



COLLEGE OF ARTS AND SCIENCES

Department of Media Studies

Self- Study

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Media Studies at USF: Overview and Mission

The Media Studies major at USF is a liberal arts-based program that combines media theory and practice. We believe that understanding media is an essential component of modern citizenship. Creating media that will contribute positively to a multicultural, global, future is an equally important task. Consequently, we teach students to be both critical analysts of media genres, institutions, and texts, and to be creative and innovative storytellers in their own right.

The Media Studies Major works within, and is infused by, the USF Jesuit mission, which stresses ethical decision-making and promotes social justice goals. Students graduating from the program should not only demonstrate a deep understanding of media in contemporary society, and be able to create short works of media art, in the form of journalism, audio/video works, or web-based projects, they should also reflect the University's social justice mission in their particular concern about the ethical values of the media system and its role in serving human needs.

The general quality of the department's faculty and program is high. Faculty in the Department are all active, widely published, and well-respected scholars, trained at some of the best communication and media programs in the United States, the UK and Canada. Production faculty have many years of professional experience at quality media organizations, such as *The San Francisco Chronicle* and the *Atlantic Magazine*.

Faculty are also committed and creative teachers and advisors with the strong links to the academic and professional media communities that students need. We are confident that the curriculum reflects recent ideas and advances in media studies and that teaching standards are very high. Students in the Department of Media Studies can, if they choose to, receive a world-class education.

The Major is also enriched by its location in a multicultural, urban context of San Francisco, and by its setting in a vibrant community of independent and commercial media makers. Students are encouraged to take advantage of this setting through internships and service work, and the department utilizes the rich professional media environment of San Francisco in its recruitment of part-time and adjunct teaching faculty.

Graduates of the program have gone on to careers in media writing, directing and producing; print and broadcast journalism; graduate study in media, communications, law, and politics; non-profit organizational research, management and media relations; corporate public relations, advertising and marketing; general business, and elementary and high school teaching.

History of the Media Studies Department

The current Department of Media Studies was formed in Fall 1999. This new Department was created out of an existing Mass Media Program, which was founded in 1974 by Professor Runyon, and which existed for over 20 years as a specialization track within the larger Department of Communication Arts. The Communication Arts Department at

that time also housed an interpersonal/organizational communication sequence (Human Communication) and a track in speech/performance (Theatre).

Between 1974 and 1997 the Mass Media Program expanded to include a print journalism emphasis, added in the late 1980s (and now supervised by Dr. Michael Robertson), and a broadcast media emphasis, which was added in the late 1980s. The broadcast media emphasis has since been abandoned due to a lack of structural support for studio-based teaching (a lack of equipment and appropriate space), and a recognition of the declining importance of the broadcast media in setting future standards for the industry. Current production classes emphasize field production and digital platforms of distribution.

In 1995, a Review of the Department of Communication Arts identified several problems with the curriculum and with the relationship between its various sub-programs, including Media Studies. In response, an attempt was made by department faculty to integrate the Communications Major into a coherent single program. After a short period, (1997-1999), the Dean of Arts and Sciences decided to reconfigure Communication Arts into two independent departments of Media Studies and Communication Studies.

The newly formed Department of Media Studies in 1999 housed Professors Barker-Plummer (chair), Goodwin, Wenner,^{1*} and Stein,* forming a critical/cultural Media Studies core for the department, with additional expertise in video production (Stein). Professor Robertson, who had been assigned to Communication Studies in the split, returned to Media Studies in 2002.

Full-time faculty hiring in the interim has sought to maintain that critical/cultural focus and to strengthen our international/global knowledge (Kidd, Paterson,* Juluri, Kaiser), deepen our audience analysis expertise (Juluri), expand our public interest/human rights focus (Kidd, Paterson,* Kaiser), and expand and deepen our journalism and video production offerings (Moore, Paterson, Kidd, Stone). Moore also supervises the student newspaper. Initially hired as a Media Artist, Stone developed some creative new courses. Most recently (2006) we have hired in the area of digital culture and practice (Silver) to expand our expertise and teaching in this area.

In 2005, the department added a 20-unit Journalism Minor (directed by Michael Robertson), and a 20-unit Film Minor (co-directed by Melinda Stone and Pedro Lange-Churion, of Modern Languages and Literature). The Journalism Minor emphasizes reporting, writing, and training in digital technologies. The Film Minor offers video production and interdisciplinary film studies courses taught by faculty from many different College departments.

¹ *Indicates faculty who have since left the program

II. CURRICULUM

Overview

The Department offers a B.A. in Media Studies (40 units), a minor in Media Studies (20), a minor in Journalism (20 units), and a minor in Film Studies (20 units).

Our students must complete 40 units in Media Studies, including a foundation course (Introduction to Media Studies), two required core courses (Media Institutions, and Media Audience and Research), a minimum of 8 units of media production, 12 units of advanced area studies, and two senior seminars. (*Please see Appendices 1-3 for complete course listings.*) In addition, the department offers a short list of classes that serve university programs (core, service learning, cultural diversity) that media students may take as additional electives, but not for credit in the major (e.g. Media Stereotyping and Violence, Media Internship, Race and Ethnicity).

The major is designed to start generally and to move towards more specialization and expertise in topics and skills. For example, our Introduction to Media Studies course introduces key concepts and topics – such as representation, public sphere, political economy, hegemony, digital culture, and so on – that are later developed in more depth in upper division courses. To encourage this progression, a system of prerequisites is in place. All courses in the major, for example, require completion of Introduction to Media Studies, and upper division advanced areas studies and seminars also require completion (C passing) of Media Institutions and Media Audience and Research. Students enrolled in advanced classes are expected to have mastered basic research, writing, and production skills, and to have been exposed to central concepts in media studies.

The Media Studies minor is a 20-unit version of the major that includes media studies and media production options. The Film Studies minor combines an interdisciplinary film studies program with offerings in film and video production. The Journalism minor is a professionally-oriented program designed to develop core reporting and writing skills, and it also includes a media law and policy option and a capstone journalism ethics course.

Major Trends

Since 1999, and the formation of the new Media Studies Major, the number of students has grown to 160 (as of Spring 2008). We anticipate enrolling 175 by 2010². Our minor programs are relatively new, but are growing quickly. We now enroll 35 Film Studies minors and 39 Journalism minors. Most Film Studies and Journalism minors are also Media Studies majors. English and Politics majors are the next largest categories of Journalism minors. We anticipate that there will be around 50 Minors in Journalism and 50 in Film by 2010. A central goal is to increase participation from other departments and disciplines.

² The Department awarded 22 degrees in 2002, 26 in 2003, 27 in 2004, 36 in 2005, 41 in 2006 and 30 to date in 2007. Eight majors are expected to graduate in December 2007.

The Media Studies Curriculum in Disciplinary Context

The Media Studies curriculum has been determined by the faculty of the Department and reviewed by the College Curriculum Committee. (Recent changes at the College level may reduce the oversight of the latter group).

Faculty determine, and periodically revise, the Media Studies curriculum through: (a) reference to their own education, goals, and research; (b) comparative review of other media studies programs in liberal arts contexts; (c) continuous engagement in the discipline's curricular conversations through attendance at professional meetings (e.g. ICA, NCA, UDC, BEA, AoIR); (d) individual and collective professional development activities (e.g. NYU Faculty Resource Network); (e) attending to trends in media industries, especially relevant changes in media professionals' skill sets; and, (f) attending to public interest concerns raised by stakeholders such as media makers, media reformers, and social change organizations concerned about the media.

We are very confident in the quality of our program and faculty. However, it is difficult to compare our program directly with many others in the United States because self-standing Media Studies departments are still somewhat rare in this country. Most Media Studies programs are housed within other disciplinary contexts, most commonly Communications departments, but also English, Sociology, and Comparative Literature. In fact, in its last report, the National Research Council identified Media (and Film) Studies as an "emerging discipline," and an accounting of graduate work in these areas is underway to determine whether the areas of study will become recognized as disciplines in their own right in the Council's next report.³

Our own -- less scientific -- research suggests that interdisciplinary media studies programs are growing rapidly, and creative media programs are emerging especially from liberal arts contexts. New programs with similar goals to our own have emerged, for example at University of Virginia, The New School, and Pitzer College. These programs share with ours a critical focus on media in society and history, and are equally committed to integrating theory and practice. Where these programs may serve as models to our development is in their integration of digital arts and theory into media studies, and in their renewed and practical focus on media aesthetics, not only as an analytical approach, but as a key part of teaching media production -- or what Henry Jenkins, director of the MIT's Comparative Media Program has called the "applied humanities" approach.⁴

A small number of universities are now developing media programs, which emphasize the ethical use of media for the public good. Undergraduate programs at universities such as Niagara University, and the University of Massachusetts at Boston, provide models of how we might further develop our public interest and service learning offerings.

³ Krin Gabbard. 2006. Cinema and Media Studies: Snapshot of an 'Emerging' Discipline, *Chronicle of Higher Education*, February 17, 2006.

⁴ Henry Jenkins. 2007. From YouTube to YouNiversity. *The Chronicle of Higher Education* February 16, 2007.

Course Enrollment

Courses vary in size, with the foundation and core courses enrolling up to 40 students in each section, senior seminars enrolling a maximum of 20, and production courses enrolling a maximum of 12 students. These numbers are in line with the college averages except for production courses, which are limited in size because of the need for intensive hands-on instruction, and restrictions on space and equipment.

Our courses predominantly enroll Media Studies students. However, several of our courses serve other College requirements, and thus enroll significant numbers of non-majors. Introduction to Media Studies, and Media, Stereotyping and Violence both serve as Social Science Core courses in the College and enroll widely across Arts and Sciences. Race, Ethnicity and Media, and Understanding India both fulfill Cultural Diversity requirements; and until recently, Popular Arts fulfilled the Visual Arts requirement. Media Workshop and Media Internship, and Alternative Media and Social Change fulfill College Service Learning requirements and thus often draw students from other majors.

In addition, the interdisciplinary nature of our curriculum has meant that several of our courses cross-list and draw students from other programs. Feminist Thought is also a core course in the Gender and Sexualities Minor, and the Gender and Media senior seminar is an elective in that program and so enrolls some non-majors. International Media and Globalization is cross-listed with International Studies, Alternative Media and Social Change is being cross-listed with Peace and Social Justice Studies. Latin@s in the U.S. Media, Latin American Cinema and Human Rights and Film all cross-list with Latin American Studies.

Class Sequence and Rotation

Students must complete the foundation course and the two core courses before they can proceed to advanced topics and seminars. There are an equal number of lower division (20) and upper division (20) units in the major. The foundation course (Introduction to Media Studies) and required core courses (Media Institutions, and Media Audience and Research) are offered every semester. First level production courses are offered every semester, with the courses offered in multiple sections because they are size limited (12). Advanced studies and production courses are offered yearly and senior seminars are each offered every two or three semesters. Specialist advanced courses may be offered every two years or less frequently, and special topics are ad hoc by their nature.

Students do not routinely encounter difficulty rotating through the major and graduating on time as courses are offered frequently. However, transfer students occasionally encounter problems when their previous course work does not articulate with the College Core Curriculum or our Major courses.

Curriculum Development, Innovations, and Changes

The first Media Studies Major was created in 1999. A comprehensive review and revision took place in 2002 when the college moved from a three-unit to a four-unit based credit system. In the last few years we have also added the Film Studies and Journalism minors.

