary structure.’

• Daniel Mato, Coordinador, Programa Cultura, Comunicación y Transformaciones Sociales, Centro de Investigaciones Postdoctorales, Universidad Central De Venezuela (Venezuela): ‘the change from “film and visual culture” to “media and cultural studies” is crucially important to respond to the changes that have been taking place in the field in the past two decades, to ensure better professional opportunities to prospective students, as well as to open the room to potentially unlimited forms of collaborations with media and creative industries in Southern California.’

• Rune Ottosen, Head of the Masters Program in Journalism, Oslo U College (Norway): ‘the proposed changes will enable UC Riverside to be a centre for US and international academic research and teaching. ... To grasp the essence of media development, the cultural issues are essential. In the new digital age we see new forms of interaction between journalism, entertainment and a more general cultural field. In the future students will look for places that combine several fields and see the media development in a cultural and global context. I think the proposed platform will serve the interests of the research community, the media as well as future students. If these changes are made, I will recommend UC
Riverside as a potential partner for cooperation and student exchange for Norwegian institutions.'

- Henry A Giroux, Global Television Network Chair, McMaster U (Canada): ‘the proposal for a Department of Media and Cultural Studies is superb and compelling in its articulation and defense of such a program. Moreover, this excellent proposal is the outgrowth of many distinguished academics from around the country who have clearly provided a number of excellent insights into the significance of the program, the contours of its project, and its organizational and curricula shape. While I have not participated in the dialogue regarding this particular proposal, I have been asked to provide input for similar programs in Canada, Australia, Latin America, and the U.S. and I believe that the current proposal ... is one of the best I have examined.’

- Jon Lewis, Editor Cinema Journal (journal of the Society of Cinema and Media Studies), Professor of English, Oregon State U: ‘The proposal ably lays out a plan for the transition (from program to department) and makes the case for a name change consistent with recent thinking in film, TV, and alternative media studies. Indeed, the proposed name change is consistent with a recent decision made by the largest and most important scholarly organization in the field, the newly re-named Society for Cinema and Media Studies (formerly the Society for Cinema Studies). The inclusion of cultural studies in the proposed new department name reflects the impressive course offerings (listed in the proposal) and the scope of the field these days. The authors of the proposal clearly appreciate the stakes of the discipline today.’

- Alec McHoul, Chair, Program in Media Communication and Culture, Murdoch U (Australia): ‘the term “Media and Cultural Studies” is becoming internationally recognised and, in particular, the recognised discipline name of “Cultural Studies” would be critical to the proposal.’

- David Rowe, Director, Centre for Cultural Research, U of Western Sydney (Australia): ‘The shift from ‘Film & Visual Culture’ to ‘Media Studies’ is crucial because it declares that no medium or media form is privileged, neglected or ignored. This re-balancing is essential if the Department is to be open to sudden, significant trends in media production, content, form and reception. However, ‘Cultural Studies’ is pivotal also because it communicates strongly that the Department will not be afflicted by ‘media-centricity’, a restrictively narrow approach that tends to describe and champion developments in the media but in a socially and culturally de-contextualised fashion. The interdisciplinary, multi-method approach outlined in the proposal, with Cultural Studies providing the necessary intellectual connectivity, is eminently suited to exciting study, critical scholarship, and innovative research that will position the Department of Media & Cultural Studies at the University of California, Riverside among the key national and international nodes within the field.’
• Randy Martin, Director, Graduate Program in Arts Politics, New York U: ‘The shift from Film and Visual Culture to Media and Cultural Studies is not merely semantic. It reflects a broader transformation in the study of creative fields from a focus on specific objects to an emphasis on the broad socio-economic, global and historical contexts within which the making and taking of culture operates in the world. The logic of MCS is to recognize diversity both in creative media and in media circuits and communities. ... new media, music, questions of embodiment and performance are joined with a consideration of the complex interaction between local and global processes—each with layered differences in populations and infrastructure. Quite simply, Media and Cultural Studies reflects the widescale industrialization of cultural production as a departure from earlier craft-based forms.’

