Program Highlights

Highlights: Department of Film and Media Studies

• We are the flagship department of the study and practice of Film and Media Studies in the state. We have over 300 undergraduate majors (B.A. and B.G.S.) and 25 graduate students (M.A. and Ph.D) with ten faculty.

• We are a lean number of faculty but teach an extraordinary amount, as compared to our AAU institution counterparts. In 2008, our faculty taught 192.9% more than our faculty counterparts. The College is assisting us with two new hires in the past two years (one is now on the faculty, we hope the other joins us in the fall).

• The faculty also maintains a robust research, both scholarly and creative agenda. Since 2007, we have published eight books, including six single-author monographs, and fifteen scholarly journal articles. The faculty have directed, lensed, or written two award winning feature films (both went to Sundance), numerous museum video installations and award winning short films.

• We continually work to keep up with existing trends in technology by relying on the expertise of our Professional Advisory Board, made up of successful alumni from Los Angeles and beyond who are working as professionals in film and television, as well as writers and academics.

• The Department strives to integrate the study of history, theory, and criticism with the practice of digital video production. The result is a holistic approach that has helped graduating seniors and graduate students find success in the work or academic world beyond our institution.

• One of the networks the department has connected with and continues to cultivate is the Hollywood Hawks, based in Los Angeles. Run by alumni, it provides an important link for our high achieving students who wish to work in the entertainment industries and move to Los Angeles after graduation. Each spring break faculty and graduate students escort ten deserving seniors (with minimum 3.5. GPA) to spend one week in Los Angeles meeting alumni and touring work sites.

• Our undergraduates with high GPAs are encouraged to apply for Undergraduate Research Awards, which are offered by the University Honors Program. They have won and has either made a short film or a research project with the help of a faculty mentor. Josh Nathan, graduate of 2011, made a short film called “A Light Opera” which was picked up for cable distribution and is being screened in film festivals around the country.

• Graduating seniors have become successful in the world of film and digital video. Alumnus Chris Martin won an Emmy for his visual effects work on the television program “Heroes” in 2009.

• Our graduate student alumni are now tenured faculty at universities throughout the country and the world (Tanzania, Korea, Mexico, Colombia).
Executive Summary: Department of Film and Media Studies

Mission:
The affiliation of the Department with the College of Liberal Arts and Sciences and the School of the Arts reflects a liberal arts perspective towards the study of film and media as well as hands-on production elements. We see film and media as ways of ordering, clarifying, and understanding human experience. We are humanists, sharing the general goal of discovering and putting into communicable form hypotheses about human beings and the world as they interact with it. We are scholars and practitioners, and our work includes the creation of film and media, teaching, and scholarship. As a result we serve our disciplines, the University, and the surrounding community in our capacities as teachers, scholars, and artists. Our mission statement unites the inquiry of the academic with the practice and technique of the artist. Scholars and filmmakers work and study together in an environment of mutual encouragement and collegiality. We offer two undergraduate degrees: a B.A. and a B.G.S., an M.A. and a Ph.D. in Film and Media Studies.

Faculty:
The Department has 10 tenured or tenure-track faculty. The standard allocation of effort for full-time faculty is 40% teaching (two courses per semester), 40% research, and 20% service. Faculty are expected to teach two courses per semester, though a few faculty may have “differential allocation” (course release) for administrative appointments or other special circumstances. In the past few years we have hired adjunct faculty or lecturers to teach for us in the cases of faculty that temporarily must take leave (illness, sabbatical), or when outstanding lecturers provided an opportunity to share expertise. We have approximately 14 Graduate Teaching Assistants (GTAs) positions, which include teaching their own discussion sections. Since 2007, our current faculty have published or had accepted eight books, including six single-author monographs. Faculty members also have three books currently under advance contract: Two single-author monographs and one co-edited collection of critical essays. As far as teaching load is concerned, one can immediately see how many students our faculty are teaching per semester as compared to the average faculty member at a corresponding AAU institution to see that we are teaching a tremendous number of majors and non-majors. For example, in the fall of 2007, our faculty taught 187.5% more student credit hours over a comparable AAU department, and by the following year (2008) it had increased to 192.9%. We do not foresee the numbers shrinking anytime soon. To address these teaching challenges, we, with the College’s help, will hire more lecturers to help alleviate some of the large upper-level courses that are restricted to majors. This would improve the quality of teaching that comes with large classes and more complex subject matter.

B.A. and B.G.S. programs in Film and Media Studies
Our undergraduate degrees include four discrete, viable emphases that provide a rich continuum of disciplinary inquiry across all spectra: film, media studies, humanistic inquiry, production training, and the balanced combination of them all. The B.A. in film emphasizes humanistic inquiry in film and digital video; the B.G.S. in film emphasizes training in film and digital video production skills. Although Film and Media does not
have an external accreditation process, we might turn to college surveys. The 2010 Fiske Guide to Colleges lists KU as one of the nation’s “Major Universities Strong in Film/Television.” Identifying KU as “one of the nation’s best buys,” the Fiske Guide also gives KU four stars for academics, social life, and overall quality of university life. Only a handful of state universities received higher marks for academics. This designation for Film has been given every year since 2007. We also offer a Minor in Film and Media Studies (18 hours of studies courses).

M.A. and Ph.D. programs
The Department offers a Master’s Degree in Film and Media Studies in which we provide advanced training and specialized education for future media professionals and potential professors of film and media. Our Doctor of Philosophy in Film and Media Studies program provides advanced training and education for film and media scholars/teachers. Doctoral students develop a comprehensive understanding of areas such as history, theory, and criticism through courses, seminars, and production work. FMS graduates obtain jobs in a variety of academic institutions ranging from small liberal arts colleges to research institutions. FMS has placed PhD graduates in positions at the following institutions: Southern Illinois University Carbondale, Georgia Gwinnett College, University of Central Missouri, Washburn University, University of Seoul (South Korea), Universidad de Medellín (Colombia), Caldwell Community College (North Carolina), American University, Georgia Institute of Technology, and Universidad de las Americas Puebla (Mexico). This is why over 75% of our graduates stated they are "very satisfied" with the level of advisement on placement training in the IRP surveys.

Changes as a Result of the Review Process
In order that we might assist our doctoral students gain valuable teaching experience and moreover remain competitive in an increasingly difficult job market, we now beginning to hire our advanced doctoral students to teach stand alone classes, thus freeing up courses for our faculty to teach that are more in line with their area of specialization. Next year we will work to streamline our core curriculum so that there are less credit hours and more flexibility with the aim that they graduate in four. We are taking into account that the general education requirements (KU Core Curriculum) is being revised and will be rolled out Fall 2013. We will also work on a more clearly laid out progression of coursework for our production classes as recommended by the external evaluators.

Overall Evaluation
Overall, the External Evaluation Committee was “impressed by the dedication of the faculty and the morale of the graduate students. There is much to be thankful for in the newly autonomous film department.” The Department of Film and Media Studies, as a relatively new department, is thriving under the division of the School of the Arts within the College of Liberal Arts and Sciences. We are healthy with regard to student credit hours, but this necessarily dictates that we find a larger facility to meet the demands of our students. We are continually striving to improve our curriculum and meet high quality standards that our undergraduate and graduate students deserve, and are pleased with the high caliber of our faculty and staff who are assisting us to reach our goals.
I. Introduction: Mission

The affiliation of the Department with the College of Liberal Arts and Sciences and the School of the Arts reflects a liberal arts perspective towards the study of film and media as well as hands-on production elements. We see film and media as ways of ordering, clarifying, and understanding human experience. We are humanists, sharing the general goal of discovering and putting into communicable form hypotheses about human beings and the world as they interact with it. We are scholars and practitioners, and our work includes the creation of film and media, teaching, and scholarship. As a result we serve our disciplines, the University, and the surrounding community in our capacities as teachers, scholars, and artists.

The missions and means of the Department are put into play by an important epistemological paradigm in which knowledge is understood as a combination of understanding (theory, criticism, history) and doing (making videos, films, other media forms). In more colloquial terms, Knowing with a big "K" is a product of two other kinds of knowing: knowing what a cultural artifact is and knowing how it is made. While this paradigm of knowledge has been fairly common across times and cultures, it has too often become the victim of popular trends in specialization within the academy where understanding and doing are frequently divorced from one another. Accordingly, one of the most important contributions of Film and Media is to represent to the College and the University in general an approach to knowledge which, while not new, is fundamental to human experience even though sometimes overlooked and undervalued.

Our mission statement unites the inquiry of the academic with the practice and technique of the artist. Scholars and filmmakers work and study together in an environment of mutual encouragement and collegiality.