With the change to a four-unit system, the overall number of courses that the major could offer was reduced from 15 to 10 (40 units is the conventional major size in the College at present) and the size of the major remains a constraint on developing new areas of instruction. For every new course adopted, we have to consider how it will affect enrollment in existing courses. At the time of the unit change, several courses were dropped from the major or merged (for example, Media Audience and Research is the result of merging two courses: Audience Analysis and Research Methods). We are still debating the fallout from these choices and may revisit them again in the near future. In particular, we are considering reinstating Popular Arts and Race, Ethnicity and Media in the Major.

Curriculum additions, deletions, and changes are discussed at department meetings. We do not currently have a departmental curriculum committee, though as the department grows this is becoming necessary. Typically, an individual faculty member will bring a proposal for a new course or a curricular change to the department meeting and discussion will ensue. If there is agreement on a new course, a revised proposal is forwarded to the College Curriculum Committee. If a change in prerequisites or other major structures is agreed, it will be implemented at the next available opportunity.

New concepts are brought into the major continuously as a result of the faculty's research and their involvement in professional development activities. For example, faculty regularly present at national and international conferences in the field,⁵ as well as at many more specialized professional meetings.⁶ Faculty have also trained in advanced digital technologies for teaching, production and research.⁷ Four faculty members have also taken advantage of the NYU Faculty Resource Network. These faculty development events, and many others, feed into the curriculum through new class content, new classes, and new pedagogical techniques. The availability in the schedule of a Special Topics course also encourages faculty to try out new ideas.

Media Studies faculty involvement in the Davies Forum and Freshman Seminar has also been a source of inspiration and new ideas for teaching. Four Media Studies faculty (Goodwin, Kidd, Barker-Plummer, and Silver) have been selected as Davies professors from a university-wide competition. The Davies professorship, a semester appointment, comes with a significant budget and a class release. The Davies and the Freshman Seminar (Barker-Plummer and Stone) have allowed faculty to develop small cutting-edge, interdisciplinary, seminars of highly motivated students. The knowledge and energy gained from the Davies then flows back into department teaching more generally.

⁵ Conferences include the International Communication Association (ICA), the National Communication Association (NCA), the Broadcast Education Association (BEA), the Union for Democratic Communication (UDC), the International Association for Media and Communications Research (IAMCR), and Our Media.

⁶ For example, Teresa Moore regularly attends the College Media Advisers conference.

⁷ Full-time and adjunct production faculty regularly train in new digital software and production techniques. Media Studies faculty attended the New Media in Higher Education Conference at USC (Kidd and Barker-Plummer), the NYU Resource Network Workshop on Foundations of Online Course Development (Silver), and a digital storytelling workshop at the Center for Digital Storytelling (Robertson).

Several Media Studies full-time (Stone, Moore, Kaiser, Kidd) and adjunct faculty (Green, Kim) regularly bring in guest speakers to augment their courses, in line with the University's Mission to base learning in the city, and draw from the global community. Guests include media makers from East, Asia, Latin America and India, independent documentary filmmakers and journalists in various media.

Finally, the leadership of Melinda Stone in linking the Film Studies program to ongoing work at the University and in the Bay Area has provided a rich body of experience and knowledge. The Film Studies courses draw from faculty in other disciplines, and thus provide some of the best interdisciplinary knowledge available. Faculty members in other departments are also keen to teach film courses. In addition, the policy of hiring adjuncts who are working professionals within the independent film community means that our students receive innovative, pragmatic and up-to-date instruction.

Course Standardization and Grading Policies

We do not have a formal mechanism for standardizing course content or for standardized grading practices. However, we do discuss class content formally and informally, share syllabi, and seek advice from each other regarding classes and pedagogy. The department also keeps a file of all department syllabi and we consult these when developing new courses. Within the last year, Goodwin, Robertson, and Silver have begun to blog their class assignments, guidelines, and syllabi, and have used user comments (including student comments) in subsequent versions of the assignments. Within the Minors, there has been more standardization of course content and learning outcomes, partly because of the smaller size of the units and partly out of the need to coordinate the adjunct professionals who teach in these programs.

Our strongest shared departmental grading policy is the "C" passing rule. All students must pass each course with a "C" or better grade to have it count in the major or minors. (A "D" is passing in the Core and in some other areas of the college.) This policy was instituted in an attempt to inculcate higher standards and discourage weak students from majoring in Media Studies.

We recognize that more systematic curricular review is necessary as the department grows, and this self-study process is stimulating some of that discussion. We have attempted a more systematic approach to class content and curricular matters -- for example, in production courses, at Department retreats, and by setting aside time at occasional department meetings to talk about a particular class or teaching issue. However, we have found it very difficult to sustain these long-term conversations because of time constraints. This is partly structural -- as well as research and teaching responsibilities, Media faculty are involved in many different kinds of college service.⁸ It

⁸ For example, faculty coordinate the production facility, Chair the department and participate in college-wide committees, direct Minors (Journalism, Film, Gender and Sexualities Studies), coordinate the Garden Project learning community, co-manage interdisciplinary majors (Latin American Studies), and International Programs (Study abroad India trip), advise students at KUSF, the Foghorn and USF-TV, and support additional educational programs such as the Human Rights Film Festival, and the Global Women's

is also partly a matter of resources. To engage systematically with curricular issues, the faculty needs to create space outside of the normal administrative routines – i.e. to create retreat time. The College could encourage a process of regular curricular review by sponsoring regular curricular retreats. Faculty members have been responsive to off campus/out of class-time retreats when offered and these have been productive.

The department has been hampered by decisions made beyond its remit. Until recently, policies with regard to College Core classes, and new departmental courses, including special topics, have been subject to oversight by the College Curriculum Committee. We will have more flexibility with the recent decision to allow departments to determine their own departmental courses; however, we will continue to be limited by college-wide decisions about Core offerings.

Special Options: Thesis and Internships

For students who are focused on graduate education, we offer the Honors Seminar in Media Studies (4). This course is a capstone course for selected senior Media Studies students who have demonstrated excellence and commitment to the scholarly requirements of the department. Students in the Media Studies Honors Seminar design, implement, and write a significant research project for their Honors Thesis in Media Studies.

For students who wish to develop their media production skills in depth, workshops and internships are available. Students may take the Media Internship course twice for up to 8 units of credit. Approved internships in the Bay Area, one of the country's biggest and most creative mainstream and alternative media environments, have included television news and advertising, digital audio production, newspaper reporting, online writing and web page design, animation, media production for nonprofits, and music promotion and production. In the Media Workshop course students earn up to 8 units working at campus media such as KUSF, the University's award-winning radio station; KDNZ, the student AM radio station; USFtv, the student-run television station; or at the San Francisco Foghorn, the student newspaper.

Department Faculty also offer a significant number of opportunities for students to get hands-on learning through faculty-organized research projects, media projects, public educational programs and student organizations. (*See Student section for details of these projects.*)

Diversity in the Curriculum

We have taken systematic steps to diversify the learning in the classroom. Our offerings include courses on Media, Stereotyping and Violence, Gender and the Media, International Media and Globalization, Race, Ethnicity and the Media; Understanding India and a cross-listed course on Latin@s in the U.S. Media. In Film Studies several courses address cultural differences such as Asian American Cinema, Indian Cinema, and

Rights Forum, and conferences (International Communication Association, Union for Democratic Communication, Latin American Studies Association, Action Coalition for Media Education, Labortech).

LGBT Cinema. We also include significant offerings on gender, race, and ethnicity in most other courses.

Taking the city as our classroom, we also introduce students to key organizations in the Bay area. This includes field trips to community-based production centers and film festivals, (such as the 9th Street Media Center, the Center for Asian Cinema, Jewish Film Festival, Frameline (LGBT film festival), Yerba Buena Arts Center, the Arab Film Festival, etc.). We also routinely invite guest speakers from local African American and Asian American journalist, film-maker and media justice organizations.

In the classroom, we try to ensure that all voices are heard. We provide support to challenge ethnic, gender, and sexuality stereotypes in production classrooms through a variety of means. We include exercises that challenge students to incorporate an understanding of race/ethnicity in their research, reporting and writing. Moore, in exemplary fashion, strives to get her students – many of them from majority cultures – to understand that their norm isn't everyone's norm and that accuracy and fairness in reporting require looking at stories from many relevant perspectives. We also support students initiating their own research about topics dealing with their own experiences of gender, race/ethnicity, and sexuality. Finally, we encourage students to take advantage of scholarships, internships and training opportunities for journalists and filmmakers of color.

Challenging students to realize what diversity really looks and feels like has resulted in several benefits. Students are more inclined to think about the different experiences and situations of their fellow students, and of populations outside the university, expanding the universe of the discussion in many different ways. Students from immigrant backgrounds enrich the discussion by bringing in examples from their families' home countries. This presents opportunities to challenge received norms and think outside the limits of current practices and policies.

Internationalization of the Curriculum

A number of courses focus on international issues. In the major, these include International/Globalization of the Media, Understanding India, Media Stereotyping and Violence, Alternative Media and Social Change, Race, Ethnicity and Media, and Latin@s in the U.S. Media (cross-listed with Latin America Studies and with the Latin@-Chican@ Studies minor). In the Film Studies minor, Latin American Cinema, Human Rights & Film, Indian Cinema, Chinese History and Film, African Film, and French Cinema all focus on cultures outside of the US.

We also offer substantial international offerings in several other courses by exposing students to the perspectives, voices, thoughts and images of foreign authors and artists. In addition, the annual Human Rights Film Festival and Global Women's Rights Forum provide rich opportunities for students to learn from leaders of social justice in other parts of the world.

International Programs:

Faculty members have designed two international programs. Chris Paterson* designed and ran the United Kingdom Media Course in 2003. Vamsee Juluri planned and conducted the India program in 2005.

Study Abroad in India

The Understanding India program examines, from an interdisciplinary media and cultural studies perspective, how and under what conditions India understands itself and the world. The program combines a preparatory course at USF, under the auspices of Professor Juluri, with a six-week program at the University of Hyderabad. While there is strong student interest, there are two issues that need to be addressed to sustain and improve quality in the future. The first is the high cost of travel to India. While USF and University of Hyderabad have been supportive of students' needs in minimizing program costs, the air travel cost remains a major deterrent. The second factor is faculty workload for the program. There are special requirements involved in teaching an international program -- including 24/7 availability to students during the field trip, logistics, long-term planning, accompanying and lecturing students on field visits, social and cultural activities, and the occasional emergency or safety intervention-- that go far beyond class time. These should be recognized institutionally as a service component, or compensated through other mechanisms such as a course release. While there is an institutional acknowledgment and encouragement of the teaching aspect of the program, there is a need to recognize that an international program taught on site in a foreign country demands a lot more from the faculty than just class time. (*More details of this program can be found in Appendix 4.*)

There is potential for developing more international programs. Through our growing international research networks, there are excellent possibilities to develop Media Studies links with Jesuit and other public service-oriented programs in Latin America (Kaiser, Kidd) Japan and Korea (Kidd); and with similar university programs in Europe, Canada and Australia.

Admissions, Transfer Students, and Study Abroad Policies

Our admissions, transfer, and study abroad policies are generally in line with the College of Arts and Sciences. We accept courses into the major that we are sure cover the same kinds of topics and in the same relative depth as our own. Typically we will transfer introductory and lower-division production courses or fairly standardized courses such as Communication Law and Policy. Generally, we do not transfer many upper-division courses, and we usually insist that the senior seminars be taken at USF. Production courses are approved by production faculty and are transferred if students have mastered key skills. We are flexible in substituting our Special Topics category: almost any upper division media or film course may be counted here. If in doubt, advisors will send transfer students to the most qualified faculty member to assess the coursework to be transferred. These policies are also generally administered for the increasing numbers of study abroad students.