• Horace Newcomb, Lambdin Kay Chair for the Peabodys, Director, the George Foster Peabody Awards, U of Georgia: ‘The varied foci, from policy to text, from production to history, will make the program distinctive. It will be a welcomed addition to other programs in other universities attempting to develop similar trans-disciplinary approaches to the complicated questions deriving from the role of media in contemporary social and cultural experience.’

• Lawrence Grossberg, Morris Davis Distinguished Professor of Communication Studies and Cultural Studies, U of North Carolina: ‘the committee’s report is absolutely correct to propose the change from film and visual culture to media and cultural studies. There two designations represent very different ways of understanding and organizing the contemporary critical universe. Programs that describe themselves as either Film and/or Visual Culture tend to focus on aesthetic and formal matters, and are generally closely aligned with literature and art departments. Programs that describe themselves as Media and/or Cultural Studies, while including some formal and aesthetic concerns, generally study the broader context of the production, circulation and reception of cultural texts and practices. Such programs tend to be concerned with the relations among changing technologies, economic and political configurations and media practices. While the former tends to think internationally always through the category of the nation-state (focusing for example on national cinemas), the latter tends to think in terms of the globalization (and resistance to it at local and national levels) of media and culture. These two designations represent significantly different disciplinary (or interdisciplinary) configurations and in my opinion, the latter is more open-ended, more addressed to contemporary social and political concerns, and more involved in considering the implications of contemporary developments in new information technologies, an important emergent field of study.’

• Michael X DelliCarpini, Dean, Annenberg School for Communication, U of Pennsylvania: ‘I am particularly impressed with and supportive of the decision to name the new department “Media and Cultural Studies.” As is clear from the proposal this is more than just a symbolic choice and marks the proposed department in two important ways. First, traditional genres such as “film,” and
specific areas of study such as “visual culture,” while obviously still important, do not capture the complex, evolving and boundary-blurring nature of the current information environment. Second, the emphasis on “cultural studies” sends a powerful signal to the field, clearly marking its humanistic, interdisciplinary and critical focus. Coupled with the proposed emphases on infrastructure, policy, and local and global audiences, naming the department “Media and Cultural Studies”—and more importantly designing its research and teaching agenda to be consistent with the meaning captured by this name—would distinguish the new department in important and valuable ways that should quickly draw the attention of the field.”

- Richard Maxwell, Chair, Department of Media Studies, City U of New York, Queens College: ‘In many ways, our program and your proposed department are very similar. Both are designed to respond to changes brought about by the convergence and globalization of media technologies, institutions, and markets; both strive to link theory, criticism and history to practical understanding of media making; and both incorporate a healthy blend of textual, aesthetic, and political economic approaches. As your proposal makes clear, media education in the 21st century must encourage literacy in multiple media forms, must be global in its curricular scope, and must be attuned to the vital role media play in contemporary society as socio-cultural influences, as political and economic forces, and also as sources and outlets for students who are pursuing careers in the media and cultural industries.’

- Göran Bolin, Head, Department of Media Studies, Södertörn U College (Sweden): ‘I can only confirm the arguments given in the rationale of the proposal … and I would like to especially highlight the fact that the developments within the media industries today call for broader perspectives, as the media themselves become increasingly integrated organizationally, technically, and textually, which leads to more complex patterns of audience behavior (and accordingly to an increased need for new ways of understanding these that cut across the uses of individual media and genres). This is also why cultural perspectives are especially valuable, since it is through a broader, cultural understanding of how media cultures work (both when it comes to production practices and in the everyday uses of the media by audiences), that students and scholars can be fully equipped to orient themselves in the media landscapes of today (and tomorrow).’

- David Theo Goldberg, Director, Humanities Research Institute, U of California: ‘The proposed plan is terrifically well conceived, and strongly supported by the faculty involved. Complementing film and visual studies with media and cultural studies speaks to the ways in which increasingly the practice of film and visual studies is calling on the theoretical considerations of media and cultural studies for its own comprehension as well as articulated practice. Departmentalization will elevate the stature of the offerings in the University, throughout the UC system, and nationally. And it will make recruitment and retention of students and
faculty considerably easier. I strongly support this development, and urge the University of California, Riverside to do the same.'