One way in which our department strives to realize our mission was the introduction of a new required course introduced in 2009. The faculty decided that students did not get exposed to film and media aesthetics until well into the upper division courses. Aesthetics was an area that was both equally important the studies and production side of the film and media equation, as production faculty felt that more attention to frame composition was needed earlier, whereas studies faculty felt that more visual analysis of the image was necessary. For this reason, we instituted a required core course, FMS 200 Introduction to Film and Media Aesthetics to be taken before or concurrent to the first production course, FMS 275/675 Basic Video. This way they are better equipped to think about composing and analyzing images early on in their major. Ideally, we hope to “team teach” FMS 200 utilizing both a production faculty member and a studies faculty member to ensure the subject is examined holistically. This will occur when we have more faculty hires available to do so.
II. History
Film and Media Studies has a long and colorful history at KU that goes back to the late-1940s. In addition to formal courses in areas including Speech, English and Journalism, there was a film production unit that served classroom and institutional media needs as well as university FM radio facility KANU-FM and student FM radio facility KJHK, all of which provided student and faculty production opportunities. Like many universities across the country, the postwar formalization of film-media studies, given added impetus by the advent of television, resulted in the establishment of a Radio-Television-Film curriculum in the 1950s co-administered by the Department of Speech and Drama and the School of Journalism.

In the late-1970s, responding to dovetailing interest in film among both students and academics, the College approved a history-theory-criticism centered Film Studies major to parallel the studies-plus-production Radio-Television-Film major. Most faculty had split appointments in the College and Journalism. In the mid-1980s, an administrative realignment resulted in the dissolution of Radio-Television-Film in Journalism and the incorporation of Film Studies with Theatre. For the next two decades, Film and Media was taught in the Department of Theatre and Film. During this period the Film-Media faculty grew from one to ten tenure track members in response to ever increasing growth in the number of Film and Media undergraduate, master’s and doctoral students.

The Department of Film and Media Studies in its current form has existed only since July 2009 when, as part of a larger reorganization of the arts at KU, the Department of Theatre and Film was split into two separate departments: 1) Film and Media Studies; 2) Theatre. Readers of this Self-Study are advised that the Office of Institutional Research & Planning has been unable to disaggregate film undergraduate student from theatre undergraduate student data (e.g. major counts and enrollments) for years prior to the reorganization, so it is difficult to identify long-term trends in these areas.

With a national search for a new media faculty member, and with its strong and integrated studies and production programs, FMS (Film and Media Studies) is well positioned to continue to contribute to the discipline through faculty scholarly and creative activity as well as the training of the next generations of film and media professionals, scholars, and consumers.

III. Self-Study Process
Tamara Falicov, Department Chair, prepared this statement with input from Michael Baskett, Director of Graduate Studies, Catherine Preston, Undergraduate Coordinator, and various other faculty and staff members during
departmental meetings. Prior to preparing the final version, a draft of the self-study narrative was also available for individual faculty feedback, which several people provided. The study takes into account data from the DEMIS database at the University of Kansas provided by the College of Liberal Arts and Sciences (and appended to this document) as well as from other sources.

**IV. Current Configuration**

The Department has 10 tenured or tenure-track faculty. The standard allocation of effort for full-time faculty is 40% teaching (two courses per semester), 40% research, and 20% service. Some faculty may have “differential allocation” (course release) for administrative appointments or other special circumstances. In the past few years we have hired adjunct faculty or lecturers to teach for us in the cases of faculty that temporarily must take leave (illness, sabbatical), or when outstanding lecturers such as entertainment law attorney Arthel McDaniel provided an opportunity to share expertise. We have approximately 14 Graduate Teaching Assistants (GTAs) positions, which include teaching their own discussion sections (FMS 100 or the lab in FMS 275) or assisting with grading and lecturing in larger required courses under the supervision of a faculty member. Support staff include a full-time receptionist/administrative associate (Conrad), one full-time facilities and technical manager (Butterfield), and three part-time positions (two office staff which include a budget and scheduling officer (Brooke and Heath), and an equipment manager (McCluskey), and a part-time undergraduate advisor (Lampe) who is paid by and reports to the College Office of Student Academic Services.

1. Degree Programs (Note: All degree programs were reviewed and updated when we became the Department of Film and Media Studies in July 2009. See current worksheets in Appendix A).

1. Bachelor of Arts degree in Film and Media Studies (30 major credit hours)
   This program is designed for those who are interested in a liberal arts education. In this course of study, students acquire knowledge of theory, history, criticism, texts, and the basic production skills. It is ideal for those considering graduate work in Film Studies or other liberal arts disciplines.

2. Bachelor of General Studies degree in Film and Media Studies (30 major credit hours)
   This program is designed for those students who decide early in their academic careers that they want to prepare themselves for professional work in film and media. This degree offers more electives in the department than those leading to the B.A.

3. Minor in Film and Media Studies (18 hours of studies courses)
4. Master’s Degree in Film and Media Studies (33 hours)
This program provides advanced training and specialized education for future media professionals and potential professors of film and media.

5. Doctor of Philosophy in Film and Media Studies (60 hours)
This program provides advanced training and education for film and media scholars/teachers. Doctoral students develop a comprehensive understanding of areas such as history, theory, criticism through courses, seminars, and production work. At the same time, they develop specialized research skills in a particular area that will be the focus of their dissertation study.

2. Unit goals and priorities

The Department of Film and Media Studies offers B.A. and B.G.S. degrees within the College of Liberal Arts and Sciences and the School of the Arts. The humanistic investigation of these art forms, though often limited to theory, history and criticism, is here bonded to symbiotic creative activities and artistic training ranging from scriptwriting to directing, editing and all other practices related to video and film production in both fiction and non-fiction forms.

The B.A. and B.G.S. degrees include four discrete, viable emphases which provide a rich continuum of disciplinary inquiry across all spectra: film, media studies, humanistic inquiry, production training, and the balanced combination of them all. The B.A. in film emphasizes humanistic inquiry in film and video; the B.G.S. in film emphasizes training in film and video production skills.

Though each degree emphasis varies mainly in the amount of elective credit one can take within the department (the B.A. requires 7 elective hours, while the B.G.S. requires 15), each requires contact with the basic methods and content present in humanistic and artistic endeavors, thus enabling students to become "broadly informed and capable of critical appraisal" with "fundamental knowledge in a wide variety of fields," as a basis for their deeper understanding of the specific disciplines contributory to film and media. (Mission Statement, CLAS.)

This combination of humanistic studies and artistic endeavor in both the BA and B.G.S. degrees uniquely realizes the University’s mission to bring together "learning, scholarship and creative endeavor" (KU Mission Statement), most visibly in fusion of theory and practice that informs faculty-student interactions throughout the Department. We also offer a minor in Film and Media Studies, and Departmental honors courses so that high achieving students may graduate with departmental honors distinction. According to 20th day enrollment data from Spring 2011, the percentage of B.A. majors to B.G.S. majors is the following: 93 B.A. students and 174 B.G.S. students, making it roughly a 1:2 ratio of students.

Role of unit (within discipline, School/College, Institution; nationally, internationally)
As Citizens of the College and University: The Department takes special pride in its contributions to the international and multicultural interests of the greater University. Our faculty includes specialists in Asian and Latin American culture, and the Department maintains close ties with several of KU's area studies programs such as American Studies, Music, Spanish and Portuguese, and Communication Studies. Courses dealing with international film and media are cross listed with appropriate departments and programs such as American Studies, East Asian Languages and Cultures, and Latin American Studies. The Department maintains a Study Abroad program with the University of Stirling, Scotland, in which 2-3 students take Film and Media Studies courses per year, and roughly the same amount go to Stirling from KU. From 2007 to the present, we have had roughly 66 film students study in film and language programs in Spain, France, Japan, England and Argentina. We organized a short-term Study Abroad trip to Cuba for film students to attend the Havana Film Festival in 2004. Since that time, restrictions on academic travel have been lifted and thus the Department is working with International Programs and the Office of Study Abroad to implement a future student program, and possibly a faculty exchange.

In addition to supporting the University's international focus, the Department contributes a number of principal and service courses to the College of Liberal Arts and Sciences. FMS 100, Introduction to the Film Medium; FMS 311, History of the Silent Film; FMS 312, History of the American Sound Film; FMS 380, American Popular Culture of the ___'s (a sequence of courses treating the 1930s, 1940s and 1950s, etc.); In fact, the evidence indicates that non-major Student Credit Hour production (SCH) has ranged from 52% to 56.7% in the last three years (See Percent of SCH taken by Majors/Nonmajors in Appendix B). These percentages, and therefore numbers of majors are better appreciated when considered alongside the large number of junior, senior, and fifth year majors over the same period: an average number from 117 to 181 per year.

As Members of our Professions and the Scholarly/Artistic Community: The faculty has an extensive record of participation in enterprises that draw upon departmental expertise: From advising local film and educational groups to serving on appraisal panels for numerous arts and humanities agencies at the state and national levels, along with involvements on the Kansas and Greater Kansas City Film Commissions, faculty adjudicate multiple tenure file cases as well as serve as department evaluators/consultants.