Advising

Students are assigned an advisor on entering the department and may choose to stay with or change that advisor. Generally students will meet with their assigned advisor a few times a year, mostly around registration. Outside of these registration-related advising sessions, students also form attachments with individual faculty based on shared interests and class contacts. As they advance through the program, these less formal advising relationships become more important and are a source of advice for students on research, news or documentary video stories, study abroad programs, internships, career choices, and graduate schools.

Media Studies faculty generally hold three hours of open door advising each week and this is extended considerably during registration and exam times. Particular faculty roles – for example, advising the Foghorn newspaper or USFtv, teaching a freshman seminar or a Davies Forum, or the Chair's role in signing off on all study abroad, graduation and program changes -- involve significantly more advising hours than usual.

Student advising is valued rhetorically in the department, though it is not always equally shared in practice, and some instructors are more burdened by advising duties than others. Students gravitate towards professors who are more accessible, thereby increasing the load of those who are already making themselves more available. Further, students gravitate towards professors who teach the introductory courses. We have routinely addressed this and other service imbalances at department meetings, but have yet to resolve this problem.

A key problem during advising times is technological support (computer access and online registration procedures) which can be problematic and frustrating. Typically systems go down during heavy advising times, slowing down the process considerably.

Current Curriculum Resources and Future Needs

Currently, the Media Studies major is supported minimally by faculty and departmental resources. An open tenure-track faculty position (hiring for 2008-09) will alleviate this burden somewhat and allow us to discontinue staffing most core courses with adjuncts, a practice that none of the faculty support. However, though it is difficult to predict, we will need additional faculty in the next few years, especially in areas of convergent media practice and theory, race/ethnicity, and sexualities, international topic areas, domestic and global media policy, and in the two minors.

We are critically concerned, too, about long-term resources to support our expanding and convergent production curriculum. Gaining and maintaining production equipment and appropriate production teaching space has been an ongoing struggle. A planned move to a new teaching building (Kalmanovitz Hall) will help but not alleviate our production needs. In particular, we are concerned about the quality of instruction if appropriate teaching spaces are not available. The planned new Lab space is already tight for the number of expected students in film studies, will little additional space for convergent

courses that also enroll Students in the Journalism minor. Its basement location is inappropriate for teaching lighting techniques. In addition to the new Lab, the department also needs a dedicated screening room for teaching and showcasing faculty and student work, and stereo-equipped classrooms to teach audio and music-based curriculum.

This is what we need to deliver our current program. To expand our offerings into digital arts production and theory, additional resources are needed.

III. PROGRAM LEARNING GOALS AND ASSESSMENT

We expect students in media studies to demonstrate a deep understanding of media in contemporary society, to be proficient analysts of media texts and institutions, and to be able to create short works of media art, in the form of journalism, audio/video works, or web-based projects. These skills are assessed periodically through exams, research assignments, articles, screenings and critiques in individual classes. The senior seminar courses and advanced production courses serve as opportunities for students to demonstrate mastery of these skills in substantial integrated projects.

Learning Outcomes

The Department has the following goals as learning outcomes for the B.A. in Media Studies, upon completion of which the student should be able to:

1. Understand the foundational relationships between media, culture and society;
2. Develop critical skills in assessing media as a consumer and citizen;
3. Develop foundational skills in media profession practice in electronic media and journalism;
4. Understand the historical and contemporary practices of news media in societal context;
5. Understand the historical and contemporary practices of electronic media in societal context;
6. Understand the legal and ethical constraints on media practices;
7. Understand the social theories of media and power, and the development of media criticism;
8. Understand and apply theories and research on media uses and effects;
9. Develop research skills in media history, theory and criticism, and in media analysis;
10. Gain advanced knowledge in Media and Society, Electronic Media, or Journalism;
11. Gain understanding of professional practices in media organizations through fieldwork;
12. Apply advanced research or professional skills to a Senior Thesis or Project.

The wide range of learning outcomes derives from the breadth of both objects of study and approaches within the Department of Media Studies. In addition to teaching both the analysis and practice of Media Studies, the Department currently offers Minors in both Journalism and Film Studies. Hence there is a wide range of learning objectives

(cognitive skills, analytical skills, technical skills, aesthetic skills, ethical skills) tailored to a rapidly changing media world.

It should be noted that the Media Studies Major has evolved since these learning goals were created. Since we moved from a 3 unit to a four unit based Major, it is no longer the case that all Media Studies students take classes that might ensure that all twelve goals are met. For instance, not *all* students take classes that would meet learning goals 6 or 11.

Assessment of Courses

The Department offers classes with a wide range of learning outcomes and methods of assessment, which may be broken down into the following categories:

- **Short Research Based Papers.** In our Introduction to Media Studies class (Barker-Plummer, Fall 2005) students were required to conduct and write up three small research projects, introducing them to the study of media professionalism (an interview with a media worker), media content (a brief content analysis) and a mini audience study.
- **Short Response/Reflection papers.** These short papers aim to assess students' comprehension of the reading. In our Digital Democracy Davies Forum (Kidd, Spring 2003) students were required to submit six short reflection papers during the semester, in addition to other tasks.
- **Blogging/Creative Writing.** Our classes occasionally use other forms of writing as a means of assessment. In our Digital Democracy class (Silver, Fall 2004) students were encouraged to learn to blog as part of their homework. In Media Theory and Criticism (Goodwin, Fall 2003) students sometimes opt to write a short piece of fiction/memoir as the final assignment (a postmodern tour of San Francisco).
- **Research Papers.** Many of our classes culminate in a research paper designed to assess students' understanding of the reading and ability to implement a research proposal (for example, Media Stereotyping and Violence, Juluri, Fall 2004).
- **Seminar Papers.** In our 400-level classes students spend a semester writing one substantial research paper, from the construction of research proposals, the making of a bibliography, the writing of a literature review, drafts of different sections of the paper, and the production of a revised and polished finished product. Examples of this kind of work include Popular Music and Communication (Goodwin, Spring 2007), where our students spent a semester writing one paper on one album of their choice.
- **Journalism.** In our Journalism classes students routinely practice writing, such as the composition of a 500-word profile of someone newly arrived in this country ('The Stranger', Magazine/Feature Writing, Robertson, Fall 2005).

- **Audio Production.** Students are assessed via a variety of assignments, which include analogue and digital recording and editing, and group work using digital audio (Runyon, *Electronic Media/Audio Production*, Spring 2003).
- **Video Production.** Students learn a range of skills in our video production classes, from the use of cameras through to the demands of collectively organizing a production project. *Advanced Media Production* (Green, Spring 2004) students began by making a movie trailer, then moved to a short personal video clip, a longer personal piece and then onto a group project of a more ambitious nature.
- **Quizzes and Tests.** Many of our classes deploy in-class and take-home mid-term tests that are designed to assess student comprehension. In *Introduction to Film Studies* (Stone, Fall 2005) students were required to take weekly quizzes on the reading.
- **Fieldwork.** Our students also gain important experience in the field of media production by taking classes wedded to off-campus (*Media Internship*) and on-campus (*Media Workshop*) practice. Here students are assessed by a supervisor and also via work set by the instructor, such as keeping a journal and engaging in a career interview (*Media Workshop*, Kaiser, Fall 2004)

Matching Learning Goals to Curriculum

In 2002, these learning outcomes helped guide our conversion from three- to four-unit courses. However, there has not been any systematic effort since then to evaluate and modify the developing curriculum and the learning outcomes and the Department will welcome that discussion as a part of its program review.

We are currently discussing plans for how to streamline our objectives and discuss ways to share assessment ideas. A planned curriculum sub-committee will review the department's learning goals; the relationship between the learning goals of the three areas taught in the department (*Media Studies*, *Journalism*, *Film Studies*); and the relationship between assessment of learning outcomes for each class and the learning goals of the program(s) as a whole.

IV. FACULTY

The Faculty includes seven full-time tenure track positions, and two additional appointments, one full time term (Teresa Moore) combining teaching with advising students at the Foghorn, the other long term part time (Steve Runyon) with the management of KUSF. Although the majority of faculty completed their graduate work in the United States, many bring academic training and professional experience from other countries, including India, Argentina, England, Scotland and Canada. Media Studies faculty represent a range of academic specializations such as cultural studies,

post-colonialism, women's studies, social change communications and political economy; Journalism faculty feature professional experience in journalism and new media; and Film Studies faculty emphasize small- scale independent film production and interdisciplinary approaches to film studies.

Faculty Research Background and Professional Expertise

Bernadette Barker-Plummer: Ph.D. Communication, University of Pennsylvania, Annenberg School for Communication, (1997). M.A. Journalism. University of Texas at Austin (1989). Barker-Plummer's research focuses on the intersection of media, social movements, and cultural change, especially as related to gender and sexualities issues. Some of her work can be found in *Critical Studies In Media Communication, Journalism and Mass Communication Quarterly, Feminist Media Studies*, and *Peace Review*. She has also served on the Board of *Peace Review*, an international journal of social justice, for 12 years, co-editing three special issues on media, culture, and social change. About her research and writing, Barker-Plummer says, "I think my work has affected the ways in which we think about social change. I have advanced a more dialogical model for media and social movements, which sees news and social change groups involved in ongoing struggle over meanings, rather than the marginalization models that are typically advanced in media studies of social movements. A dialogic approach gives us, as academics, a more empirically complete picture of cultural change, and, as concerned citizens, a more hopeful one."

Andrew Goodwin: Ph.D., Birmingham Center for Cultural Studies (1991). He received his BA (1981) from what is now the University of Westminster (pioneers of media studies). Considered an expert on popular music and popular culture, Andrew serves on the boards of *Media, Culture and Society* and *Popular Music and Society*. He has published extensively in academia, in popular media, including radio, anthologies, and in the alternative press. Andrew has been a musician, a producer, a composer, a dj, and a music critic. He says, "I aim to mark out some new territory, engage with aesthetic theory in an original way, write another novel, continue to explore connections between the study of popular culture and Buddhist ideas (in short essays, perhaps one day a book), find new ways of writing/teaching about music and write at least one big popular book (possibly the Led Zeppelin book)."

Susana Kaiser: B.A. in Advertising, M.A. in Communications, Hunter College, NY (1993); Ph.D. in Latin American Studies with an emphasis on Media, University of Texas at Austin (2000). Susana says, "My research focuses on communications/media, human rights, and popular/collective memories. I have published a book, four journal articles, and two book chapters (forthcoming) in these areas and in relation to the Argentine dictatorship (1976-1983). I continue my work on memories of terror. I am currently writing about film and television, and their roles in the memory construction process, and conducting interviews to continue exploring memories through oral histories. I am also beginning new research on Latina television. My first publication in this area is a book chapter (forthcoming) about a Latino reality television show."

Dorothy Kidd: Bachelor in Radio and TV Arts, Ryerson Polytechnic, Toronto (1989). M.A. and Ph.D. in Communication, Simon Fraser University (1998), with a specialization in political economy and international development. Over thirty-five years producing alternative media and advocating for policy change. She says, “My research goal is to document the history of media movements for social change, especially the intersection between social movement communications, alternative media, and the democratization of mainstream media. My work has led to invitations from the US, Canada, Australia, Brazil, Korea, and India, and Japan, and I have been asked to contribute chapters to eight books. I have also been working on two social justice documentaries, most recently, *La Piel de la Memoria* (Skin of Memory), about a community-based public art project in Colombia. As one of the elders of the growing field of alternative media and social change communications, I am often asked by younger scholars for advice, and coaching.”

