

**ACADEMIC PROGRAM REVIEW
DEPARTMENT OF MEDIA STUDIES
SELF-STUDY**

FEBRUARY 16, 2015

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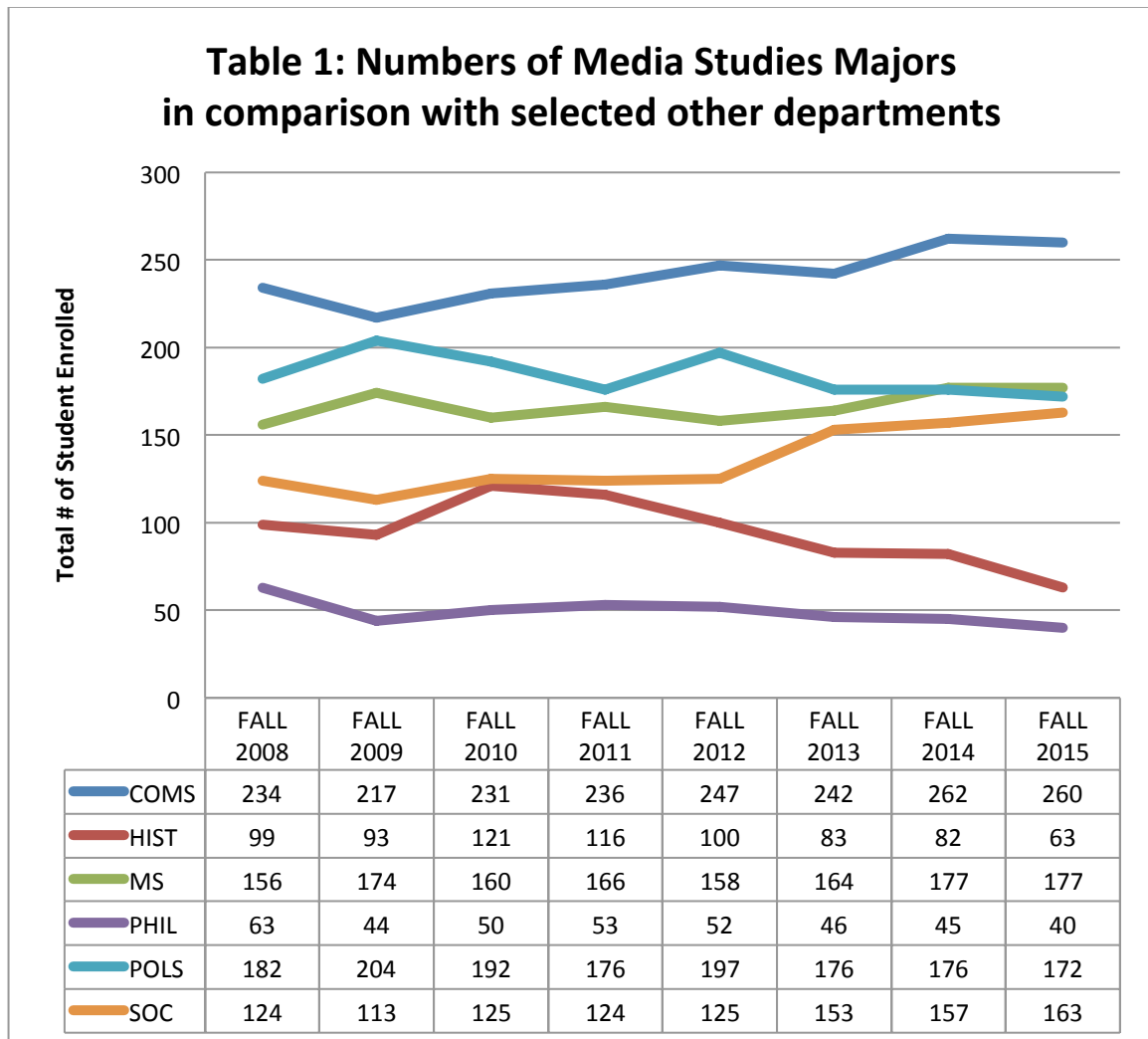
1. MEDIA STUDIES AT USF

Overview and Mission

Media Studies 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, platforms, institutions and texts, and to be creative and innovative storytellers in their own right.

The Media Studies department 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, but 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.

Table 1: Numbers of Media Studies Majors in comparison with selected other departments



The Department is now one of the larger majors in the College of Arts and Sciences. Since 2010, we have awarded 278 degrees in the Major, 36 Journalism minors, 87 Film minors, and 40 Media Studies Minors. As of January 2016, we count 200 majors, and 42 film studies, 17 journalism and 14 Media Studies minors. 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.

We have recently upgraded our curriculum in response to changes in the field (both the larger media ecology and the academy) and the composition and needs of our students. We have expanded our course offerings and are currently piloting new courses; and will officially implement an expanded major (from the current 40 to 48 units) in Fall 2016. The changes include introducing a required course for all students to take multimedia storytelling in the first year, deepening their critical thinking skills with additional courses in Media History and Civic Media, strengthening student preparation in research with a required third level course, adding more audio production courses, providing more production and studies options at the third level, and adding a media production capstone course at the senior level.