As a fundamentally agrarian state with a limited number of large population centers, Kansas has a special need not found in all parts of the country. Its special need is for high quality cultural resources, including one that husbands and promotes the arts of film/media through education and effective involvement. Such cultural enhancement emphasizes the skills of being a good observer as well as the training suitable for being an effective creator. In aggressively serving the students and the members of the community and the state in precisely these
ways, the Department of Film and Media Studies addresses the cultural needs of
the state and its communities in a way that recognizes their privileged status.
This is exemplified by our commitment to work with the high school teachers of
film and media throughout the state of Kansas, in order to create a network, and
help them standardize curriculum to better serve students and their ability to
continue their studies at the university level. Our future service learning plans
include offering opportunities for undergraduate and graduate students to teach
video production in rural parts of the state.

Need and Impact statements (student demand/employer demand for
graduates)

Judging the impact of an academic department on the lives of our students and
beyond could be quantified by the placement of our graduates, both graduate
and undergraduate as well as external evaluation. Although Film and Media does
not have an external accreditation process (for example, NASAD is for programs
that grant MFAs as terminal degrees), we might turn to college surveys and other
forms of adjudication. For example,

The 2010 Fiske Guide to Colleges lists KU as one of the nation’s “Major
Universities Strong in Film/Television.” Identifying KU as “one of the nation’s best
buys,” the Fiske Guide also gives KU four stars for academics, social life, and
overall quality of university life. Only a handful of state universities received
higher marks for academics. This designation for Film has been given every year
since 2007.

In a recent survey of our undergraduates who have joined a Facebook social
networking group called the “Hollywood Hawks”, we have compiled a list of the
student respondents and the various occupations and graduate training they
have completed since finishing their degree program. While most of them have
found work in Los Angeles, there are students who live locally, as well as in the
Midwest and East Coast. Please see Appendix C for a listing of where a
sampling of our undergraduates have been placed. Also see Appendix D for a
listing of our graduate students and what academic or professional jobs they
have obtained since completing their graduate studies in Film at KU.

Notable alumni include:
Mike Robe (television director, honored to be a Distinguished Kansan on January
27, 1996 (dubbed “Mike Robe Day”) given his tireless contributions to the state
and to KU, and was honored with an Distinguished CLAS alumni award in 2005);
Steve Mills (executive at CBS, honored with a CLAS Distinguished Alumni Award
in 2010); Neil Labute, playwright and film director; Mark Amin, former vice
president of Lionsgate film distribution company, CLAS Distinguished Alumni
Award winner for 2011; Ann Lerner, Head of the Albuquerque Film Office; Chris
Martin, winner of an Emmy award for visual affects in 2009; Gordy Hoffman,
founder of BlueCat Screenwriting competition.
We formed a dynamic Professional Advisory Board who met for the first time this Fall and explored many topics that are part of a new department’s growth: how new technologies in the field might or might not be worthwhile investments for the Department, how we might cultivate student internships with these alumni locally and nationally, how the Board might help us fundraise for a new building facility, and other ways to promote KU’s national visibility. One initiative begun by a board member this year is a KU Film and Media Studies mentoring program, where interested juniors and seniors who plan to move to Los Angeles upon graduation get paired up with a professional alumna/us who is in their field of interest. Already this program has proven to be successful amongst our current students and promises to strengthen our graduates’ chances of career opportunities post-college.

V. Faculty: Staffing, Development, and Research

A. Faculty composition and attributes

One of the unique attributes of our faculty composition in Film and Media Studies is the quality and breadth of our faculty. We currently have 10 faculty in the Department. Six are scholars with Ph.D.s and their focus is on film studies (history, theory, criticism) and some production work. The other four are majority M.F.A.s, and their main creative work is film and video production. This balance exemplifies our attempt to value both parts of the disciplines equally; indeed, to integrate studies and production into the curriculum to the extent that we can. We have toyed with the idea of offering team taught courses with one studies faculty and one production faculty member. While we cannot accommodate this plan currently due to limited faculty for teaching and offering the requisite required courses, it is a goal that we have in mind for the future. Although budget freezes have prevented us from any new hires during the span of this study (2007 to present), our most recent hires before that were the addition of one Associate Professor (Madison Davis Lacy) in 2006, and one Assistant Professor (Robert Hurst) the same year. Professor Hurst is the only junior faculty member in the Department, though we are fortunate enough to be in the process of hiring a new faculty member this year in the burgeoning field of New Media studies, a sub discipline the faculty felt was essential to the expansion of our new Department moniker, Film and Media Studies. While we will be gaining one new Assistant Professor, we are also losing a Full Professor, Professor Edward Small, to retirement at the end of Fall 2012. Thus, the overview of our ratio of Full-Associate-Assistant is the following: We have two Full Professors (Small, Professor Chuck Berg), seven Associate Professors, and one Assistant Professor. Thus our landscape could be characterized by the majority mid-career faculty, with one faculty member who plans to seek promotion to Full Professor in the fall.

Our trends in hiring from 2007 to the present reflect our students’ interest in widening their breadth of production experience. Professor Lacy was selected as a Langston Hughes Visiting Professor at KU in 2004, a prestigious fellowship for a scholar/practitioner who works in the field of African American Studies to be
a scholar/teacher on campus for one semester. We then hired him as a full time tenure-track line. Professor Lacy is an Emmy award winning documentary filmmaker whose work is mainly seen on public television or museum multimedia exhibits (See Appendix E). Robert Hurst’s expertise is in audio and post-production work, a specialization that complements our existing expertise in cinematography (Professor Matthew Jacobson) and screenwriting and directing (Professor Kevin Willmott). Professor Hurst immediately connected with these two other faculty members to round out the “triumvirate” which has produced 2 award winning feature films since they joined forces. Both films have been part of the official selection at the Sundance Film Festival: *The Only Good Indian* was selected for inclusion at the Sundance Film Festival (2009), and *CSA: Confederate States of America* (2004). Kevin Willmott’s film oeuvre has made such an impact on the Kansas filmmaking community that he was honored as a Kansas Governor’s Arts Award recipient in 2010.

Our studies faculty include one specialist in contemporary film theory, visual memory and culture, Catherine Preston, who also teaches courses in international women filmmakers, and visual methods for our graduate methodology seminar. Michael Baskett is an expert in Japanese cinema and the history of film exchange in East Asia. In addition to teaching courses in his specialization, he also teaches courses in Silent Film, International Sound Film, and our graduate professional seminar which helps students prepare for the professional world and obtain an academic job. John Tibbetts teaches film history, criticism, and theory courses, and his research profile includes books on biopics of classical and contemporary musical composers. Chuck Berg teaches large survey courses in American Popular Culture, television studies, and his research also focuses on music and film, notably jazz culture and its visual and aural representations historically. Tamara Falicov teaches courses in Latin American Cinema and methods courses in political economy of film and television industries. Her research focuses on Argentine film and Latin American film industries.

In terms of teaching load and advising expectations: Each faculty member is expected to teach two courses a semester, generally one required course, which is usually a large, survey course, and one elective course that is typically in the faculty member’s field of research interest. In addition, a faculty member may elect to teach an extra one credit hour course, such as FMS 801 Professional Development Seminar for the graduate students, in which case they will be granted a course reduction after teaching it three times. At times when a faculty member is slated to shoot a film and it will extend, for example, from the summer into the fall, we may assign a course that is a condensed class format, spanning for eight weeks at the end of the fall semester, rather than the typical sixteen week semester. This way we may encourage the faculty to maintain their research/creative work agenda, and meet their teaching expectations. As far as teaching load is concerned, one can immediately see how many students our faculty are teaching per semester as compared to the average faculty member at a corresponding AAU institution to see that we are teaching a tremendous number of majors and non-majors. For example, in the fall of 2007, our faculty...
taught 187.5% more student credit hours over a comparable AAU department, and by the following year (2008) it had increased to 192.9% (See Appendix B). We do not foresee the numbers shrinking anytime soon. To address these teaching challenges, we are looking into ways we can hire more lecturers to help alleviate some of the large upper-level courses that restricted to majors only. This would improve the quality of teaching that comes with large classes.

As for advising, after ten weeks of the semester, each faculty member posts additional office hours (normally an extra 5-10 hours per week during advising) for students to sign up and get help in planning their schedule. Students will also come in to get class permission numbers to enroll in small classes restricted to majors only (usually the production courses). Faculty are expected to hold at minimum three office hours per week and advise undergraduates, and for those working with graduate students, those as well. Our doctoral faculty are part of the university’s graduate faculty and may chair dissertations and theses. Though our faculty with M.F.A.s may chair Master’s theses, this has only occurred one time. Therefore, while more of our production faculty advise our undergraduates in independent production projects and general advising, our studies faculty take the lion’s share in graduate trainings, chairing dissertations and theses, and teaching graduate level seminars.