Vamsee Juluri: M.A. Mass Communication Bowling Green University, (1995). Ph.D. Communication, University of Massachusetts, Amherst (1999) focusing on audience research, global media, and cultural studies. He says, “My goal is to produce innovative, cutting-edge scholarship in global media and audience studies from a cultural studies and postcolonial studies perspective. I facilitate the encounter between Western critical traditions such as British cultural studies and non-Western philosophies such as Gandhian non-violence. I promote and disseminate the same through both scholarly publications as well as wider media such as op-ed columns and press interviews. I am pleased with the impact of my research on the field. My article, ‘Nonviolence and Media Studies’ received an unsolicited nomination for the International Communication Association’s ‘Outstanding Article of the Year.’ The nomination letter states: ‘It is rare to come across an article that powerfully and relevantly addresses current concerns in the world while simultaneously possessing a timeless quality.’ My previous papers on globalization and audience studies have been widely cited in the field. I have been invited to write chapters for four media studies anthologies to date.”

Teresa Moore: B.A., English Language and Literature, Princeton University (1985). M.A. Journalism, University of California at Berkeley (1992). Teresa has more than 20 years of reporting experience in a variety of newsrooms and media, including newspapers, magazines and websites. As a *San Francisco Chronicle* staff writer she developed the disability affairs and juvenile justice and children’s affairs beats. A former editor for *Pacific News Service*, she wrote about health, race and social justice issues. In 1996, while still a reporter at the *Chronicle*, she began teaching at USF as an adjunct. When the administration hired her as a fulltime faculty term appointee in 2002, they gave her the mandate of integrating the student newspaper and the goals and standards of the journalism program. She has developed several courses in the minor and has been instrumental in the design and implementation of the program. In addition to judging journalism competitions, she has been a writing coach and has conducted media workshops for non-profits.

Michael Robertson: Ph.D. in English Literature, Duke University (1972). Robertson, the current director of USF's journalism program, worked for over 16 years in magazine and newspaper journalism, including five years with *Atlanta Magazine*, where he was Executive Editor, and 11 years at the *San Francisco Chronicle*, where he both wrote and edited. He was nominated for the Pulitzer Prize in feature writing four times, the last for his work as lead writer on the summary coverage of collapse of the Cypress Structure during the Loma Prieta earthquake. His work has appeared in the *Washington Post*, *Advertising Age* and the *Columbia Journalism Review* as well as in *Studies in English Literature*, *Texas Studies in Language and Literature* and *Journalism History*. His research interests include American newspaper columnists, their demographics and rhetorical techniques. In 2006 he presented a preliminary version of his research at the annual gathering of the National Society of Newspaper Columnists and he is currently working on a book proposal on that topic with Dr. Bruce Swain of the University of West Florida. He was principally responsible for the creation of the Journalism Minor in the Department of Media Studies. "What mix of skills the next generation of journalists must acquire remains unclear," Robertson says. "That they must be able to report vigorously and write clearly is not a matter of dispute, however. Given USF's location on the edge of Silicon Valley and the journalism minor's location in the Department of Media Studies, we are well placed to teach the fundamentals while quickly responding to the 'formula of the moment' when it comes to providing our graduates with multi-platform skills."

Steve Runyon: MA in Broadcast Communication, San Francisco State (1976). Over 40 years of professional broadcast experience including employment at KGO, KSFR, KPEN, KIOI, KIOI-AM, KSAN and KUSF. Published author in *Media History, Management, Technology and Production*. Research interests include history, production, management and technology. For over thirty years, Steve Runyon has been managing KUSF, perhaps the most honored and well-known station in college radio history. Winner of over thirty national and Bay Area awards for excellence, KUSF has built an international audience and an extensive library of nearly 85,000 recordings.

David Silver: Ph.D., American Studies, University of Maryland, 2000; MA, American Studies, University of Maryland, 1996; B.A., English, UCLA, magna cum laude 1991. David's area of research and teaching is digital media and culture. His work appears in journals such as *American Quarterly* and *New Media & Society*, as chapters in books like *Race and Cyberspace* and *Web.Studies*, and in his co-edited anthology *Critical Cyberculture Studies* (NYU Press, 2006). David serves as Founder and director of the Resource Center for Cyberculture Studies, an online academic center established in 1996, which has become one of the most well known academic sites in the field. Silver is also founder and co-director of The September Project, a grassroots effort to encourage public events about peace and freedom in all libraries in all countries throughout the month of September. Since its beginning in 2004, over 900 libraries in 34 countries have hosted events. He says, "My main academic interest has been in documenting the rise of cyberculture, and how individuals and collectives can use cyberculture towards social justice and progressive ends. "

Melinda Stone: Ph.D., Film History, UC San Diego, 2002. Stone is an award-winning filmmaker and an active member of the San Francisco film community. Stone's films, including *The California Tour* and *A Trip Down Market Street 1905/2005*, have been shown around the world and have been featured in festivals across the country. Further, she has written several articles on, and been interviewed numerous times about independent cinema. She says, "For the past 10 years I have been dedicated to creating site-specific film events. I continue to be asked to present shows and write about this strand of my work. For the present I am in pre-production for the most ambitious of my outdoor events that will occur in 2015 – charting the course of the maiden voyage of the train connecting Eureka to San Francisco 100 years later. While in pre-production for this project I am also working on a new on-line project entitled the 'How to Homestead' serial – short episodic adventures in rural/urban homesteading experiments. I am interested in having students participate in creating episodes with me as well as investigating the power of the small screen to distribute their creative ventures. My research was instrumental in naming an amateur film club production to the National Film Registry. I am asked on a fairly regular basis to comment about the state of filmmaking today based on my research on community building strategies through film."

Professional Development

Most faculty have active research agendas, and routinely take advantage of college wide support programs, such as the writing retreats, faculty development lunches, and the Faculty Development Funds. Within the Department, relations are generally collegial, supportive, and encouraging of the development of new courses and ways of teaching. Several faculty have noted how conversations and discussions about our research, teaching, media creations, and advocacy work have been very important to their professional development.

However, there have been challenges. The Department has a very small budget with limited funds for research support. There are few opportunities for course release to pursue research and writing.

Tenure-track faculty agree that expectations for professional advancement have been communicated effectively. However, expectations for term faculty are undergoing change and have not always been made clear. The University recently developed a promotion program for term appointees and is still in the process of bringing candidates like Moore up to speed on the promotion process.

International Research Collaborations

The Department has a variety of international working relationships. Juluri collaborates with the Study India Program at the University of Hyderabad. Juluri and Kidd also maintain a research and scholarship relationship with the Sarojini Naidu School of Communication at the University of Hyderabad. Kidd and Kaiser work within the OURMedia network of researchers, alternative media practitioners, and media policy advocates. In addition, Kaiser has especially strong relationships with citizens' media organizations in Argentina, as does Kidd in Canada, South Korea, Japan, the United Kingdom and Europe. Through his work with the Resource Center for Cyberculture

Studies, David Silver collaborates with scholars from around the world. Lately, RCCS has begun to publish book reviews written in languages other than English, including Spanish and Italian. Through his work with The September Project, Silver works with more than 900 libraries in 34 countries.

Teaching

All department faculty members enjoy teaching, and value the University's emphasis on this. The breadth of experience theoretically allows us to offer full-time professors with the expertise to teach all the courses in the program. The majority of media studies faculty have taught and developed expertise in a number of different courses (*See Appendix 5*). Everyone has been able to teach some courses in their specific areas of interest and has appreciated the opportunity to introduce and engage students with these topics in new ways. Generally, the curriculum and the department allow for flexibility and innovation in teaching methods.

Scheduling Classes

The Department Chair plans the course schedule, in negotiation with faculty, and dependent on student enrollment and the availability of appropriate facilities. With the growth in the number of Majors, the addition of two Minors, and the consequent increase in the need to hire, supervise and support part time faculty, the chair's workload has increased significantly in recent years. The commitment of several department faculty to other programs outside Media Studies (Stone, Kaiser, Barker-Plummer, Moore, Runyon) add additional complexity to the schedule. Though s/he must balance competing needs and desires of several different groups --full-time and part-time faculty, students, and administrators monitoring enrollments -- the Chair has little authority to impose solutions.

Although we attempt to rotate the teaching of basic courses in the major and Journalism minor, several faculty have felt burdened by repetition, and especially by the task of grading lower-level courses with larger enrollments. (The major courses enroll 35-40 students; while the Journalism courses also require a great deal of editing, advising and grading). As well, the content of courses such as Media Institutions, and Communications Law and Policy, is changing rapidly, and requires constant research and new course preparation. (The Film Studies minor has developed a policy of hiring professional local adjuncts and is thus less subject to these problems.)

We hope that the new tenure track hire will alleviate some of this burden in the major, and that the growth of the Journalism minor will allow faculty to teach more theory and special topics.

The future opportunity for faculty to teach different courses, or courses more suited to their research, is partly dependent on growing admissions. Additional growth will require more faculty service work in promotion, recruitment, and program development, placing an additional burden on existing faculty time.

Teaching Support

Many faculty take advantage of College programs, such as the monthly teaching sessions hosted by the deans in Arts and Sciences, and the Faculty Development Fund. (These funds are crucial to many like Teresa Moore who travels each year to the College Media Advisers conference, which assists her in developing new ideas for integrating classroom teaching with Foghorn production.) Support within the department is primarily informal, through mentorships, sharing of resources – syllabi, exams, case studies, etc. – and discussions at department meetings. Some chairs have also tried to support junior faculty with lighter teaching loads in the first year. Some faculty agreed that it would be a strong improvement to have some sort of departmental teaching forum in place.

The primary challenge to faculty's continued excellence is the heavy workload. Although the teaching load is now better than it used to be (in 2002 as part of the move to a four unit curriculum we moved from 3 classes per semester teaching load to a 2-2-2-3 load over two years) the additional burden of service commitments makes it difficult to maintain research and creative work. The present and previous two Chairs have all said that their research and creative work were considerably set back. The three interdisciplinary minors housed in the department already cost the department in faculty time and focus beyond the course release (one course every two years) granted to the Directors. Service, including advising, administrative and committee work, can be overwhelming. This is especially the case for faculty with children (especially with no on-site child care).

In addition, the department's future excellence in teaching will require continued university support for DVDs, journals, books, and other teaching materials, as well as speakers.

Faculty Service

The range of the faculty's service to the university, to their disciplines and to the wider community is as broad as their passions and areas of expertise. These contributions include:

Bernadette Barker-Plummer was the first chair of the Media Studies Department (1998-2001), during which there were four tenure-track hires. Previously she served on the USFFA Policy Board (Faculty Union), the Arts Peer Review (Tenure) Committee, the GEC (general education core) committee, and chaired the President's Advisory Committee on the Status of Women. She is currently the faculty coordinator for the Interdisciplinary Minor in Gender and Sexualities Studies. As the spring 2007 Davies Professor, she ran a student seminar and public speaker series on Gender, Sexuality and Media. She coordinates the USF Media Research Group and since 2003 she has served as secretary/historian of the Feminist Division of the International Communication Association. Since 1995 she has been an associate editor of *Peace Review*.

Andrew Goodwin's four years as department chair (2001-2005) included the conversion from the three- to four-unit model and the renovation of the core curriculum, as well as a tenure track search. He has also served as chair of the arts council, as well as serving on the college council and the curriculum committee. He writes for *Tricycle*, *The Worst Horse* and *Inquiring Mind*.

Vamsee Juluri is a public intellectual whose op-eds have appeared in several major newspapers. From time to time he appears on television or on the radio talking about media, politics, war, Indian cinema, and Gandhian philosophy. He has been faculty advisor to Ekta, the Indian Students Association. He helped plan and establish USF's international program in India and ran one of the first student summer sessions in India. He serves on the editorial board of the journal *South Asian Popular Culture*.