• Ravi Sundaram, Director, Sarai, Center for the Study of Developing Societies (India): ‘It is a first rate, comprehensive proposal that carefully maps the changes in film and media culture, and places them in the broader cultural transformations worldwide. As a scholar working on media and cultural studies, and based in India I am struck by the remarkable accuracy of the proposal’s perceptions. Film and media culture have changed rapidly in the past decade. What the proposal does is to set up the changes in a powerful morphology of material culture, production sites, cross-media junctions, and new global flows. What are the implications of these fast moving changes in media culture? It suggests a certain boundary turbulence in the various media themselves: music, print, radio, film, television, gaming, and on-line worlds, and the disciplines: social sciences and the humanities. We need to engage this important change from various interstices and junctions, and the proposal captures this well: “mass communication, critical race theory, communication studies, journalism, public policy, media sociology, critical legal studies, queer theory, science and technology studies, psychology, film studies, cultural studies, feminism, literary studies, and political economy.” I cannot think of a better argument made yet on the need to set up a department of media and cultural studies. And in the context of global changes, it is crucial to have cultural studies as part of this new direction.’

• Jim McKay, Professor, School of Applied Social Sciences, Durham U (Britain): ‘The greatest benefit to students who are exposed to this perspective is that they can grasp the theoretical, critical, historical, textual, creative, professional and practical aspects of the media. This certainly is the feature of all top-ranked media studies programmes here in the UK.’

• Douglas Kellner, George F Kneller Chair in the Philosophy of Education, U of California, Los Angeles: ‘The Proposal is very well-articulated and provides a compelling description and justification of the proposed program. I was particularly impressed with how the proposed program would integrate media and cultural studies, and combine an interdisciplinary program with possibilities of students doing more traditional disciplinary work. In some universities, media and cultural studies are split between a text and Humanities-based cultural studies and a social science based communication studies, but the proposed department would combine media history and analysis of the political economy of media, with textual analysis, audience research and other aspects of the field. Combining media and cultural studies will provide opportunities for integrating teaching of theoretical thought and textual analysis with empirical social research and will provide a well-rounded program that should help its graduates pursue careers in teaching, writing, and research. The proposed collaborations will make possible exploring different dimensions of specific phenomena, such as, for example, globalization or the Internet, from the perspectives of different disciplinary
approaches and should provide a richer understanding of the topics at hand, as well as providing interdisciplinary knowledge and skills.'

- Anna Everett, Chair, Department of Film and Media Studies, U of California, Santa Barbara: 'It is with unqualified enthusiasm that I support your excellent proposal ... your Department of Media & Cultural Studies will find intellectual collaborators with UC Santa Barbara Film and Media Studies.'

- John T Caldwell, Vice-Chair, Department of Film, Television, and Digital Media, U of California, Los Angeles: 'Your proposal is comprehensive, well-documented, compelling, and soundly argued. ... Based on a considerable number of programs and degree reviews I have done in the past, I would argue that the proposal convincingly demonstrates that the proposed degree program at UCR does not reduplicate efforts and academic units at either UCR or in the UC system as a whole. ... The new UCR department ... will clearly fill a need in the UC system.'

- Herman Gray, Chair, Department of Sociology, U of California, Santa Cruz: 'After a careful review of the proposal for the Department of Media and Cultural Studies I am prepared to fully endorse your efforts. The benefits of combing the interdisciplinary strengths of cultural studies and the innovative approaches of media studies into a single department far outweigh concerns, which your proposal carefully addresses. Moreover, it will make the proposed department unique in the University of California system and one of the few in the country. This is a bold step and I applaud the efforts of you and your colleagues at UC Riverside.'

- Emory Elliott, University Professor, U of California System: 'The establishment of the Department of Media and Cultural Studies will make us even more visible and place us even higher in academic stature. I very much hope that the Academic Senate will complete its review with a very positive endorsement of the creation of this new department.'