Other forms of faculty advising include the position of Internship Coordinator, oversees the internship program and the student interns. The coordinator monitors how many hours the students work and gain experience in exchange for credit hours (50 hours worked equals one credit hour, with a maximum of six credit hours total). In addition, we have a faculty member who is the faculty liaison to our highly successful student organization, KU Filmworks. This group is open to any student at KU, including interested local high school students, who wish to gain experience in video production either before or during the time they have access to production courses while in the major (students typically do not enroll in production courses until their sophomore or junior years due to general education requirements, and our prerequisite film studies courses). This film club has been in existence for many years now, and they have spun off into organizing a local film festival in Lawrence called the “Wild West Film Festival” of which the film faculty serve as judges.

In terms of gender composition of the faculty, an unfortunate reality is that our diversification in that regard remains imbalanced. At present, we have eight males and only two females. This is a problem and something we hope to address with future hires, as we have found that in the past few years, our ratio of undergraduate and graduate men and women have improved, though nowhere near parity. Our statistics show that in Fall 2010 there were almost one quarter female undergraduates (24.8%) compared to 2007 when it was 17.8% women. (See Appendix B) Moreover, in our graduate programs we do not have the corresponding data, but female graduate students currently (2010) comprise roughly 30% of the population. There is some racial diversity amongst the faculty
(3 out of 10) and we are currently pursuing another Langston Hughes teaching fellowship that might eventually turn into a hire to further augment our gender and racial representation.

Since we became a new department in 2009, we have been fortunate to have hired three new adjuncts to teach new or current offerings on a temporary basis. For the past two years, we have hired Arthel McDaniel III, a Kansas City attorney who specializes in entertainment law, to teach a seminar on negotiating independent film and media contracts. He is currently teaching a course on marketing and distribution of independent film which attempts to fill a gap in our course offerings. Mr. McDaniel’s courses have received some of the highest evaluations in the Department and the Chair was contacted personally to tell her how valuable his courses have been for graduating seniors. This semester we have also hired alumni and Cal Arts MFA graduate W.S. Cheng to teach a course in Animation, since Professor Ed Small, who normally teaches the course, is on phased retirement this year. We are working towards the goal of augmenting our offerings by having guest faculty, who are working professionals in the field (outside of our faculty’s expertise) come to teach short form workshops to thus give students more “real world” experience, which is what they crave, based on email correspondence the Chair has had with various undergraduate juniors and seniors. Ron Wilson received his Ph.D. in Film with us, and has been hired on an intermittent basis to teach large required courses when a faculty member has had an illness or is on sabbatical leave. He has been an excellent instructor, and has maintained a very good publishing record as well (See Appendix E). During winter break 2010, we hired Emmy award winning television director Rod Holcomb to teach a five day directing for television seminar to graduating seniors (with a 3.0 GPA or higher) and it was a very successful trial run. Moreover, we have hired Rod to teach a workshop during Spring Break 2011.

B. Changes in Faculty Development, Mentoring, and Intellectual Life

Since 2007 we have worked to enhance faculty mentoring and development. When an assistant professor enters our ranks, we assign them a faculty mentor. Other Department faculty members provide additional assistant professor mentoring through peer teaching observations and feedback on scholarship. Mentors also encourage junior faculty to participate in conferences that increase their professional visibility and provide external feedback.

Annual reviews and the third year progress toward tenure review provide critical moments to reinforce mentoring. With the adoption of a new Department Faculty Evaluation Plan, all faculty continue to rate themselves in teaching, research and service and write narrative self-reflections on their progress in each area.

We have also increased access to visiting specialists by supplementing limited speaker funds from our endowment and teaming up with the Hall Center for the Humanities, the Center of Latin American Studies, The Center for East Asian Languages and Cultures, the Department of Slavic Languages and Literatures, American Studies, Sociology, and our own graduate student
organization (FMGC). Thus, in recent years the Department has hosted or collaborated in hosting scholars for our annual Graduate Student Film Symposium in which the graduate students invite an esteemed scholar to deliver a keynote address. The scholar attends the graduate student presentations the following day and gives each student a critique of his/her paper. In recent years we have invited Barbara Klinger (Indiana University), Tom Gunning (University of Chicago), Douglas Gomery (University of Maryland), Lucy Fischer (University of Pittsburgh), Jacqueline Bobo (University of California, Santa Barbara), Gary Edgerton (Old Dominion University), and Amanda Lotz (University of Michigan) to name a few. We have partnered with Fulbright to bring Czech film scholar Petr Szczechank to speak with our faculty and graduate students; other notable scholars/directors include film critic David Thomson, scholar Randal Johnson (UCLA), British director Tony Palmer, and actress Nancy Kwan. Since 2007, we have hosted one professional conference: the 2007 Literature/Film Association Conference, Literature/Film Association, "Adaptation, from Stage and Page to Screen" with a keynote addresses by Neil LaBute (playwright/film director), and Frank Manchel (University of Vermont). (See Appendix F)

C. Research Productivity and Activity Based on Scholarly Competence

1. Faculty publications. Since 2007, our current faculty have published or had accepted eight books, including six single-author monographs. Faculty members also have three books currently under advance contract: Two single-author monographs and one co-edited collection of critical essays. Publishers of our books include Yale University Press, University of Hawaii Press, Wallflower/Columbia University Press, Palgrave Macmillan, and British Film Institute/Palgrave and Scarecrow Press.

Since 2007, the faculty published 15 journal articles which have appeared in journals such as *Spectator*, *Journal of the Fantastic in the Arts*, *Media*, among many others. In addition, collectively we have chapters published or forthcoming in books with Duke University Press, Blackwell, Intellect Books, Brandeis University Press, Routledge, Wallflower Press, Palgrave Macmillan, Lexington Books/Rowman and Littlefield, to name a few.

In addition to the New Faculty General Research Grants (GRF) received by all beginning assistant professors, since 2007, our faculty have received a KU Hall Center for the Humanities Fellowships, three sabbatical leave awards, and one regular GRF summer research award. In addition, one of our faculty members received a National Endowment for the Humanities Summer University Professor Institute grant, and a Goodman Institute Fellowship for Israel Studies Summer Institute grant.

3. Faculty invited lectures and conference presentations. Since 2007, our faculty have given invited individual lectures, keynote addresses, select symposia presentations, and have received invitations to prestigious film festivals at venues such as the Sundance Film Festival, Whitney Museum of American Art, Yale, Northwestern University, Japan Society (New York City), UC Davis,
University of Missouri-Columbia, University of the Pacific, CA, University of Arizona, Universidad de Medellín (Colombia), Meiji University and Sophia University, (both in Tokyo, Japan), and the University of Leeds (England) among other venues. Our faculty also regularly present their research at high profile national and international conferences such as the Society for Cinema and Media Studies (SCMS), University Film and Video Association (UFVA), as well as more specialized conferences in film and area studies (for example, Literature/Film Latin American Studies Association (LASA), the American Studies Association (ASA), as well as at a wide range of well-regarded regional conferences. One faculty member was selected to participate in a seminar at the National Academy of TV Arts and Sciences for one week in November 2010.

4. Faculty editorial work. Since 2007 faculty have served as editors or editorial board members of academic journals in the field. John Tibbetts serves on the editorial boards of the journals *Journal of Popular Film and Television* and *Literature/Film Quarterly*. Michael Baskett is the DVD/film reviews editor for the Moving Image (AMIA), Tamara Falicov on the editorial board of the Brazilian film journal *Rebecca*, published by the largest Brazilian film association, SOCINE. Since 2007, Department faculty have evaluated book manuscripts for numerous presses, including those of the Oxford University Press, Routledge, Blackwell, Yale, and the University of Illinois, among others.

5. Other faculty activity requiring scholarly competence. Since 2007, (primarily senior) faculty have served as external reviewers for academic promotions at every level for top private and public doctoral and master’s granting institutions in the field (Hamilton, Utah State, Texas Tech, University of Missouri-Kansas City). Faculty have also served as external evaluators for film departments at St. Cloud University, and two faculty members served as curriculum consultants to help create a new Film department at Grambling State University, a historically black college. Faculty have also served on executive boards for professional associations such as The University Film and Video Association, The International Communication Association, The Latino/a Caucus of the Society of Cinema and Media Studies conference, and the Argentine Film Studies Association (ASECA). One faculty member served on National Endowment for the Arts Media panels in 2007 and 2008. He also served on the very prestigious Independent Television Service (ITVS) open call selection panel in 2008.

D. Goals for Improvement and Change in Faculty Staffing, Development, and Research

1. Increase faculty research time. To maintain a strong research profile, we must provide faculty with more time for research. Because as a group we are high performers in teaching and service as well, we must find better ways to protect faculty research time in the face of demands posed by multiple programmatic commitments, curricular innovations, the KU ethos of strong service, and calls for participation in such initiatives as the Commons (see
Jacobson CV, Appendix E), Hall Center involvement, and course development for the Edwards Campus and for distance and online learning opportunities. In the coming years, we will be examining the differential allocation of effort for faculty who have not been able to sustain a productive research agenda, and yet are excellent teachers. We will continue to suggest that faculty take advantage of the College opportunity to teach eight week courses, releasing concentrated time blocks for research, and develop other allocation of effort strategies for protecting research time for faculty with active research portfolios. Future plans include a competitive research fund that will afford one faculty member funds for research travel over the summer.