Susana Kaiser is the co-founder and co-coordinator of the Human Rights Film Festival. She has been faculty advisor to three student organizations (Latin American Students Organization (LASA), School of Americas Watch (SOA-Watch USF), and Benefiting the Education of Latinas in Leadership, Academics and Sisterhood (B.E.L.L.A.S.). As faculty member in the Latin American Studies program, she has been part of the advisory board deciding on the program's direction and scope, including the development of the Latin@-Chican@ Studies minor. She serves on the University Life Committee to the Board of Trustees, is a co-founder and regular organizer for the Global Women's Rights Forum, and will become director of USF's Panamerican Society upon her return from sabbatical.

Dorothy Kidd will end her three years as department chair in 2008. During that period student enrollment increased by 20%, two new Minors were added, and a Minority fellow and two tenure track faculty hires will be completed. Outside of the department her service work has focused on media policy research, advocacy and public education. At USF, she has convened many public conferences and forums such as the Bay Area Alternative Media Network, ACME; Labortech (2001, 2006) and the Digital Democracy Conference (2003), the culmination of the Davies Forum's public events. Outside USF, she has served as co-chair of Media Alliance, on the Social Science Research Council Necessary Knowledge project, and in the international practitioner/research coalition OURMedia. She has collaborated with USF students in public policy research; acted as an External Examiner for an MA and two PhD dissertations (Canada and Japan); and is a regular reviewer of journal and book manuscripts.

Teresa Moore, as advisor to the *San Francisco Foghorn*, has integrated the goals of the department and the student publication: more media studies majors and journalism minors are working on the paper and more Foghorn staff are getting classroom training to supplement their campus newsroom experience. In addition to helping shape the journalism minor's curriculum and developing several courses, she ran the program its first year. A former board member of the UC Berkeley Graduate School of Journalism Alumni Council, she continues to mentor several USF graduates. She is on the selection committee for the Yuchengco Media Fellowship.

Michael Robertson was chair during the late 1990s when the Department of Communication Arts became the Communication Department, and a single unified curriculum for Media Studies and Human Communication was developed. He engineered the development of the Journalism Minor and oversees the program. He nurtures a broad network of fledgling and established reporters in various media. With David Silver, he has established a lively site for student, faculty and alumni bloggers. He has been instrumental in the recruitment and support of adjunct journalism faculty.

Steve Runyon has managed one of America's most acclaimed college radio stations despite limited space and resources. KUSF is renowned for its innovative musical and community affairs programming and, thanks to the Internet, it has fans around the globe. KUSF provides 168 hours per week of non-commercial community service radio. Runyon, who founded what is now the Media Studies Department, is also the custodian of one of the largest recording archives on the West Coast.

David Silver developed the department's first digital journalism course and, with Michael Robertson, tends to the department's budding community of bloggers. With Melinda Stone, he advises USFtv. This year, he chairs the department's job search. On a university level, David is an integral part of USF's Digital Literacy Taskforce, which has worked hard to identify, educate, and distribute best practices regarding students' growing digital media landscapes and environments. This spring he is teaching a Davies Forum on Digital Literacy. David serves on the editorial board of *New Media & Society* and *Peace Review* and is a member of the Advisory Board of the Pew Internet & American Life Project.

Melinda Stone is the founder and coordinator of the Film Studies Minor. She is also one of the founders and coordinators of The Garden Project, a living-learning community that is developing a community garden. A former board member for the Headlands Center for the Arts, she has served on the selection committee for several film festivals, including the San Francisco International Film Festival. Stone was the initial advisor to USFtv, and now shares this responsibility with David Silver. She organizes several student film showcases and continues to work with graduates of the media studies department.

Relationship with Other Departments and Programs

The Department collaborates extensively with faculty from other departments and programs through involvement with university wide governance activities (College Council, Arts Council, Policy Board), through college wide interdisciplinary projects such as *Peace Review* Journal (Barker-Plummer, Kidd, Silver), the Human Rights Working Group (Kaiser, Kidd), the Human Rights Film Festival (Kaiser, Kidd), Garden Project Learning Community (Stone), International Programs (Juluri), Phelan Multicultural Program (Juluri), and the Global Women's Rights Forum (Kidd, Kaiser). Media Studies faculty also serve as external members of other departmental search committees (Barker-Plummer, Kidd, Stone), they cross-list courses widely (with Latin American Studies, International Studies, Visual Arts, Peace and Justice), co-organize speaker series, film series, and talks, and have generally been exemplary interdisciplinary university citizens.

Besides working with other academic Arts and Sciences departments, Media Studies faculty also work with other university departments and programs. David Silver is collaborating with Gleeson Library and CIT on a number of projects; and Teresa Moore, as Foghorn advisor, works closely with the Department of University Life, the Office of Student Leadership and Engagement and the student senate. In addition, Moore is in close contact with Yuchengco Media Fellow program, whose participants often audit her classes. These collaborations have been successful and enriching experiences.

Diversity of Faculty

Our faculty is gender-balanced, multinational, multi-ethnic, multi-faith, and of no faith, and includes LGBT faculty at both tenured and adjunct levels.

We have taken active steps to diversify in the hiring of professors at the tenure track level, sending out our hiring announcements to a variety of lists, including all the associations of journalists of color and news lists for faculty of color.

We have also diversified at the adjunct level, and have entered into the College competition for Ethnic Diversity Dissertation Fellows. In addition, the Filipino reporters in the Yuchengco Media Fellowship program are regular contributors to Moore's Advanced Reporting class. We also maintain strong relationships with other departments and programs that support diversity, including Gender and Sexualities Studies, African American Studies, and Asian American Studies.

Current Challenges

The diversity of professors' backgrounds in the department encourages the participation of students from groups who have been historically excluded from higher education – and from work in the media -- by providing role models and mentors. Several of our faculty, and especially Kaiser, Moore, Juluri, Barker-Plummer, and Kidd, have put in extra service, speaking to incoming women and minority students, specifically mentoring Latina/o students, Indian students, African-American students and LGBT students. The diverse faculty has also contributed to a more robust curriculum that better reflects the cultural diversity of the world for which our students are preparing.

There are continuing factors that impede faculty recruitment and retention. Although, in spirit, the department may welcome diverse applicants, selection committees are not always educated enough to assess the strengths of applicants whose very "diversity" may place their expertise outside the purview of the selection committee. In addition, recruitment for a small department often means including several different kinds of selection criteria, and sometimes the value of diversification is not weighed as highly.

Regarding faculty retention, there is also a need to examine the terms of recognition and evaluation of faculty contributions and service. In other words, making sure that the "diversity" once again of the contributions of various members doesn't lead to their being missed because of the lack of a diverse enough lens for acknowledging them.

Continued recruitment, retention and development of a diverse, international faculty requires:

- continuing funds and administrative support to recruit and hire people from groups who have been historically marginalized,
- continuous training to educate faculty about the experiences and needs of diverse populations
- training for all faculty , and the wider University community about the situations and experiences of faculty from under-represented groups inside and outside the classroom,
- recognition and valuing of the complex service roles played by faculty from under-represented groups.

Faculty Development

The breadth and heterogeneity of our faculty is our strength and one of our greatest challenges. Future development of our scholarship, teaching and service work will require more support for individual faculty development, more faculty exchanges about our work, more support for diversification and for continued collaboration both inside and outside the department. Institutional resources (e.g. production equipment, teaching space, public education space, course release) will also play a critical role in the way our department can grow and the kind of research it can undertake.

Faculty in the department have benefited tremendously from college programs such as the Arts and Sciences Writing Retreats, brown bag series, and the availability of Faculty Development Funds for travel and research support. Additional ways in which the college could support faculty development include: course releases for our more significant collaborations; meeting space for faculty from various disciplines to come together in a casual setting; grants for cross-departmental collaborations; and more release time for chairs and directors to allow for long term planning and programming.

Faculty Recruitment

We are currently (2008 start date) conducting a search for a media studies “generalist” to help teach the core courses of the Media Studies Major (Introduction, Media Institutions, Communication Law and Policy, and Media, Stereotyping and Violence). Though it is difficult to predict with certainty, we anticipate future needs in media policy, race and ethnicity, film studies, sexualities, international media, and digital communications.

V. DEPARTMENTAL GOVERNANCE

Overview

The Media Studies Department comprises three programs: Media Studies (including critical studies and production courses), Film Studies (production courses and some interdisciplinary studies), and Journalism (primarily production, with one capstone ethics course).

The goal of the current Chair, Dorothy Kidd, (academic years 2005-2008) has been to bring together these three distinct programs. This goal is in response to three factors: 1) the desire to cooperate and create synergies across disciplines and professional cultures; 2) the need to do so because of our smallness and limited resources; and 3) the parallel societal trends towards collective intelligence and media industry convergence.

The Chair and Program Assistant, in pursuit of this goal, have spent the last year streamlining administrative planning and procedures, creating an internal academic calendar, with new documents for student orientation, registering, advising, and annual course contracts. We have instituted the writing and collection of departmental meeting minutes. We have also been updating the departmental website, with the primary assistance of Fedulow and Silver; the plan is for a more interactive site, which will a) provide better internal and external communication, b) highlight our collective and individual identities, research, and public intelligence, and c) facilitate more social networking among alumni. We have started a Speakers and Colloquium Series, to encourage sharing of our research within and outside the department, and to bring in outside guests to stimulate thought and discussion. In addition, there are a number of ad-hoc committees coordinated by the Chair and program assistant.

These measures have taken us closer to our goal of integrating the department. There is deeper cooperation and communications between faculty via the shared Speakers Series, the planning of new convergent courses, joint research projects, and public meetings and showcases. However, there are continuing challenges, exacerbated by a lack of resources (including, time, space, and course development money), and the countervailing pressure on faculty to retreat to their own academic or professional areas.

The Role of the Chair

The Chair is the hub of the departmental governance structure. [See *Appendix*] and much depends on the individual taking on this responsibility. The job requires skills not necessarily acquired by most academics – for example, administrative planning, interpersonal communications (including diversity training), conflict resolution, leadership, budgeting, and a variety of communications software skills (Excel, SI, Banner).

The Chair is elected for a three to four-year term. This term length is good for continuity as it takes at least a year to learn the job, but it is a long time for any faculty member to be diverted from other research or other community service responsibilities (and current and previous chairs confirm that this is indeed what happens). In fact, the question of the chair's duties and role in Media Studies – and perhaps throughout Arts and Sciences – is an emerging critical workload issue. Chairing is an onerous responsibility for little compensation, especially given the demands of a growing, hybrid department, and with no concomitant authority.

Rethinking the role of the department chair is a critical issue for the department, though one that can only be partly resolved at the department level. Structural constraints – such as a lack of resources (departmental budget is small), limited time release, lack of any

significant authority (to impose a class schedule for example), as well as limited compensation for chairs, reside at the Administrative (Dean of Arts and Sciences) level. We would encourage the Deans to address this emergent issue soon. Already in Media Studies we are having difficulty recruiting our next chair.

Other Forms of Leadership

We have experimented with different forms of leadership development. Each of our new faculty has an official mentor, and each has adopted unofficial mentors from Media Studies and other departments. The current chair has also been coaching several junior faculty and adjuncts. Kidd says, "My decision to do this was because of what I saw as grievous errors in the past; the lack of coaching (especially the exchange of tacit knowledge and institutional culture) exacerbated teaching, promotion and tenure-related problems on at least four occasions."

Faculty members are also leading several other kinds of initiatives, inside and outside the Department. This includes three Directors of Minors, Melinda Stone, Bernadette Barker-Plummer, and Michael Robertson; David Silver and Lydia Fedulow, our website planners; Vamsee Juluri in the Visit India Program; Bernadette Barker-Plummer in the Media Research team; Teresa Moore and John Kim in the Speakers Series and Media Studies Colloquium; and Sheri Brenner, our Media Lab manager in the planning of the new lab.