- Dick Hebdige, Director, Interdisciplinary Humanities Center, UC Santa Barbara, Co-Director, UC Institute for Research in the Arts: 'The proposal makes good sense intellectually, administratively and logistically. It builds on the successes, strengths and demonstrated appeal over 7 years of UC Riverside's Film and Visual Culture program and capitalizes on the investment the university has made during that period in bringing talented and distinguished new faculty with expertise in many of the key areas highlighted in the document under review to its campus. The proposed change in the designation of the field of study from Film & Visual Culture to Media & Cultural Studies, far from being superficial or merely strategic, is integral to the success of the proposal as a whole and to the reasoning which underpins it. The convergence under a single integrated rubric of these two trans-disciplinary fields of study makes sense epistemologically, pedagogically and substantively. In this latter regard, the integrative impetus which is currently
making over the media industries and intellectual property law along with the production, distribution and consumption of a constantly expanding array of products across global media markets requires us to develop an interpretive and analytical repertoire which is, to quote the words of this proposal, as adaptive and “nimble, profound and responsive” as the industries and practices, the texts and the cultures which constitute the principal objects of study. The outlines of such a repertoire are clearly visible in the current document. The key components are familiar enough: political economy, ethnography, psychology, sociology, textual analysis and media production – but the dynamic modes in which they are envisioned in combination here is truly original and inspiring. As a UC Santa Barbara faculty member whose teaching and research in the Film and Media Studies Department is rooted in the trans-disciplinary field of Cultural Studies, I feel at once heartened, affirmed and challenged by the cogent and insightful arguments laid out in this document for giving UCR’s Film & Visual Culture Program Departmental status and a new title, one more properly attuned to the complexities and capaciousness of Media Studies in the 21st century. I am, of course, gratified to read a rationale that acknowledges not just the analytical utility of culture as a research tool/object of study but the crucial role culture plays socially, politically and economically in today’s economically integrated, technologically mediated global environment. What I find singular and challenging about the document is the intellectual scope and prescient reach of the conceptual framework underpinning it: the capacity it demonstrates for thinking across and beyond the current institutionalized models and paradigms in ways that are inclusive (i.e. synthetic in the best sense) but which ultimately transcend established fixings of the field(s). Many universities, including UCSB, are in the process of reviewing, revising and expanding their Film & Media Studies offerings in response to growing student numbers and changes in the field of study or have recently gone through such a process. (UCSB, for instance, in preparation for its recently launched graduate program, undertook such a review and as a result of the ensuing discussions, as you may know, we changed the Departmental name from Film Studies to Film and Media Studies). … To include recycling as a leading concept/category/set of diverse practices within that experimental and holistic model is startlingly original and is, in my opinion, extremely timely and apposite and I suspect this move will be appropriated and reproduced in future prospectuses for Media Studies and Media & Cultural Studies in the coming years. … without Departmental status the ambitious program of integrated learning laid out in the accompanying documents will be extremely difficult if not impossible to accomplish. As the Director for the past 6 years of UC Santa Barbara’s Interdisciplinary Humanities Center, I am acutely aware of the advantages but, much more importantly in this context, the limitations of operating within a large university within the UC system without the benefits of the administrative apparatus, the sense of continuity, the concentrated resources and no less concentrated focus that Departmental status can confer. The amalgamation of Media & Cultural Studies envisioned and argued for so forcefully in this proposal represents something more than an ad hoc alliance or a temporary liaison. It traces out the future of a vitally important
interdisciplinary field of study and it deserves to be acknowledged as such: to be legitimated, properly instituted, properly supported and rendered permanent.'

2. 'No letters were included to demonstrate consultation and support from other UCR departments'

RESPONSE: Over 100 sets of eyes have reviewed this document. In forwarding the first version to the Provost/Executive Vice Chancellor on 20 June 2006, the Interim Dean of CHASS mentioned the Executive Committee's 'unanimous support' of 10 May 2006 and added his own. He wrote that 'Faculty across the college have been involved in the development of the proposal' and 'it has received widespread support,' emphasizing that '[t]he College supports this transition' to departmental status and will 'assure that the necessary resources are provided.' The current Dean confirmed this position in his memo of 14 July 2006, noting that 'the College and the University have made substantial commitments to the program' and reaffirming the commitment to resources. In her memo of 15 September 2006 forwarding the proposal to the Chair of the Academic Senate, the Provost/Executive Vice-Chancellor remarked that Departmentalization had 'been enthusiastically received,' and promised 'additional staff resources' once formation is complete.