2. **Improve mid-career mentoring.** While the Department devotes much time to mentoring junior faculty, our norms are less specific for post-tenure promotions. Although our annual review process encompasses periodic feedback with an eye toward eventual promotion, we can improve in this area. Even with eligibility to apply for sabbatical leaves every six years, the challenges for associate professors to balance what should be growing research programs with high quality teaching and increased service demands can be greater than those for assistant professors. Currently, it is the associate professors who have taken on the heavy service load positions (Chair, Director of Graduate/Undergraduate Studies, Internship Coordinator, etc.), thus making it difficult for these faculty to have time for their own research/creative work. Because we have only two full professors, we are stretched to provide ongoing mentoring to current associates and what will be a growing cadre of associate professors over the next few years. We need to protect and expand time for research at the mid-career level, while encouraging continued quality teaching and rank-appropriate service.

3. **Strengthen rigor of interdisciplinary work.** As our faculty move toward research roughly defined as “interdisciplinary,” we should enhance the rigor of these initiatives so that we are not simply adapting information from other fields but rather learning new methodologies that might yield truly innovative and collaborative cross-disciplinary research. While Hall Center seminars bring together faculty from multiple disciplines, the exchange is often more content based than methodological. Keeler intra-university fellowships provide one opportunity in this arena. The Department is committed to embracing current initiatives brought forth by the College and the Provost’s Office such as the strategic initiatives plan, and other interdisciplinary programs (such as one proposed last year for the School of the Arts and the Spencer Art Museum).

4. **Future hiring areas.** In addition to our current search for a New Media hire (who must have both an MFA and Ph.D. to be considered), we have identified areas for future faculty hires, several of which could enhance interdisciplinary support within our own Department and across departments: a) A digital animation/visual effects position. This position could strengthen our needs in media production, and help create bridges with other departments such as Visual Art who are moving in that direction. b) A senior hire who could teach the required courses that were generally taught by Prof. Ed Small, which were animation (addressed above), documentary film studies, experimental film
studies, and possibly basic film production (there is a debate amongst the faculty about whether or not we should continue to offer this course given the digital nature of the field currently). c) A scholar in film and media policy, intellectual property law and other related fields which would help augment our knowledge in both our graduate and undergraduate offerings. We are interested in linking our courses to macro issues such as the role of media in society, and a scholar with a law degree would help us fill in the lacunae in our faculty repertoire. Generally speaking, we get requests from area studies centers, such as Slavic Languages and Literatures, and East Asian Languages and Cultures, to see if we might partner in obtaining a federal grant for a joint hire in our fields. We always respond in the affirmative as we strive to maintain our international/global profile of offerings.

Film and Media Studies Program Review: Undergraduate level

The Department of Film and Media Studies offers two degree tracks: The Bachelor of Arts (B.A.) and the Bachelor of General Studies (B.G.S.). The B.A. track serves a student population the majority of whom are considering continuing their education in a graduate program including a Master of Arts, Master of Fine Arts (MFA) and Doctoral degrees. The Bachelor of General Studies degree track generally serves students who are interested either in pursuing a career in film production upon graduation or continuing on for an MFA. Those who pursue a career in production find work in a variety of visual and performing arts venues. (See Appendix C) The curriculum and goals of our undergraduate majors encourages the blending of theory with practice, thus exemplifying our mission statement to unite the inquiry of the academic with the practice and technique of the artist.

A. Enhancement of curriculum and disciplinary rigor. Since 2007 Film and Media Studies has enacted curricular revisions in both degree tracks in response to changes in the academic field and in the film industry. In addition, we underwent administrative reorganization that enabled further improvements.

1. Institution of 2.5 GPA entry barrier. In 2009 we enacted the requirement of a 2.5 GPA average between Introduction to Film and Media (FMS 100) and American Popular Culture of the ____s (FMS 380) in order to declare the major in the Department. This was done in the interest of making clear the expectation of academic performance and in order to have some control over the increasing numbers of students wishing to declare the FMS major.

2. Curricular changes. Since 2007 we have changed the curriculum of the degree tracks to reflect College changes in requirements and to better serve our students. We were asked to renumber courses from 300 level to 200 level to better address freshmen and sophomore needs. We also streamlined the course numbering system to make it more logical. We also spent time working on better
ways to advise students about course rotations so that students could better work towards graduating in four years.

3. **Expansion of production courses**: In order to take full advantage of our faculty’s strengths and to enhance student skills we expanded the “basic” Screenwriting and Audio modules to include “intermediate” and “advanced”.

4. **Expansion of studies courses**: We split the *History of International Sound Film* into pre-1950 (FMS 312) and post-1950 (FMS 313) in order to offer students greater depth of historical events and movements.

B. **Diversification of curricular content.**

1. **Digital Technology.** Through an increase in technology funds from the College we purchased a Red One digital cinema camera. With over 5 times the resolution of an HD video camera, the Red One is state-of-the-art technology. In addition, we recently created a computer lab with 18 new iMac units. The computer lab will be used by both studies and production classes, but significantly it allows our production classes to move more comprehensively into digital cinema, special effects, and animation. These new technology acquisitions allow us to equip our students with the latest skills and make them highly competitive with students graduating from other film programs around the country.

   Most of our faculty use a range of visual and audio media in the classroom and we have continued to update and improve the visual technology for the classroom environments in Oldfather Studios. We now have HD digital projectors and Blue Ray capabilities in both classrooms and an iMac with internet and iWorks, iLife and Office programs available for use in lecturing and classroom demonstrations.

2. **Diversified studies courses.** Beginning in 2007 Film and Media Aesthetics (FMS 200) was created to provide entering Freshman and Sophomores, majors and non-majors, an experience of the relation between visual style, matters of taste, and intellectual analysis. Other courses that are not requirements but serve to expand our students intellectual, geographic, and cultural horizons comprise *Cuban Film; Cinemas of the Southern Cone: Argentina, Chile, and Uruguay; Television Studies; Asian Media Studies; International Women Filmmakers; Adaptation from Stage to Screen; Survey of Japanese Film; The Anti-War Film; and Independent Film Finance: The Art of the Deal.*

3. **Diversified production courses.** Since 2007, through the addition of new faculty and the concerted efforts of the production faculty to offer students more diverse elective courses we have added *Broadcast Documentary Production, Experimental Production, Music Video Production,* and *Sound Design* to our offerings.
C. Professional Training. In order to enhance the possibilities for our students to find employment after graduation we have an internship program. Every year the program expands and we receive more notices of intern opportunities from professionals in the field. In addition we have a number of alums around the country working in the film and media industry. A group of them in the Los Angeles area have organized themselves into the Hollywood Hawks, their intent being to serve as an entry point to the film industry for our best students. They also offer workshops expressly for our students during fall and spring breaks.

D. Study Abroad Program. We have many students who take advantage of opportunities to study film abroad. We have a formal exchange program set up with the University of Stirling, Scotland but our students have attended programs in Florence, Italy; Leeds, England; London; Latin America; Australia and New Zealand. The Study Abroad faculty advisor acts in concert with the KU Study Abroad Program to correlate course equivalents for all students transferring film course credits back to KU.

E. Enhanced Advising for the Major. Through the addition of an undergraduate administrative advisor provided by the College we have tailored our academic advising to better serve our students and economize faculty resources. Fall of 2010 we placed enrollment holds on all undergraduate majors registration in order to ensure that they met with an advisor and received a plan to graduation.

1. Academic advising specialist. The creation of a new Academic Advising Specialist position has allowed our faculty to focus on the academic rather than the administrative component of student advising. The specialist provides basic information about the program, at the pre-major level and in the major declaration process, handles much of the administrative paper-work for the major, and disseminates information widely to majors and students with a declared potential interest in either of the two degree tracks. The specialist also regularly compiles statistical data regarding past and present enrollment figures which provides a perspective on the status of our major and allows us to plan future course offerings.

2. Undergraduate Coordinator. With the addition of the Advising Specialist the Undergraduate Coordinator has turned to other important advising tasks: Review and sign all major and minor certification sheets; organize pre-enrollment advising; train faculty how to advise, through annual workshops; visit with prospective students and their parents; supervise recruitment of majors—maintain table at Majors Fair, Seniors Day and other orientation events organized by the College; make decisions on student petitions for substitutions of College and departmental requirements; propose changes to major and minor requirements to department; process all academic misconduct cases from initial
inquiry to charge to plea to hearing; meet with all charged students and their instructors; obtain previous records from College and obtain signature of Dept. Chair; arrange Departmental hearings; appear at College hearings; maintain misconduct files; and train GTAs on academic misconduct detection and procedures.