Outside the Department, faculty members play leadership roles in other departments, programs and projects, which strengthen our knowledge base, connection with students and university-wide collaborations. For example, Teresa Moore advises and trains students at the Foghorn; Steve Runyon manages KUSF; Bernadette Barker-Plummer directs the Gender/Sexualities program; Susana Kaiser facilitates cross-disciplinary work with Latin American Studies and the development of the Human Rights Film Festival; Silver directs the Resource Center for Cyberculture Studies and co-advises USFtv; Stone is one of the Directors of the Garden Project and co-advisor of USFtv; and Kidd is the co-facilitator of the Global Women's Rights Forum.

Current Challenges

Everyone has participated in service to the Department. However, the division of labor has been a contentious issue. Although there is some consensus about sharing governance and some of our larger goals, there is no universally shared recognition of the necessary tasks of running the department, and of the necessary division of labor. Some colleagues concentrate their energies on other demanding parts of our job (teaching, research and/or service to the larger University, or under-served communities). Some colleagues take on more of the day-to-day administration, and especially the social and cultural reproduction work of advising students, and mentoring/coaching adjuncts, new faculty, and staff. Given the increasing demands from the University to demonstrate excellence in all three areas, without any foreseeable reduction in our workloads, this tension over the division of labor will only increase.

The outside commitments of faculty, though enriching, can be taxing on the Department, as these projects draw faculty away from Departmental teaching and service commitments, contributing to the decentralization of Media Studies as a whole, and increased difficulties in administration and governance.

Another important institutional dynamic is our unionized workplace. Although Chairs in our College play an important planning role, and can provide leadership in organizing the departmental workload, they do not have any power to supervise or discipline. Consequently, sorting out the smartest and most equitable division of labor and negotiating conflicts is difficult.

Suggested Remedies:

- Share information about individual work goals and workloads. We have scheduled a Department Retreat in February.
- Establish more departmental subcommittees, and rotate responsibilities.
- Grant Chairs an additional course release per semester
- Require only two years of service per Chair.

VI. STUDENTS

Overview

Our goal is to attract students who are interested in analyzing media and in making media within a strong ethical framework; that is, they are not only interested in becoming professionals, but in improving media to better serve a multicultural democracy. As it suggests in the University mission statement, the ideal is that those with stout hearts and keen minds can change the world. Students are expected to work hard, write clearly, and to be able to tell a story effectively in the medium they have chosen.

About 10 to 15 percent of our students continue on to academic graduate study. For example, recent graduates of the department have gone to graduate programs at University of Southern California, University of Pennsylvania, George Washington University and Howard University, among others. These students have become teachers, lawyers, and at least one professor of media studies. For these students the Senior Seminars and Honors Seminar in Media Studies have been especially helpful capstone experiences.

Another segment of our students are focused on media production and either move on to graduate professional programs in film (USC, UCLA) or journalism (Columbia, Berkeley, NYU), or into entry level positions in media organizations, as reporters, online writers, production assistants, technical and editorial assistants. Many of these students have gone on to successful media careers, including positions as reporters and editors at the *New York Times*, the *Arizona Republic*, *Menlo Park Almanac*, CNET, KRON, KPIX and KNTV. These students benefit from both core media studies and media production courses, with advanced production courses (e.g., Feature Writing or Advanced Media Production) perhaps being most important in their professional preparation.

A third group of our students is focused on community service and move on to work with nonprofit organizations and trade unions, in educational support, or international development programs. The Department is considering how best to serve these constituencies better, and suggestions include working more closely with other social justice minors such as Peace and Justice Studies, or forming a new program with the Artist as Citizen emphasis now housed in Visual Arts.

Many of our students however, are much less focused than these groups and are less engaged in academia generally. For these students a “college education” is the goal, rather than a deep interest in media studies. (We do not think this is untypical of American undergraduates.) For these students, our expertise in media studies may be less important than the department’s consistent and shared focus on critical thinking, writing, communication, and research strategies, which are transferable skills to many different fields and which are increasingly important for all citizens.

Overall, we have tracked graduates from our department into careers in writing, directing, and producing; print and broadcast journalism; graduate study in media, communications, law, and politics; nonprofit organizational research and management; nonprofit media relations; corporate public relations, advertising and marketing; general business, and elementary, high school, and informal teaching.

Diversity of Students

The university’s undergraduate student population is approximately 65 percent female and 35 percent male. So is the Media Studies Department. Our students do not mirror the ethnic/racial makeup of USF’s undergraduate population in three areas. There are greater percentages of white, Latino and African-American students in the Department than in the University: Media Studies is 48 percent white, 16% Latino, and 9 percent African-American; the university is 38.3 percent white, 13.3% Latino, and 4.8 percent African-American. Asian students are underrepresented: Media Studies is 12.8 percent Asian, compared to 21.4 percent for the university. Although the University is nominally supportive of LGBT students, there are no numbers available.

We also have a small number (5) of international students. This number was reduced after Sept. 11, but is starting to grow again. The department has recruited international students from other programs through our interdisciplinary offerings, our Core courses, and the specific recruitment efforts of faculty. Juluri’s Media Stereotyping and Violence, and International Media/Globalization courses have attracted international students, and he has attended special recruiting sessions for international students. Kaiser’s cross-listed courses have attracted students from Latin America, as has her attendance at many other special functions and conferences.

As noted above, almost all of our courses address differences of gender, race/ethnicity, national origin and sexual orientation of our students and of media audiences and practitioners.

We have also paid attention to diversity in our hiring practices. For example, the adjuncts we have hired include five people from Asian or Asian American backgrounds (including two of our recent graduates) to teach in Media Studies and the two minors.

Our efforts in this area could be strengthened through some of the following measures:

- support the University continuing to provide student scholarships and enhanced financial aid packages, particularly to first-generation college students.
- support continued financing of clubs and programs for students from traditionally marginalized groups.
- provide more administrative support so that we could better advise students of scholarships, internships and training opportunities for students from historically under-represented groups.

Program Expectations and Students

The department holds introductory meetings in August and January for all freshmen and transfers interested in Media studies, Journalism or Film. In addition, faculty meet each semester with individual students before registration to advise them on their progress through the program. Many also take class time before registration to run through new requirements and explain how new courses fit into the major. In addition, faculty meet with students

The University requires a clear statement of learning outcomes in each syllabus. Professors discuss course expectations and classroom rules at the beginning of each course. As part of our commitment to individual instruction, faculty members communicate with students in person, by email, by campus mail, and by telephone, by blogs, and by facebook. It is part of Media Studies Department culture to prevent students from being “surprised” to discover late in the semester that they are not achieving intended learning outcomes.

We also work closely with those students planning for graduate school and with those students looking for jobs. We write many, many internship, job, graduate school and scholarship support letters. We also keep in touch informally with our graduates, and are developing more systematic ways of contacting and networking with alumni.

Student Participation in the Department

Because of the relatively small size of the department and our classes, students have many opportunities for informal consultation with faculty, particularly because we work to keep students informed about issues that concern them. We also listen closely to student demands. The Film Studies and Journalism minors exist because students wanted them. We have a new digital video reporting class because we listened to the desires of USFtv students looking for formal training in news reporting for digital platforms. The Arts Reporting course was in response to student interest in reviewing film and music. Student interests were crucial in the creation of a section of Audio Production emphasizing pod-casting and audio journalism.

USFtv exists because of student initiative. As soon as the commitment of the student founders became clear, the department worked to support the effort. In addition, students have worked closely with faculty on various research and production projects (see details below).

Student-Faculty Links: Media Production Projects

Students regularly work with Teresa Moore, who is the Faculty Advisor to the *Foghorn*. Moore accompanies *Foghorn* editors to the annual College Media Advisors conference in New York. She and the *Foghorn* staff use material and expertise developed at the conference in the staff training held each August before the school year begins. Moore has been particularly successful in encouraging students to involve themselves in various ethnic press professional journalism associations. Several of her students have won Asian American Journalism Association scholarships and awards. Moore, who teaches Advanced Reporting, and prize-winning *San Francisco Chronicle* photographer Brant Ward, who teaches photojournalism as an adjunct, paired their class assignments this semester to replicate industry practice.

Robertson, who advises informally, has created a USF Journalism blog to promote discourse among students and alumni. He has also organized panels consisting of recent USF grads working in local media to inform students about career opportunities and to find mentors for USF students.

Founded by students, USFtv is a student cablecast funded by student fees administered by student government. USFtv staff and contributors produce a weekly one-hour show available on campus via hardwire connection, via the university website and via YouTube. Faculty members Melinda Stone and David Silver advise USF-TV, and Moore has done so informally.

Steve Runyon mentors students at KUSF-FM, many of whom now work in the recording and music industries.

Students have also regularly worked with Melinda Stone on several different media art projects, including her award-winning documentary, *Trip Down Market Street*. Adjunct Professor Sam Green has also encouraged students to make documentaries for local nonprofits. One of Kidd's Advanced Video Production classes began production of the University's service learning documentary, while another class completed short documentaries for local nonprofits. Students worked with Kidd in the production of the documentary *La piel de la Memoria*, and *We are people too*, about human rights in Andhra Pradesh, India.

The video production faculty showcase student work every semester. Stone and production adjuncts are active liaisons with local film communities, an informal role that has promoted many connections for our students. Faculty members also encourage students to participate in Thacher Gallery art shows.

Student-Faculty Research Links

Media Studies students have worked closely with faculty on various research projects. For example, media students worked as coders with Barker-Plummer and Cynthia Boaz in the News and the Iraq War Project (an analysis of international news magazine coverage of the war); and with Barker-Plummer and Kidd as interviewers and transcribers in the Media Concentration and Grassroots Politics Project (a funded project analyzing the effects of media concentration on local social change groups).

Kidd has involved students in researching and documenting recent citizen initiatives around national and international media policy. Students have monitored and graded the performance of local broadcasters in Kidd's Media Institutions and Media Research classes. This semester, Kidd's Media Institutions, and adjunct professor John Kim's Media Audiences classes are participating in a research study about the current public submissions about media ownership to the Federal Communications Commission. In 2003, the Department co-sponsored an extraordinary hearing at San Francisco City Hall on the Federal Communications Commission media ownership rules. Students from three courses videotaped public testimonies. Kidd has used the resulting video documentary in classes at USF and public lectures in Japan, Korea, and Canada. Two students, Francisco McGee and Danielle Fairbairn, worked with Kidd in researching and writing book chapters about the impact of changes in media ownership and the growth of Clear Channel Communications on the national media landscape.

Silver has involved students as open source developers for the Resource Center for Cyberculture Studies (a funded project that explores open access /open source academic publishing).

Students, Faculty and Public Forums

Susana Kaiser and Dorothy Kidd have involved their classes in planning and presenting educational programs for the university and wider community (e.g. the annual Human Rights Film Festival, 2007, the International Digital Democracy Conference, 2003). Michael Robertson has twice organized an exceptionally popular alumni round-table to provide current students with information about the journalism industry.

VII. ADMINISTRATIVE STAFF

Media Studies has a full-time administrative assistant, **Lydia Fedulow**, who is in her second year with our department. At the moment, Fedulow has no student assistants, and does not expect to need additional support, a statement that reflects her general high level of competence, commitment, and enthusiasm. The primary evaluator for Program Assistants is Dean Theresa Moser, who consults with them midyear and at the end of the year. However, the chair also provides a report on Fedulow to be submitted to the dean, and professors are encouraged to provide input to this report. USF's Center for Instruction and Technology provides classes that enable administrative assistants to earn certificates. The ARETE program introduces staff to the workings of other departments and offers mini-classes on such topics as working with faculty, and organizing projects. Lydia has the full and grateful support of her faculty colleagues.