CHASS Faculty have had opportunities to pass comment on the Program and its Departmentalization plans for two and a half years in Chairs' meetings, departmental meetings, and via contact with FVC's Director and the Dean; many have done so, each one in laudatory terms. As noted in the Departmentalization document's main body, since 2004-05 we have welcomed a number of distinguished faculty from around the UC system, the nation, and beyond to help us deliberate on our future (see Appendix 8 for a list). They participated in open fora on the future of media and cultural studies, drawing on their experiences and ideas. This proved an excellent venue for the broadest possible consultation about our future. Advertised right across the University, it drew faculty and students from many departments. There can have been no more open consultation towards constructing a department than two and half years of roundtables on the subject! All we have heard is supportiveness for Departmentalization.

The following letters of support have come from CHASS departments: Alicia Arrizón, Chair of Women's Studies, comments that '[t]he departmentalization of FVC will greatly enhance undergraduate education at UCR by capitalizing on synergy and collaboration between departments, Women's Studies among them. As such, the new proposed Department will provide a fertile environment for the interdisciplinary collaboration and innovative programs that are distinctive characteristics of CHASS.' Chuck Whitney, Chair of Creative Writing, notes that 'the academic plan ... is academically and pedagogically sound ... fills a demand for relevant instruction in media studies; and ... can further interdisciplinary work on the UCR campus.' Tom Patterson, Chair of Anthropology, says the proposed department 'will enrich our students' and 'allow bridges between existing units
within and beyond the college to be strengthened or built anew on solid intellectual foundations,' noting that ‘faculty members of the Department of Anthropology already teach related courses and are eager to explore potential avenues of collaboration.' Katherine Kinney, Chair of English, says that her department ‘fully supports the proposal ... as a very positive direction for the College as a whole.’ She goes on to note that she sees FVC ‘student traffic every day in our office’ and experiences ‘the increasingly complex and arduous process of coordinating the teaching schedules of faculty participating in FVC.’ Because we are not a department, she notes, students miss out on the allocation of resources that come with that status, and there is an ‘increased workload on the English department staff.’

No-one from any intellectually relevant field, whether locally, regionally, nationally, or internationally, has expressed opposition to this innovation. The time for consultation on becoming a department should pass. The time for action is upon us.

3. ‘The list of affiliated faculty (Appendix 4) seems partially out-of-date and should be revised.’
RESPONSE: This is not surprising given that the list was compiled—and accurately so—when we first submitted the document, months prior to this Committee’s critique. It had of course been serially updated in our electronic version, but is always dynamic, as faculty elect to affiliate with us often. A revised version is part of this document.

4. ‘How many of the affiliated faculty would likely request that their appointments be moved partially or entirely into the new department?’
RESPONSE: Five faculty were appointed between 2004 and 2006 to work in FVC (Freya Schiwy, Toby Miller, Lan Duong, Keith Harris, and Setsu Shigematsu). In addition, 3 other lines have been promised, with one search underway in the Winter of 2007. At present, the understanding is that while faculty are formally hired into CHASS departments, most of their work is done for the FVC program. As a department, MCS would be able to tenure them. In addition, with departmentalization, faculty who currently teach in FVC could transfer all or part of their lines, depending on their wishes, their departments’ needs, and the CHASS Dean’s ultimate decision. Given the allocation of lines promised to Professor Miller and assumed in our Lustrum, we anticipate 8 faculty members housed in the department via direct appointment up to now and in the future, plus an uncertain number who may select to transfer their lines from other parts of the University. It is implausible to give names and departments at the present juncture, as this would both breach confidentiality and be presumptuous absent the negotiations required to bring it to fruition. Several people have expressed strong interest in transferring part or all of their positions.

5. ‘The proposal would be strengthened by data on the placement of ... graduates to date’
RESPONSE: FVC has one staff member, whose time is shared with two other Programs and a department. This kind of data-gathering has therefore been impossible. The Senate will have seen in the Provost/Executive Vice-Chancellor’s memo of support that immediately upon becoming a department, we’ll be given full-time Staff who can undertake just such valuable research. As long as we are held back from this change, that work cannot be done. Nevertheless, we have been able to get some useful, albeit anecdotal, information. Here are 8 cases:

1) ‘I’m currently working for a Production company in Northern California. I’ve also worked on two feature films outside this current production company one of which is up for distribution.’