3. Documents for advising majors. We have developed documents detailing our program’s requirements and policies for students including worksheets for both the B.A. and the B.G.S. and a model four-year plan of coursework to promote timely completion of major requirements. These documents are accessible in Oldfather Studios and at our Department website along with course descriptions and other information.

4. Undergraduate research and honors mentoring. Since 2007 we have had 6 students graduate with honors in the Department; 5 students won Undergraduate Research Awards; and 4 graduated with honors in the College.

5. Goals for Improvement and Change in Undergraduate Studies:

1. Standardization of student learning outcomes for courses in the major. It is essential that we adopt explicit Department guidelines for student output and skill development in production and studies courses, and for each degree track. These should be published in the Faculty Handbook and included in the orientation of all new faculty. Several students have individually taken advantage of the Research Experience Program and the Global Awareness Program. We aim to encourage more students to participate by including these experiences into specific courses.

2. Creation of Capstone course. One proven method for improving learner outcomes is the Capstone course. This is an opportunity for seniors to “integrate the full scope of one’s undergraduate learning. They engage the student in self assessment, connect the content of courses taken with applied learning, and emphasize connections between the disciplines” [2010 – 2012 Performance Agreement/Report – University of Kansas.] We believe that this experience is especially valuable to the Film and Media Studies senior as a way to realize our pedagogical mission of bridging theory and practice in one course. We are in the process of designating an upper-level course that is required in both degree tracks as a capstone course.

3. Creation of Service Learning courses. Currently we have no courses that incorporate Service Learning components. We agree with the College that students who participate are greatly enriched because they are more likely to experience diversity, have increased faculty and peer interaction over long periods of time, have opportunities to see how and what they are learning impacts their communities, and are more likely to graduate. We take particular notice that, according to the College initiative, while these types of engaged
learning help all students the data are "particularly striking for students who start further behind in terms of their entering academic test scores. The benefits are similarly positive for students from communities that historically have been underserved in higher education." Many such students are drawn to the visual arts and we strongly believe all of our students would benefit from such opportunities. To address this gap we currently offer assignments in various production courses for students to work with a non profit agency or organization to produce public service announcements (PSAs) so that these video pieces can assist the non-profit in outreach goals, while simultaneously expose the students to the workings of an important facet of our local community.

4. Addition of Graduate Teaching Assistants. As mentioned, the number of Film and Media Studies majors has continued to grow steadily every year. There are now approximately 300 majors, yet the number of GTAs allotted to the Department has stagnated at 14. The increase in majors, in addition to our willingness to offer courses identified as General Education courses,* has driven up the class size to the point at which all but 2 of the required studies courses are over 100 while the remaining 2 are over 60. In 2004 we were able to institute discussion sections for Introduction to Film and Media. In order to work with the College of Arts and Sciences to improve learner outcomes we must be able to give them a more personalized experience in the studies courses as we do in the production courses.

*Courses which fulfill General Education Requirements in the College are: Introduction to Film and Media Studies (FMS 100), Film and Media Aesthetics (FMS 200), American Popular Culture… (FMS 380), History of American Sound Film (FMS 310), History of African-American Images in Film (FMS 314), and Contemporary Japanese Film (FMS 541).

5. Outreach/engagement and corresponding impact. We maintain contact with our undergraduates through a newsletter, which we have initiated this year. This newsletter then gets disseminated via an alumni association online, the Hollywood Hawks, mentioned previously. This academic year the Department started a new initiative called “Film and Media Studies Spring Break Career Orientation Week” in an effort to send eight high achieving, motivated seniors to Los Angeles for one week to meet our alumni and begin to learn about the entertainment industry through workshops, site visits, and lectures. Two FMS faculty members will plan the trip and accompany them, and our hope is that these graduates will move to Los Angeles, utilize the skills they learned at KU and have made some contacts during the sponsored trip. We raised funds for this endeavor, and asked the students to contribute a nominal amount to pay for their plane ticket.

Film and Media Studies Program Review
Graduate level
1. Students in Profile

Until the Department of Film and Media Studies was created from the Department of Theatre and Film in July 2009, our graduate program data was combined with that of Theatre. In the following self-study, we have attempted to extract data relevant to the Film and Media Studies (FMS) program whenever possible from previous combined reports. Our graduate program draws graduate students primarily from universities in the Midwest, with above average scores on the Graduate Record Examination (GRE), above average GPAs, and a diverse interest in the areas of strength within Film and Media Studies.

Test Scores and Entrance Requirements

Admissions Requirements. Applicants must have earned a B.A. degree from an accredited college or university with a minimum GPA of 3.5 (4.0 scale) for admission into the Ph.D. program. Similarly, applicants to the M.A. in FMS must have earned an M.A. from a college or university maintaining a minimum GPA of 3.5. Admissions standards include a GRE score of at least 600 (verbal), 500 (qualitative), and 4.5 (analytical). Strong applicants will typically have superior academic credentials, a strong potential for advanced study, research interests that fit one of our tracks of study, and strong letters of recommendation.

Graduate Admissions Yield. Over the last two years, the Applied to Admitted Yield for FMS M.A. students was 100% (2009) and 43.8% (2010). The Admitted to Enrolled Yield for the same period was 100% each year. In 2010, 42.9% of our enrolled M.A. students were minorities and 28.6% were women. The Applied to Admitted Yield for Ph.D. students was 100% (2009) and 42.9% (2010). The Admitted to Enrolled Yield was 75% and 0% for the same period (See Appendix B). This drop at the doctoral level can in large part be attributed to a temporary lack of program awareness due to the restructuring of the department and aggravated by a lack of sufficient financial support; both of these factors are described in the following subsection. (That FMS currently has 18 Ph.D. applications for the 2011-12 year indicates that 2010's numbers were clearly an aberration).

Financial Support and other Recruitment

Departmental Funding. A large number of current FMS graduate students are supported through teaching assistantships (GTA), or research assistantships (GRA). The majority of incoming FMS doctoral students receive financial support, usually in the form of GTAs. Our students also apply for funds to attend professional conferences (Graduate Studies at the University and School levels). Primary funding for FMS students is the GTAship, which covers both salary and tuition.

Financial Support for Recruiting. Financial support offers (scholarships, fellowships, GTAs, GRAs) are critical for the successful recruitment of high quality graduate students. FMS competes with R1 institutions that typically guarantee four years of Ph.D. support (via fellowships, GTA, and/or GRA). With the exception of the GTAships, FMS is unable to make competitive offers comparable to other institutions. FMS currently uses a portion of its 12 GTA slots for the recruitment of new students, however, this alone is insufficient financial
incentive to attract the brightest students especially at the doctoral level. The decline rate for Ph.D. applicants over the last two years is between 30% to 40%. Although several top candidates in recent years have declined, the main reasons cited are usually not any desire to be in more urban location, but that they received more competitive funding packages (including health benefits), from other institutions. As of Fall 2010, we have granted one GRA which we hope to locate sufficient funding to continue this line. At KU, however, our FMS students have successfully competed for Summer Research Fellowships and Hall Center Humanities Summer Graduate Internships. In addition, using Department funds FMS has been able to supplement University support of graduate student travel to present research at conferences. The number of FMS students receiving institutional grant and/or scholarship (non-loan) support in 2010 is 48.1%. Of that number 5.9% are minority students and 11.8% Kansas residents.

Program Awareness. Since the establishment of our department, we have adopted a multi-faceted approach to enhance program awareness by creating: 1) an up-to-date, informative program website, 2) an online Graduate Studies brochure, and 3) a Facebook presence to provide a connection between admitted prospective students to our current students. Due to our departmental restructuring, heightening program awareness continues to be an important tool by which FMS recruits new students and retains those enrolled in the program. We are continuing to improve and refine our efforts to identify the best and brightest prospective FMS students.

Demographics (mean age, number of majors)
Since 2009, FMS has averaged 8.5 M.A. students and 18 Ph.D. students with an average of 26.5 total graduate students. In 2010, out of the total number of FMS graduate students, 14.8% represented minorities, 11.1% international, and 29.6% women students. Total enrollment in the MA program nearly doubled during this period with the majority remaining male, but as the program has grown, it is clear that it is attracting a talented group of women graduate students. Despite the temporary dip in Ph.D. admissions, the total number of Ph.D. students remained stable for this period.

2. Program Productivity

Distribution of size of classes, advising/mentoring models
FMS has innovated our graduate program since 2009 by assigning each new student entering the program a faculty mentor who will help the student in the process of selecting an advisor and an advisory committee. The advisor guides the student’s development through the course of study within the program and helps the student select and develop a research topic. The student, in consultation with his/her advisor and advisory committee, develops a research program to satisfy the degree requirements. Currently, 60% of our faculty may chair Ph.D. committees, while 90% may chair M.A. committees. As 30% of our faculty hold M.F.A. degrees, offering an M.F.A. degree in FMS in the future would help to alleviate mentoring imbalances.