We are also fortunate to have the part-time support of lab director **Sheri Brenner**, whose full title is Director of Arts, Humanities, and Social Science Laboratories. Brenner has been in her position for seven years. The Media Studies Media Lab is among her primary responsibilities. Brenner regularly employs and trains student assistants in the Media Lab. Brenner says the College has supported her technical and professional advancement in multimedia production and post-production through classes and conferences. In addition, the Dean's office has supported an annual Spring Media Lab workshop in which Brenner and other professionals provide hands-on training in specific areas of media production such as motion graphics, soundtrack composing and cinematography.

The department has offered her the opportunity to teach Audio Production, which she has found rewarding and useful. Brenner has also assisted faculty productions. Brenner says her work with faculty on creative activities enhances her job satisfaction.

VIII. TECHNOLOGY AND INFORMATIONAL RESOURCES

Teaching with Media Technologies

Teaching media creation is an integral part of our curriculum. We have also worked hard to provide hands-on opportunities for students interested in making media. This includes working at *The Foghorn* (advised by Moore), KUSF (supervised by Runyon), and USFtv (advised by Silver and Stone). Students who serve in campus media often put in upwards of 15 hours a week in production and planning time.

Because media is changing so quickly and because we have a limited budget when it comes to technological upgrades, the Media Studies Department lacks the ability to stay entirely on top of new media applications. That said, we offer courses in the following technologies:

Journalism – In our journalism courses, which include print, photo, and digital journalism, students learn Audacity, InDesign, and Photoshop. Until recently, we taught Quark.

Radio/audio – In courses like Audio Production, students learn Avid and Audacity. Recently, students have learned to produce podcasts.

Film – Through our rich offerings in film, students learn production (Final Cut Pro, digital video, 16 mm cameras, super 8 cameras, analog film splicers) and exhibition (digital projectors, 16 mm projectors, super 8 projectors, audio set up). Through USFtv, students have begun to upload their work to YouTube.

New media – In courses like Digital Journalism, students learn various digital tools including blogging, wikis, social networking sites, and other Web 2.0 applications like flickr and YouTube.

Teaching Through Media Technologies

As can be expected from a Media Studies faculty, our courses include many forms of media. We teach with books, DVDs, documentaries, magazines, newspapers, journals, photography, podcasts, radio, records, RSS, television, videos, video games, and YouTube. We manage our courses through “traditional” classroom technologies such as email, listservs, and USF Connect, as well as more “Web 2.0” technologies like facebook, flickr, and YouTube.

It should be noted that although a few faculty use Blackboard, many of us avoid it due to its proprietary nature. We are eager to pursue more open source, open access platforms. Further, although none of us have taught distance learning classes at USF, some of us, including Barker-Plummer, Kidd, and Silver, have taught individualized directed study courses via email or blogs with students spending semesters overseas or doing summer internships.

Recently, Silver, Robertson, and Goodwin have been experimenting with blogs as pedagogical platforms. Through individual professor blogs, student blogs, and class blogs, we have been testing ways to extend classroom discussions into online environments as well as encouraging our students to share their work publicly. Much of this work is an extension of the USF Journalism Blog (created by Professor Robertson in 2005) open to faculty, students and graduates to talk about journalism, its problems, and its opportunities.

The Media Lab

The Department operates a media production lab under the direction of Sheri Brenner. For the last two years, the Production Committee (Brenner, Stone, Kidd, Runyon) have been planning for the move of the Lab to a new space in the basement of the Kalmonovitz Building in 2008. The new Lab will be an improvement over the current facility, providing a dedicated demonstration teaching area for video, and for the first time, a dedicated audio control room with more capacity for sound and audio design. (The only available audio control room is currently located at KUSF and is utilized for analog production training in KUSF’s Studio C.) There will also be several additional editing bays, and more secure equipment storage.

Although the new Lab will be an improvement, there are still challenges. The new space is located in the basement, with ceilings too low to teach lighting. We still need more dedicated screening rooms. The growth of the film studies minor, in response to student demand, has already outstripped our equipment, and we continue to need more cameras for production courses. The audio studio will not be large enough to accommodate large groups or music recordings with a band or other musical group. This will limit our ability to teach music production and our ability to mount an advanced audio production course.

Due to the forced take-away of storage space utilized by KUSF, we have had to scrap approximately 11,000 recordings that are now no longer available to the Media Studies Department. In addition, the University’s audio tape recording archive has been moved

from its secure storage space to an insecure landing at the top of the main stairwell in Gleeson Library. Because of the way this material is stored it is not accessible to the MS Department.

Library and Informational Resources

The Media Studies department relies on a number of informational resources for teaching and research materials.

Over the years, we have amassed a modest library of DVDs and VHS videos related to our various interests in film and television. Through the dedicated work of many, including Barker-Plummer who wrote a grant to seed the video library, and Susana Kaiser, who organizes the Human Rights Film festival, we have built up a useful collection of titles for teaching.

This collection needs to be integrated with other departments to see if and where our respective collections overlap, and to be significantly updated.

When our departmental and personal collections fail us, we use Gleeson Library's film collection, which is getting better but is still thin on current, relevant materials. Most faculty members said that Gleeson librarians are very receptive to taking suggestions for film orders.

Many in the department praised inter-library loan services for their own research but noted that the process was often too slow to help our students struggling to finish a semester paper.

Many of us have worked closely with our library liaison Joe Garity. He has met with our classes, conducted research workshops for our students, discussed collection development, and coached individual students through the library's resources.

IX. SUMMARY AND FUTURE PLANS

Summary

Since its establishment as a Major, the Department has grown quickly, adding six hires and two minors, to become an interdisciplinary department with a budding national and international reputation among educators, media scholars, advocates, and alumni. The common thread, in our scholarly interests and service goals, is the support for the participation of professionals and citizens in media-making, and the use of media in social critique and change.

The range of faculty scholarly and service interests and aims is considerable. The Department houses scholars who are key contributors to emerging fields of post-colonial cultural criticism, fear and popular memory, cyberculture, media policy, autonomous media, and social change communications, the history of independent film, and the aesthetics of popular music. In addition, faculty includes several creative and award-winning filmmakers and journalists.

The Major provides a strong offering of critical studies courses, which allow students to understand the role of the media in society, and to prepare for jobs in the media industries.

Media Studies faculty has established the department as a recognized centre for the development of media in the public interest, especially concerned with democratizing media to better reflect society, and to use media for the pursuit of social justice. Our leadership in this area has been recognized through invitations to publish, as well as participate at important conferences, meetings and workshops, to support new research and citizen –based capacity-building initiatives, and to provide critical commentary.

The Film Studies minor has attracted award-winning staff to teach the production program. These professionals have received recognition for their independent film work in several genres, including documentary, animation and experimental. Two are also recognized for their service contribution to local documentary film communities, and especially younger film-makers of color.

The Journalism Minor is developing a reputation for a quality education. Alumni are finding jobs in related fields throughout the US. The Minor is piloting new courses to better match digital platforms and respond to changes in the media industries.

We have developed some joint research projects. Barker-Plummer has taken a leadership role in initiating the USF Media Research Group, which brought together Chris Paterson (now in England), Juluri and Kidd, with two colleagues from Sociology and Politics (supported by seed money from the Dean of Arts and Sciences). Barker-Plummer and Kidd continue to work together on a project tracking the intersection of media structures, policy, and grassroots politics (which originally was funded by the McCarthy Center).

We have also created a number of educational programs for communities inside and outside USF. One set of these concern the development of media in the public interest (Kidd, Kaiser, Barker-Plummer and Silver). Film Studies faculty (Stone, Kaiser) collaborate with students to create innovative public film-showings for our emerging film-makers and for the discussion of public issues.

Faculty also have their own presence in the media, including more conventional media (Juluri, Moore, Goodwin, Stone, Kidd) and on-line (Stone, Silver, Robertson, Goodwin, Moore, Kidd).

This breadth is our strength and one of our greatest challenges. Future development of our scholarship, teaching and service work will require more support for individual faculty development, more faculty exchanges about our work, more support for continued collaboration both inside and outside the department. We also need more course release for administering and growing the major and two minors.

Institutional resources (e.g. production equipment, teaching space, public education space, course release) will also play a critical role in the way our department can grow and the kind of research it can undertake. Finally, we work in fields that are changing rapidly in every dimension. Course content, technology, and production techniques will need to be constantly upgraded.

Future Planning

This Review process has helped us to identify some areas for development in Curriculum, Faculty, and Service planning, which we have outlined below.

Curriculum

Our review of the curriculum suggest that we need more oversight of how the Major links to and implements our learning goals, and how Major and Minor courses interact. In addition, we would like to expand and deepen our public interest and media policy approach.

We propose the creation of a departmental curriculum committee to review major courses and learning goals, and a (department sponsored) research project to research best practices among other programs that combine production and theory in the public interest.

In addition, we propose greater course for the planning and operation of Study-Abroad programs.

Faculty

Our most pressing need, as faculty, is for additional time so that we can build the research, creative production, and public service programming that so enrich our major. Increased course release by the College, or flexibility in class banking, would support our significant departmental and interdisciplinary collaborations. In particular, we have identified a need for greater release time for chairs and for directors of the minors to allow for long term planning and programming.

In addition, to encourage cross disciplinary collaborations, we propose that the college provide grants for cross departmental teaching and research project development, and a public meeting space for faculty from various disciplines to talk together in an informal setting.

To retain, expand, and sustain our multi ethnic faculty, we recommend continued training for all faculty and the wider University community about the situations and experiences of faculty from under-represented groups inside and outside the classroom, alongside a recognition and valuing of the complex research, service and advising roles played by faculty from under-represented groups.

Our review of faculty also suggest that the department would benefit from more systematic mentoring and coaching of junior faculty and adjuncts and by greater communication about our research and service work intra-departmentally and beyond.

We also need continued support for teaching materials such as DVDs, and for honoraria for speakers for classes and university-wide events.

Governance and Service

Our governance structure depends too heavily on the chair. We need to either systematically and equitably decentralize responsibility and/or provide more rewards and incentives for chairs. An increased knowledge and appreciation of the work of the chair, and of the multitude of service activities by all faculty would also reduce tension around workloads. In this regard we propose the creation of department bylaws, and support for a college wide movement to increase release time for chairs.

Students

Continued support for diversification of the student body will require increased scholarships and enhanced financial aid packages, especially for first-generation college students. Generally, more administrative information and support around student scholarships, internships and training opportunities related to under-served communities, and especially students of color, would also help with this. We also support continued financing of clubs and programs for students from traditionally marginalized groups.

In order to encourage students from other programs to take Media courses, we'd like to include more Media courses in the Core curriculum and promote links between our Minors and other College Majors.

We have been planning for greater coordination of our alumni network and would appreciate university support in these efforts.

Facilities

The Production Committee, with the leadership of Sheri Brenner, has met regularly to plan for the video and audio production courses, the new Production Lab in Kalmanovitz Hall, and for more appropriate teaching and screening spaces throughout the University. However, in the long term, implementation of these goals will involve greater college level support and investment in production equipment, and dedicated rooms to teach production skills, and to showcase student and faculty media work for USF and the wider community.