2) ‘After graduating from UCR in the Winter of 2006, I landed a position at Storytellerz, a small production company in Marina Del Rey. My job as of right now is an assistant to the owner (who is also a producer and director), but he says he would like to see me become a field producer or an associate producer within a year. I am hoping to achieve this goal as soon as possible as I like the idea of being involved in the production of a TV show, film, or commercial from start to finish. My daily tasks include … phones, project coordinating, research, filing, managing the owner’s calendar, managing a phone log, setting meetings and conference calls, daily accounting/expense reports, managing interns, scheduling editors, making travel arrangements and script coverage.’

3) ‘I am from the ’05 FVC class with a concentration in Media. I also won the 2004 and 2005 UCR student film festival. It is wonderful to hear about the progression of the film program at UCR. It was small when I attended, but it was a fun, strong, and an informative department for those pursuing film and visual culture. I have always had great enthusiasm with film, so I am very excited to hear the news of expansion with faculty, students, and dedicated facilities! We need it and I can’t wait until UCR is a collegiate film powerhouse with the likes of USC, NYU, and UCLA. I am currently working as the executive assistant for executive producer Mark Burnett, president of Mark Burnett Productions. He created the shows Survivor (we are currently in Season 14!!) Apprentice (in Season 6) The Contender, and Rockstar. Additional current projects include Are You Smarter Than a 5th Grader, (following American Idol on FOX), Pirate Master on CBS (Survivor/Pirate Adventure Show) the HIGHLY anticipated On The Lot with Steven Spielberg (I almost died when I met him) and finally the MTV Movie Awards. I truly am
having the experience of a lifetime right now. Mark is at the top of the industry, everyday I am on the phone with characters ranging from Donald Trump to Spielberg. We currently have scripted deals with New Line, DreamWorks, and Lions Gate. I am very lucky to have a job with such exposure in all aspects of the industry. My job ranges from administrative work, to personal work with my boss, to being on set and dealing with almost every aspect behind the scenes. Terribly sorry for going on and on here, but all this has come to be because of my experience and inspiration from my education at UCR.

4) ‘Great to hear that the FVC has its own department now! Currently I’m working in ... Orange County at a corporate medical facility ... I’m finalizing edits to my scripts to submit to this year’s screenplay fellowships (Nickelodeon, Disney, Nicholls)’

5) ‘I moved to LA summer of ’05 and got my start interning in casting. From there I became assistant to Peter Schneider (former chairman of Walt Disney Studios) and associate producer at Cinevative, a creative studio (mostly commercials). Next, I went to work for an indie production co. (DoubleShot Films) and produced my first two feature films. It has been less than two years and I have produced two features! I had the experience of a lifetime at UCR and would love to do anything to assist in the advancement of the FVC department!’

6) ‘I’m so happy to hear that FVC will finally be its own department. I graduated from UCR last June 2006. I have applied to several graduate schools within the LA area, but I won’t hear from them until April. I also applied for an internship in NBC San Diego area for the summer 2007 and I hope my application will be considered since I am not currently enrolled in an accredited college. So far, since I have graduated from UCR I have worked in jobs not related to my major ... just to get by with financial responsibilities. I hope someday to find my break in the film industry and make UCR proud.’

7) ‘I just landed a job at a small production company in Marina Del Rey and I’m on the verge of moving to Venice! Exciting, huh? My boss is already saying he’d like to see me be an associate producer within a year. ... UCR’s film program is just as valuable/high quality as any university’s.’

8) ‘doing a 1-year internship at Saatchi and Saatchi in Shanghai ... involved in advertising, ... as a production assistant.’
b) In a memo of 23 October 2006, the Committee on Planning and Budget requested address of the 'following concerns.' Our response follows each request.