Time to Degree
While accurate time to degree data for FMS students was not available for this self-study, it should be noted that according to a report on Graduate Student Satisfaction Measures conducted by Institutional and Research Planning at KU, between 2005 and 2009, nearly 80% of FMS students named work/financial commitments as a major obstacle to their academic progress. The vast majority of our graduate students support themselves with 50% GTAships. FMS has also recently (Fall 2010) revised its Graduate Handbook, and streamlined the comprehensive examination process in order to: 1) facilitate smoother progress to degree, 2) simplify departmental protocol, and 3) increase transparency of the process for both students and faculty. We anticipate that this will help reduce bottlenecks and increase the total number of FMS graduate degrees awarded.

**Degrees Awarded**
During the 2009-10 Academic Year, FMS granted two M.A. and two Ph.D. degrees.

**Student Research Productivity**
FMS students have reported a total of 12 published manuscripts, eight review articles, three books, and 58 conference presentations at regional, national, international venues in our discipline. Two FMS students were chosen to receive Hall Center Summer Internships. Two students have been awarded the Graduate Studies Summer Research Fellowships. One FMS student was selected for a Tinker Summer Field Research Grant. One FMS student was a Chancellor's Fellow. In addition, FMS students have won numerous SOTA and Graduate Studies travel awards (See Appendix G).

3. **Program Quality Outcomes**

**Satisfaction Surveys**
Although our program has existed for years as an independent graduate program, FMS is still relatively young and therefore is only now in a position to establish its own departmental metrics to measure graduate satisfaction and learner outcomes. FMS uses information gathered by IRP and we are also currently in the process of creating a departmental database that will provide more detailed information on student satisfaction and learner outcomes. One area that we are in the process of improving is a spreadsheet system for tracking our students (advisor, year in program, etc.) which will enable FMS faculty to more efficiently monitor and facilitate graduate student progress to degree. This will also aid in our tracking the status and progress of alumni.

**Placement Rates, Employer Assessments**
FMS provides rigorous and varied training to prepare students for placement both inside and outside academia. In FMS 801: Professional Development we teach how to locate jobs and prepare an effective CV and cover letter. We also practice interviewing skills and train students in how to prepare for successful on-campus interviews. We involve student participation in departmental job searches providing them with insight and practical experience in the process of academic hires. FMS graduates obtain jobs in a variety of
academic institutions ranging from small liberal arts colleges to research institutions. FMS has placed PhD graduates in positions at the following institutions: Southern Illinois University Carbondale, Georgia Gwinnett College, University of Central Missouri, Washburn University, University of Seoul (South Korea), Universidad de Medellín (Colombia), Caldwell Community College (North Carolina), American University, Georgia Institute of Technology, and Universidad de las Americas Puebla (Mexico). This is why over 75% of our graduates stated they are "very satisfied" with the level of advisement on placement training in the IRP surveys.

VI. Overall Quality

A. Strategic plans: targets for change

We plan (budget willing) for additional instructors to assist us in teaching the required theory courses as they have to remain small, though they are required for each of the 310 majors. This way we will not sacrifice quality vis a vis class size, and at the same time address the students' needs to graduate in a timely manner.

We wish to create postdoctoral opportunities to take advantage of these new course offerings thus giving freshly minted Ph.D.s a chance to spend two years at KU and enhance the Department at the same time that they gain valuable teaching experience. We are currently pursuing a postdoctoral scholar to come to FMS for two years and help us achieve some of these gaps in the teaching of our film theory courses.

B. Plans to enhance quality and competitiveness (especially plans that do not necessitate new resources; optimal size for undergraduate and graduate programs)

We will continue to invite top scholars to the department, both researchers and practitioners, and we'll continue to offer our Spring Break Career Orientation week, initiated this year (2010) and highly encouraged by our Professional Advisory Board.

C. Plans for innovation and new initiatives

As mentioned in the undergraduate section, we plan to implement capstone courses which will be a required course for seniors that will synthesize most of what they learned over the course of their study at in KU Film and Media Studies. The faculty have stressed the importance of adding an ethical dimension to our course, which stressing the importance of creating images in the world that are meaningful and that contribute to society in a tangible way.
In our faculty retreat this year, our production faculty felt we should continue the work that was completed last summer in documenting the NEH seminar on the KU campus called “The Wright Connection” about the literature and life of novelist Richard Wright. Our Department was involved with the seminar by documenting the lectures and discussion, but not just in terms of documentation. The faculty member and students packaged the seminar in a way that was almost close to a documentary of Wright itself and was highly regarded by the NEH institute organizers. It was the impetus to think about the formation of an in house media lab initiative whereby filmmakers come to produce a low cost film and employ our students in such a way that they gain experience working on “real world” projects.

We would like to initiate more study abroad experiences amongst the faculty, strengthen our ties with Stirling, Scotland and other universities abroad.

Once we are able to make a few hires in the production side of the Department, it is our express hope to initiate plans for an M.F.A. in film and media production. We are aware that there is a great demand as there is no such program in the bi-state area, but in our current state our faculty would not be able to sustain the demand. Our M.A. program is often confused with an M.F.A. but it requires the completion of a scholarly thesis rather than a production project.

VIII. Facilities and Instructional Resources

A. State of our facilities

We have two ongoing concerns related to our current structure and corresponding work spaces. First, we are constantly fighting nature. Oldfather Studios has foundation cracks that allow water to enter our building if it is not directed away. Gutters have to be cleared in the fall and spring or else we take on foundation seepage in our soundstage and storage areas. Our roof was poorly repaired by an outside contractor so it is constantly monitored for leaks by Facilities Operations. We deal with water seepage in the wet months on the three walls that are underground. Most discouraging of all is the fact that we have several tons of earth pushing on our west wall which is causing bowing and the loss of integrity of our foundation. In 2007 we worked with Facilities Operations to shore up the west and south walls of the soundstage with steel supports. This has slowed the deterioration of those areas but we are not sure how long those fixes will last.

The second issue that we are greatly concerned with is the lack of usable space that is available to us for the expansion of our department. The Department of Film and Media Studies was spun off of the Theatre Department in the summer of ’09. We have been growing in leaps and bounds ever since. We currently have over 310 film majors who are assisted by five staff members and taught by 10 faculty members with a new faculty hire to start in the Fall of 2011. In order to
accommodate our new faculty member we are being forced to give up supplemental classroom space that is in constant use by our student body.

Our parking is also not adequate for our student body, faculty and staff. We have building occupants parking on grass and in drives, blocking traffic any time we have two classes meeting. Because we are off campus we only have our immediate lot and some off street parking to serve the entire building.

B. Our Instructional Spaces

We have three classrooms available in the building that we have total control over scheduling. This gives us the ability to plan the bulk of our production classes in Oldfather with the larger classes being held elsewhere on campus. Our large classroom is also a working soundstage that gives our students the ability to schedule and shoot productions for class projects. The soundstage is equipped with a lighting grid and a large cyclorama. The classroom in the other half of the soundstage seats 70 and is supported by an HD projector, DVD, Blu-ray, VHS and an iMac for video playback and presentations.

We also have a 40 seat classroom that adjoins an 18-seat computer lab. Unfortunately with the layout of our building, our only choice to access the lab requires us to walk through the 40-seat classroom. We are limited to holding a class in the 40-seat classroom or in the lab but not in both at the same time. The computer lab is a new addition and we are looking forward to adding more courses in the future to utilize the space. Both the 40-seat classroom and the 18-seat lab have large LCD displays and media players that are a necessity for conveying the principles of film and media study.

Our smallest classroom seats 15 and is used for graduate courses and discussion. It also serves as our faculty and staff conference room.

C. Our Instructional Equipment

We have acquired a wealth of film and video equipment over the years and continue to stay on the cutting edge of film technology with new acquisitions every year. We have to constantly weigh the factors of quantity and quality while working with budget limitations. Our equipment loan system has been functional for students who need film gear and we employ three student staff to help us with this process. These students also assist us with a DVD lending library for faculty, basic video conversion services, and help with keeping instructional spaces in order. Our latest acquisition, thanks to the College, is purchasing a Red One camera and digital editing equipment that will be used in the Fall for our intermediate and advanced courses. (See Appendix G for equipment list)

D. Our Working Spaces
We are all fortunate to have our own offices. Our GTAs do have to share three to an office, but they all have access to recently updated computers and phones in each office. Two of our three staff members are in rather small offices without access to outside light. We are running out of usable spaces for staff and faculty. Our only option for future office spaces is to convert our edit rooms. We are required to decide between classroom space and office space as we have been alerted that we can no longer make any major changes to the building. Our heating and air to those work spaces is inadequate. We are operating a 50 year old system that gives us little option to adjust heat or ventilation to individual rooms. It is impossible to keep the entire building at a comfortable temperature level. Also, two boilers running in the winter must be outrageously expensive for KU to operate.