Appendix 1: The Major in Media Studies Outline

Foundation (4 units required)

- * 0166 - 100 Introduction to Media Studies

Core Courses (8 units required)

- * 0166 - 200 Media Institutions
- * 0166 - 205 Media Audience and Research

Production Foundations (8 units required)

- * 0166 - 221 Audio Production
- * 0166 - 222 Video Production
- * 0166 - 223 Journalism I: Reporting
- * 0166 - 224 Journalism II: Advanced Reporting

Advanced Area Studies (12 units required)

Choose one course from each of the following sections:

- * 0166 - 311 Communication Law and Policy
 - * 0166 - 313 Media Theory and Criticism
- and
- * 0166 - 322 Media Production III: Advanced Production
 - * 0166 - 327 Media Production III: Scriptwriting
 - * 0166 - 330 Media Production III: Documentary Production
 - * 0166 - 331 Media Production III: Narrative Fiction/Film Production
 - * 0166 - 340 Media Production III: Experimental Cinema
 - * 0166 - 323 Journalism III: Publication Editing and Design
 - * 0166 - 325 Journalism III: Feature Writing
 - * 0166 - 328 Journalism III: Photojournalism
 - * 0166 - 329 Arts Reporting and Reviewing
- and
- * 0166 - 306 The Documentary
 - * 0166 - 390 Special Topics in Media Studies
- (May be taken only ONCE for credit in the major.)

Seminars (8 units required)

Prerequisites: Completion of 200-level requirements

- * 0166 - 400 Politics and the Media
- * 0166 - 405 Gender and the Media
- * 0166 - 407 Alternative Media and Social Change
- * 0166 - 409 International/Global Media
- * 0166 - 410 Popular Music and Communication
- * 0166 - 490 Honors Seminar in Media Studies

Electives

- * 0166 - 204 Media, Stereotyping, and Violence
- * 0166 - 303 Race, Ethnicity, and Media

- * 0166 - 312 The Popular Arts
- * 0166 - 335 Feminist Thought
- * 0166 - 395 Media Workshop
- * 0166 - 396 Media Internship
- * 0166 - 397 Directed Project
- * 0166 - 398 Directed Study

(Note: Courses with a grade lower than C will not be counted towards fulfillment of the Major, nor may they count as prerequisites.)

Appendix 2: Film Studies Minor

FILM STUDIES MINOR

Required Courses (8 units required)

MS 102: Introduction to Film Studies

MS 222: Video Production

Choose three from the following (12 units)

MS 195: Freshman Seminar

ENGL 205: Native American Literature and Film (CD)

ENGL 211: Asian Pacific American Film

MS 250: Africa Films Africa (CD)

MS 306: The Documentary

MS 317: Latin American Cinema

MS 318: Indian Cinema

MS 319: LGBT Cinema

MS 322: MP III: Advanced Media Production

MS 327: MP III: Scriptwriting

MS 330: MP III: Documentary Production

MS 331: MP III: Narrative Film Production

MS 340: MP III: Experimental Cinema

FREN 340: French and Francophone Cinema

MS 390: Special Topics in Media Studies

MS 395: Media Workshop

MS 396: Media Internship

MS 397: Directed Project

MS 398: Directed Study

LAS 362: History, Literature and Film in Latin America

FNAR 410: Motion Graphics

Total Units for the Minor: 20

Appendix 3: Journalism Minor
JOURNALISM MINOR

Core Sequence (12 units)

MS 100: Introduction to Media Studies
MS 223: Journalism I: Reporting
MS 224: Journalism II: Advanced Reporting

Elective (4 units)

MS 311: Communication Law & Policy
MS 323: Jour III: Publication Editing and Design
MS 325: Jour III: Feature Writing
MS 328: Jour III: Photojournalism
MS 329: Jour III: Arts Reporting and Reviewing
MS 400: Politics and the Media

Capstone Course (4 units)

MS 420: American Journalism Ethics

Total Units for the Minor: 20

Appendix 4: Understanding India

The Understanding India program examines, from an interdisciplinary media and cultural studies perspective, how and under what conditions India understands itself and the world. The program operates under the auspices of Professor Vamsee Juluri. The class moves the discussion of this “emerging power” beyond the usual stereotypes about “Bollywood” and “outsourcing” by engaging in an in-depth discussion of issues of culture and power. The emphasis is on media, but the curriculum is wide enough to provide a critical contextual appreciation of Indian politics, recent history, as well as the important context of globalization and the growing importance of US-India ties.

The program is offered primarily as a two-course sequence involving a theory class and a field-experience class. Students take Understanding India, a media studies special topics class, and then travel to India for an intensive six-week program taught at the University of Hyderabad. The class is taught jointly by USF and University of Hyderabad (UoH) faculty, and students receive 2-3 units of USF credit for it. The special topics (theory class) meets once a week as a regular 4 unit USF class. The summer classes meet daily for about 3-4 hours a day, and are followed by field trips almost every single day, including tours of film studios, information technology centers, NGOs, and other cultural and environmental related activities.

USF classes are taught by Prof. Juluri, and visiting India experts from USF faculty (including Prof. Kidd from media studies). The on-site classes in Hyderabad are taught by UoH (many of whom are U.S. and U.K. trained) as well as visiting experts. The quality of instruction is of the highest standard (the faculty at UoH also teach visiting students from UC Berkeley and Pittsburgh, among other places) and learning outcomes for the first group of students were positive. In addition, UoH faculty were very appreciative of USF students and praised them for their high academic standards. Full support for the program is provided by the USF international program, and by the Dean of the College of Arts and Sciences.

In 2005, the program ran in its full form, with 30+ students in the theory class and 8 students traveling to India for the summer class. Sheri Brenner, our Lab Director also assisted in the production of a documentary, and operated as informal mentor to students. At the moment the program is operating in a scaled-down version along the lines of a study abroad option. In 2007, two students enrolled through USF’s International Programs in the regular summer program offered by the University of Hyderabad’s Study India Program. The rationale for this is to keep India available as a study abroad option for students when enrollment is not large enough to warrant a full-scale course, but to keep the option available to offer it in its original model when the occasion demands it in the future as well.

While there is strong interest in the program from students, there are two issues that need to be addressed to sustain and improve quality in the future. The first is the high cost of travel to India. While USF and UoH have been supportive of students’ needs in minimizing program costs, the air ticket cost remains a major deterrent. The second factor is faculty workload for the program. There are special requirements involved in

teaching an international program -- including 24/7 availability to students during the field trip, logistics, long term planning, accompanying and lecturing students on field visits, social and cultural activities, and the occasional emergency or safety intervention, for example – that go far beyond class time. These should be recognized institutionally as a service component, or compensated through other mechanisms such as a course release. While there is an institutional acknowledgment and encouragement of the teaching aspect of the program, there is a need to recognize that an international program taught on site in a foreign country demands a lot more from the faculty than just class time.

Appendix 5: Courses taught by Faculty

Bernadette Barker-Plummer

Introduction to Media Studies [new class]
Media and Politics [new class]
Communication Law and Policy
Gender and Media [new class]
Honors Seminar in Media Studies
Davies Forum: Gender, Sexuality and Media [new class]
Feminist Thought [new class]
Freshman Seminar in Multicultural Independent Film [new class]
Race and Ethnicity in Media
Qualitative Methods in Communication
Popular Arts
Media Audience

Andrew Goodwin

Introduction to Media Studies
Media Research
Senior Seminar
Media Internship
Broadcast Cable Management
The Media Audience
MTV: History, Aesthetics, Politics [new class]
Davies Forum: Postmodernism and Popular Culture [new class]
Eramus Project: Media Aesthetics [new class]
Freshman Seminar: Dennis Potter [new class]
The Popular Arts [new class]
Media Theory and Criticism [new class]
Popular Music and Communication [new class]
Special Topics: Led Zeppelin [new class]
Honors Seminar
Directed Studies

Vamsee Juluri

Media Stereotyping and Violence
Popular Arts
Media Research
Media Audience and Research [new class]
Media Internship
International/Global Media
Introduction to Media Studies
Understanding India [new class]
India Today (summer field class taught in India) [new class]
Indian Cinema. [new class]

Susanna Kaiser

Advertising and Consumer Culture (MS)
Latin American Perspectives (LAS)
Media and Politics (MS)
Race, Ethnicity, & Media (MS) [new class]
Soap Operas and *Telenovelas* (MS and LAS) [new class]
The Popular Arts (MS)
Introduction to Media Studies (MS)
Media Internship (MS)
Media Workshop (MS)
Latin@s in the U.S. Media (MS, LAS, & new Chican@-Latin@ Studies minor) [new class]
Latin American Cinema (MS, LAS, & Film Studies) [new class]
Human Rights and Film (MS and LAS) [new class]

Dorothy Kidd

Introduction to Media Studies
Media Audiences
Media Institutions [new class]
Audio Production
Media Theory and Criticism
Advanced Video Production
Alternative Media and Social Change [new class]
Global/International Media [new class]
Communication History [new class]
Media Internship
Media Workshop
Popular Arts
Qualitative Research Methods
Senior Seminar
Special Topics: Social Movements and Communication [new class]
Davies: Digital Democracy [new class]
Directed Studies

Teresa Moore

Beginning Reporting
Advanced Reporting
Arts Reporting and Reviewing
Magazine Writing
American Journalism Ethics

Michael Robertson

Reporting and Advanced Reporting.
Feature Writing.
Copy Editing and Design.
Media Institutions.

Introduction to Media Studies.
News Media (defunct).
Media Workshop.
Senior Seminar.
Literary Journalism (as Freshman Seminar)

Steve Runyon

Introduction to Mass Media
Radio Broadcast Theory
Radio Production
Audio Production
Television Production
Senior Project/Internship
Mass Media Senior Seminar/Thesis Writing I and II
Broadcast Workshop I and II
Mass Media Workshop I and II
Laurel & Hardy: Their Films and Audience
Warner Brothers Film Classics
The Classic Horror Films of Universal Studios
The City
Various directed studies/research/projects (well over 100)

David Silver

Intro to Media Studies
Digital Journalism [new class]
Digital Democracy
Media Internship
Media Workshop

Melinda Stone

Mapping the Bay [new class]
Secret San Francisco [new class]
Introduction to Video
Advanced Video
Independent Cinema in San Francisco [new class]
Documentary History
Self Reliant Cinema [new class]
Intro to Film Studies [new class]
Media Workshop
Community Supported Agriculture Design and Management [new class]
Directed Studies

Appendix 6: Chair's Tasks, 2006-2007

- Hiring of Lydia Fedulow,
- Follow-up planning with regular twice-weekly meetings.
- College Council & Arts Council Meetings
- Core E Curriculum Committee
- Stream-lining and creation of department documents (contract, course description, schedule planning, orientation)
- Scheduling courses
- Planning course schedules and room allocation with Patricia Chuakay to meet our technical needs.
- Coordination with film studies adjuncts while Dr. Stone was away on sabbatical.
- Planning new convergent media courses that would enroll students from both Minors (eg. Audio, Video Reporting).
- Hiring adjuncts.
- Follow-up Coaching of adjuncts
- Planning and Support for Adjuncts entering Protected Hire Pool
- Support for Video Showcase.
- Hiring Committee for Ethnic Dissertation Scholar. Follow-up coaching.
- Coordination of budget for Media Studies Department
- Coordination of budget and planning for Media Lab with Sheri Brenner
- Planning for New Production Facility.
- Hiring Replacement for Dr. Juluri's classes, and finding support for his advisees.
- Consultation with Journalism Minor Faculty.
- Formal and Informal Appeals.
- Coordination of Student and Faculty Awards
- Signing off on all Student Graduation requirements and Contracts
- Articulating Study-abroad Contracts
- Planning of Outreach (Colloquium, Dept. Talks, Recruitment)
- Planning of Departmental Review.
- Coordinating and Facilitating Retreat.
- Coordinating Self-Study
- Co-editing of Self-Study