1. 'Identify the proposed department’s core faculty.'
RESPONSE: The Committee sensibly notes the difficulty of identifying all members, as per our response above to the Committee on Educational Policy. We repeat our answer to the latter's request on this topic: 5 faculty were appointed between 2004 and 2006 to work in FVC (Freya Schiwy, Toby Miller, Lan Duong, Keith Harris, and Setsu Shigematsu). In addition, 3 other lines have been promised, with one search underway in the Winter of 2007. At present, the understanding is that while faculty are formally hired into CHASS departments, most of their work is done for the FVC program. As a department, FVC would be able to tenure them. In addition, with departmentalization, faculty who currently teach in FVC could transfer all or part of their lines, depending on their wishes, their departments’ needs, and the CHASS Dean’s position. Given the allocation of lines promised to Professor Miller and assumed in our Lustrum, we anticipate 8 faculty members housed in the department via direct appointment up to now and in the future, plus an uncertain number who may select to transfer their lines from other parts of the University. It is implausible to give names and departments now, as this would both breach confidentiality and be presumptuous absent the negotiations required to bring it to fruition. Several people have expressed strong interest in transferring part or all of their positions.

2. 'It is essential to identify the number of firm FTE that will constitute the new department at its inception.'
RESPONSE: See above reply and the Lustrum, which is essentially the same as in the original version of this document. It listed, and lists, the 8 FTE allocated to Professor Miller at the time he was hired.

3. 'How many faculty FTE have been committed to this new department and over what period?'
RESPONSE: See above replies and the Lustrum, which is essentially the same as in the original version of this document. It listed, and lists, the 8 FTE allocated to Professor Miller at the time he was hired.

4. 'How will [AAs advising students] .. fit in with the EVC and Provost's future plans for undergraduate advising by individuals having at least a BA/BS degree?'
RESPONSE: We said in the first version of this document that staff would do this task. Our currently shared staff member, who intends to join MCS, has a degree. In addition, the Committee will no doubt be aware that the Provost/Executive Vice-Chancellor’s policy is to recognise as competent undergraduate advisors those staff who have extensive experience in advising but lack a degree.

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c) In a memo of 29 October 2006, the Graduate Council requested address of the following ‘concerns and questions.’ Our response follows each request.

1. ‘Explain clearly the domain of “cultural studies” ... the absence of a comparative definition is ... unsettling ... [there are] some misgivings about the intellectual coherence of “cultural studies” as a discipline’

RESPONSE: We have sought to do this in our comprehensive redrafting of the section of this document dedicated to cultural studies. We do not in any sense wish to say others in the University should eschew cultural studies, any more than mathematicians would endeavor to stop others from using calculus. We do wish to signal the centrality of cultural studies to our work, as no other segment of the University has sought to do, apart from the existence of a key sequence of courses in Hispanic Studies and some classes in English. In addition, as the Council will have seen, our existing title contains the term ‘culture,’ as do two of the three undergraduate tracks, while the third specifies the centrality of cultural studies. This was not a problem at the much broader level of approval for establishing FVC as a degree program. The Senate’s Committee on Educational Policy approved Hispanic Studies’ undergraduate Cultural Studies option on 2 May 2006 without demurral, and we very much endorse that degree track, based as it is in similar language to our original proposal for Departmentalization. We trust that this history, alongside the lengthy account of cultural studies in the revised document, the list of approaches we endorse, and the mixture of regions of cultural production around the world and the nation that we have made central to our planning, is sufficient information.

2. ‘The proposal does not include documentation that departments’ advice has been sought.’

RESPONSE: As noted above, over 100 sets of eyes have reviewed this document. In forwarding the first version to the Provost/Executive Vice-Chancellor on 20 June 2006, the Interim Dean of CHASS mentioned the Executive Committee’s ‘unanimous support’ of 10 May 2006 and added his own. He wrote that ‘Faculty across the college have been involved in the development of the proposal’ and ‘it has received widespread support,’ emphasizing that ‘[t]he College supports this transition’ to departmental status and will ‘assure that the necessary resources are provided.’ The current Dean confirmed this position in his memo of 14 July 2006, noting that ‘the College and the University have made substantial commitments to the program’ and reaffirming the commitment to resources. In her memo of 15 September 2006 forwarding the proposal to the Chair of the Academic Senate, the Provost/Executive Vice-Chancellor remarked that Departmentalization had ‘been enthusiastically received,’ and promised ‘additional staff resources’ once formation is complete.