E. Future Facilities Goals

We are currently working with the College of Liberal Arts/School of the Arts to locate a building on campus that will accommodate our film program. We can see this happening in four to five years. The goal is to raise enough funds to renovate and move into a space that will meet our needs for years to come, a facility that will give our students the opportunity to complete projects in an environment that will nurture and invigorate their studies.

IX. Governance and Leadership

Below follow excerpts from the Department of Film and Media Studies Bylaws, approved March 9, 2010. The full text of the Bylaws is found in Appendix H.

I. Officers and Administrative Structures

The administrative structure of the Department of Film and Media Studies is composed of: The Chairperson of the Department, the Director of Graduate Studies, several Academic Program Coordinators and a number of standing committees as outlined below.

A. Chairperson of Film and Media Studies

The Chairperson of the Department of Film and Media Studies (FMS) must be a tenured faculty member and hold a 100 percent appointment in the department upon taking office, and is recommended to the Dean of the College by the FMS Faculty for appointment for a term of three to five years. In the fall semester of the final year of each term of service, the Chairperson is evaluated in accordance with University and College procedures. According to those procedures, he/she serves at the pleasure of the Dean of the College. Normally, he/she will serve no more than three terms consecutively, subject to such evaluation and continued approval.
As its chief administrative officer, the Chairperson is responsible for the operation of the Department within the guidelines set forth in these bylaws. He/she represents the Department in all appropriate external forums and exercises direct supervision over the internal functions of the Department, delegating such authority where appropriate. As an appointee of the Dean of the College, he/she is responsible for communicating College policy to the Department, and for bringing before the Department for appropriate consideration and timely action all business originating from College-level or University-level initiatives. Among his/her duties, the Chairperson serves as the Budget Officer for the Department, and is responsible for oversight of the use of all State and KU Endowment funds at the Department’s disposal.

B. Director of Graduate Studies

The Director of Graduate Studies is appointed by the Chairperson to serve a term that corresponds in length to that of the Chairperson’s. Assisted by the Graduate Advisory Board, the Director of Graduate Studies is responsible for oversight of all matters related to the Department’s graduate program. He/she facilitates and monitors the day-to-day activities of the M.A. and Ph.D. programs and acts as liaison between the Department and the Graduate Division of the College and the Office of Research and Graduate Studies. He/she acts as chair of the Graduate Advisory Board and with the Board’s assistance is responsible for scheduling and coordinating the evaluation of graduate examinations, and reporting the results of graduate examinations to the Office of Research and Graduate Studies, recruitment and advising of graduate students, and the evaluation and nomination of Departmental graduate student candidates for College or University honors or awards.

C. Academic Program Coordinators

The Academic Program is facilitated by the work of the following program coordinators who are appointed by the Chairperson of the Department:

1. Internship Coordinator: Supervises all undergraduate and graduate internships. This includes advisement and evaluation of all departmental internships, including assignment of grade; communication with film and media professionals to expand departmental opportunities for internship students; and communicating internship possibilities to students, including organization of the yearly departmental internship fair.

2. Honors Coordinator for the Department is the liaison between the Department and the College. He/she advises students with an overall 3.5 GPA or higher who are enrolled in FMS 498, and is also
responsible for informing the faculty and students of Departmental honors protocols.

3. The Coordinator of Study Abroad is the liaison between the Department and the Office of Study Abroad.

II. Department Meetings and Voting Privileges

The Film and Media Studies Department Committee meeting (hereafter called FMDC) includes all FMS faculty and staff, one elected graduate student and one elected undergraduate student representative. The Film and Media Studies Graduate Council (hereafter FMGC) coordinates the election of the graduate student representative and the FMDC coordinates the election of the undergraduate representatives. The FMGC is the representative organization of graduate students in the department. Duties are delegated amongst all members actively involved in council proceedings and events. The council acts as the principal liaison between faculty and graduate students, selecting graduate student representatives needed for faculty and departmental committees.

The Department meets weekly or less often if there is no pressing business. Except as provided here, conduct of meetings shall be governed by Robert’s Rules of Order.

By majority vote, the FMDC establishes policy and expresses the will of the Department in all matters brought to it for action. Matters such as recommendations for faculty hires, curricular changes, and departmental procedures or regulations must be brought before an FMDC meeting. The decisions of the Department are binding on its administrators, faculty, staff, and students.

The Voting Membership of the FMDC, or hereafter, The Department, shall consist of all faculty holding tenured or tenure-track appointments of .50 FTE or greater in the Department; all University staff, both classified and unclassified, and one elected representative of the Department’s graduate students, and one elected representative of the Department’s undergraduate students.

All of those with Voting Membership will have one vote each, with the following exceptions:

A. When considering faculty appointments, only tenured and tenure-track faculty may vote. Student and staff views on the faculty are important and encouraged. Non-voting student and staff representatives shall serve on departmental search committees for outside faculty.

B. When considering changes to the curriculum, tenured and tenure track
faculty only may vote.

C. Emeritus Faculty, Courtesy Faculty, Visiting Faculty, and Adjunct Faculty, are welcome to attend regularly scheduled Departmental meetings but shall not vote.

The Chair votes only to break a tie. An exception occurs in motions to amend the bylaws, when the Chair may vote to provide or deny the required two-thirds majority. Faculty members who are unable to attend a meeting wherein a vote is taken may vote by proxy. This may happen assuming they are cases in which the faculty member is aware of the issues being voted on. The proxy must submit their vote in a written manner and explain their reason for their absence.

III. Standing Committees

Each committee will be headed by a chair, to be appointed by the Department Chair or by self appointment. Any important matters for wider discussion shall be discussed in the main departmental committee, the Film and Media Studies Department Committee.

A. Film and Media Studies Department Committee (FMDC). This committee represents the Department and is responsible for establishing policy. These issues include, but are not limited to, academic matters such as requirements for undergraduate and graduate degrees, production matters, scheduling and planning for student recognition ceremonies, recommendations for Instructional Technology purchases; discussion of course offerings and teaching schedules, etc. With the exception of specific matters delegated to other standing committees, the FMDC is normally the principal channel through which business is brought for Departmental consideration. One representative to the FMDC is a graduate student who represents the Film and Media Graduate Council, a graduate student organization.

B. Film and Media Studies Production Committee (FMPC). This consists of faculty and staff members of the FMS Department who teach and practice film and media production. They will convene weekly, or regularly to discuss all matters pertaining to the production area of the Department.

C. Graduate Advisory Board (GAB). The Graduate Advisory Board, where appropriate in consultation with other graduate faculty members, will decide upon and consider all matters concerning the graduate program or graduate students. The Director of Graduate Studies will serve as chairperson of the board, and will be the spokesperson of the board to the Department and is responsible for scheduling all meetings of the board. A graduate student representative, selected by the FMGC, will serve on the
Graduate Advisory Board and will participate in all discussions concerning policy. He/She will not participate when the Graduate Advisory Board considers individual admissions, appointments, or awards. The Chairperson of the Department will serve as a member ex officio of the Graduate Board. He or she may participate in discussion but will not vote on matters that require a vote.

D. Faculty Evaluation Committee (FEC). (See Faculty Evaluation Plan, Section V.)

E. Promotion and Tenure Committee (P&TC). This consists of all tenured faculty members of the Department. In cases involving promotion to the rank of Full Professor, voting is restricted to Full Professors. The Chair of the Department serves as P&TC Chair. The P&TC is responsible for evaluating candidates for third-year review, tenure and promotion in rank. For each such candidate, the Chair appoints an ad hoc committee with the following responsibility: (1) Review the dossier file and provide recommendations to strengthen the file to the candidate; (2) Evaluate the teaching, research, service of the candidate and present the committee’s recommendation to the P&TC for its consideration and recommendation to the College and University Committees on Promotion and Tenure. The Chair of the ad hoc committee may include one tenured faculty member from a department other than FMS within the College of Liberal Arts and Sciences.

F. Scholarships and Awards Committee. This consists of two faculty members appointed by the Department Chairperson. This committee is responsible for evaluating and recommending to the Department students for general university and departmental scholarships and awards, except for grants secured by individuals with specific administrative requirements.

G. Direct Hire Search Committee (DHSC). This consists of three faculty members appointed by the Department Chairperson, plus a non-voting graduate student elected annually by the FMGC. The DHSC is responsible for proposing to the Department direct hire candidates who qualify under the Human Resources and Equal Opportunity Office’s guidelines for minority status.

H. Other Committees. Other ad hoc committees may be created by the Department Chair, or by action of the Department itself, if needed. Ad hoc committees shall be typically of short duration and created for a well-defined, temporary task. Search committees shall include one voting faculty member from a department other than FMS within the College of Liberal Arts and Sciences, and shall include at least one non-voting student representative.