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document's main body, since 2004-05 we have welcomed a number of distinguished faculty from around the UC system, the nation, and beyond to help us deliberate on our future (see Appendix 8 for a list). They participated in open fora on the future of media and cultural studies, drawing on their experiences and ideas. This proved an excellent venue for the broadest possible consultation about our future. Advertised right across the University, it drew faculty and students from many departments. There can have been no more open consultation towards constructing a department than two and half years of roundtables on the subject! All we have heard is supportiveness for Departmentalization.

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No-one from an intellectually relevant field, whether locally, regionally, nationally, or internationally, has expressed opposition to this innovation. The time for consultation on becoming a department should pass. The time for action is upon us.

3. 'It is not clear how achievement of department[al] status will change ... [the fact that] it is difficult for faculty to teach courses under the rubric of other departments.'

RESPONSE: Various faculty have indicated they are prevented from teaching within FVC because their departments obstruct courses they wish to offer, or prohibit cross-listing. It is not generally the case that departments operate in this way, but as with joint hires in lieu of our attaining departmental status, it is a
problem in some cases. Should these faculty join MCS, in part or comprehensively, this problem would be alleviated.

4. (i) 'Any faculty teaching ... will be considered a member of the department. Is this what the proposal writers intend?'
RESPONSE: Yes. We are using the concept of membership as per a stakeholder, and we include students, staff, and teachers under that definition. In terms of voting rights, those are explained in the proposal.
(ii) '[T]he Director of Faculty and Staff Faculty and Staff Affirmative Action will be consulted in appointing the department's tenure, merit and promotion committees. Truly?'
RESPONSE: Yes. If affirmative-action issues matter at appointment, they matter at tenure, merit, and promotion, in our view, though this is of course subject to agreement from the Director to participate.
(iii) 'Students do not have a formal role in merit, promotion, and tenure in other departments.'
RESPONSE: We think they should have a role, in the words of the Proposal, 'as appropriate.'

5. (i) 'Can the proposers please supply additional information on how to obtain ... Quality Assurance Agency for Higher Education. (2002) Communication, Media Film and Cultural Studies [and] CHASS Organizational Review.'
RESPONSE: Materials we cite are best looked for in three places—a) university and public libraries, if necessary via the Inter-Library Loan system b) the World Wide Web and c) by writing to the relevant entity and requesting a copy of the desired document. In the case of the Quality Assurance Agency for Higher Education, the address is: Southgate House, Southgate Street, Gloucester GL1 1UB, United Kingdom. The CHASS Organizational Review can be obtained from the Office of the Dean.
(ii) 'A course number is missing for ... Music in Movies and TV.'
RESPONSE: It is MUS 009/MUS 007. This has been amended in the document’s course listing.
(iii) '[T]he list of associations, journals, book series, and museums ... would benefit from adding spaces between the internal paragraphs.'
RESPONSE: We have done this.

(d) In a memo of 31 October 2006, the Committee on Academic Personnel's 'only concern is the difficulties inherent with a department with a large number of academic faculty members with split appointment[s]. Even faculty with 0% appointments will have full voting rights on MPA files. We urge that efforts be made at all levels to encourage faculty wishing to join the new department [to] do so at 100%.
RESPONSE: We appreciate the advice on 0% appointments, and wish to continue the existing affiliate system for those without at least 25% appointments. We do not require 100% appointments, but certainly hope for that in the case of new appointees and existing Faculty who join us.
(e) In a memo of 19 October 2006, the Undergraduate Council expressed 'a not insignificant amount of concern (frustration) that input was sought at a very late stage in the process ... Although there were no obvious problems with the current proposed action.'
RESPONSE: We were instructed to proceed in this way by the CHASS Dean's office.

(f) In a memo of 16 October 2006, the Committee on Faculty Welfare had 'no substantive comment on the proposal.'

(g) In a memo of 20 October 2006, the Committee on Research 'supports the proposal.'

(h) In a memo of 6 October 2006, the Library Committee 'supports the proposal ... and requests an assessment of the projected needs for the new department ... We strongly recommend that the new department appoint a liaison to the library.'
RESPONSE: We have amended the document to note that a Library Liaison (LL) will be chosen by the core faculty. Normally serving for three years, the LL will oversee relations with the Library and budgetary needs for purchase and preservation. When we know the composition of the core faculty, we'll coordinate acquisitions and facilities with the Library in this way.