Nevertheless, in this self-study we not only highlight our strengths and what is working well. We also present some of the challenges that face us as a department and a liberal arts university. We face six major challenges:

- Workload: continuing to build a department with an increasing service work-load and few FT Tenure Track faculty.
- Critical Diversity: incorporating more representational and more ideological diversity into the curriculum and promoting these same modes of diversity among the faculty and the student body.
- Integrated inter-disciplinarity: bridging the two primary components of the department - production based and critical studies based learning - to move towards a more blended interdisciplinary curriculum and research climate.
- Internationalization: deepening our course offerings, and approaches so that we incorporate knowledge and experiences from around the world.
- Faculty appointments: clarifying and standardizing term and adjunct appointments so that all faculty know the parameters of their job responsibilities and we can move towards a more equitable distribution of labor among the faculty.
- Resources: securing more consistent and more robust production and facilities resources for courses/teaching and student media circulation and for faculty research and service.

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 former USF Professor Steve 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 a broadcast media emphasis, which was added in the late 1980s, and abandoned due to the recognition of the declining importance of the broadcast industry in setting future standards for the industry. The emphasis in the film and audio production classes since 2000 has been field production and the use of 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 major. 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) and former faculty Andrew Goodwin*, Larry Wenner* and Laura 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 tenure track hiring has continued to maintain a critical/cultural focus and to strengthen our international/global knowledge (Kidd, Paterson*, Juluri, Kaiser, Arzumanova), deepen our audience analysis expertise (Juluri), expand our public interest/human rights focus (Kidd, Paterson*, Kaiser). Initially hired as a Media Artist, Stone developed some new film studies courses. In 2006, we hired in the area of Journalism/digital practice (Silver) to expand our expertise and teaching in this area. In 2014, we hired in the area of critical popular culture studies (Arzumanova).

In 2005, the department added a 20-unit Journalism Minor, and a 20-unit Film Minor. The Journalism Minor is currently directed by Michael Robertson, and emphasizes reporting, writing and training in digital technologies. The Film Minor, directed by Danny Plotnick, offers video production courses taught primarily by working professionals in the Bay Area, and interdisciplinary film studies courses taught by faculty from other departments.

Our production faculty members are all experienced practicing professionals. Teresa Moore was hired to teach Journalism in 2002 on a term contract, and is the faculty advisor for *the Foghorn*, the student newspaper. In 2014, we secured a term appointment to hire Danny Plotnick as the Faculty Coordinator of Film Studies. In 2013, we hired Beth Hoffman on a term contract to teach Audio Production.

Academic Program Review, 2008

Our last departmental review was in 2008.¹ The reviewers expressed their support of our program's "impressive group of scholars," and "strong and varied program," which, "although small, covers most of the important areas of the discipline" and provides students with academic and hands-on media-making experiences, and communicates "the importance of a commitment to social justice in their own lives and future Media Studies activities" (2008: 2-3).

The primary recommendation of the last External Reviewers was to add two new FT tenure track lines. As discussed below, we have replaced one FT tenure track faculty member (Prof. Arzumanova was hired to replace Andrew Goodwin), and added two term faculty (one two-year line, and one replaceable term). However, we have NOT added any new FTT lines.

The main recommendations of the External Reviewers included:

- a) departmental review of work-load allocations
- b) improvement of procedures regarding faculty searches
- c) clearer, more transparent lines of consultation with the department, and especially between the dean's office and the Chair,
- d) more student consultation in departmental matters
- e) more integration of student campus media
- f) additional program administrative support
- g) a departmental retreat

We discuss these recommendations below within the report, and provide a brief summary here:

- a) We have reviewed work-allocations. Changes include: a provisional college-wide measure to increase course-release/compensation for chairs; better rotation of teaching assignments; standardizing of advising protocols; and a problematic increase in responsibilities of our P.A. (advising, internship coordination and alumni)
- b) Our one FTT search since 2008, and our term-replacement searches have followed the recommended protocol.
- c) There are clearer lines of consultation between the dean's office and the department.
- d) Students are more involved (student media, student program assistant, faculty/student get-togethers, self-study feedback).
- e) The student media are much more integrated into departmental life.

¹ The three external reviewers were: Félix Gutiérrez, Professor of Journalism and Affiliate Professor of American Studies and Ethnicity, University of Southern California, Annenberg School of Communication; Andrea Press, Chair, Media Studies and Professor of Sociology, University of Virginia; Ted Magder, Chair and Associate Professor, Media, Culture, and Communication, New York University.

- f) Lydia Fedulow now operates with a student assistant. However she has undertaken far more responsibility.
- g) The department held a retreat in 2011; and an additional curriculum-oriented retreat in 2013.

In 2013, building on our January Curriculum Retreat, we embarked on another review of curriculum, discussed in more detail below. Several courses are being introduced in the 2015-2016 academic year; students will officially follow the new curriculum and its expanded requirements of 48 units in the 2016-2107 academic year.

[1] *Indicates faculty who have since left the program, or are deceased.

2. CURRICULUM

Overview

[Please see Appendix 1].

Digitalization, multi-media convergence, social media driven information, globalization, and expansion of access to communication resources, are changing the world and the field, transforming the nature of research, creative work, scholarship and scholarly engagement in the public sphere, and shaping the areas of expertise in the program. We are aware of the need to respond to these changes at the curricular level. Moreover, the increasing centrality of media in our lives means that more disciplines are integrating media into their scholarship. Our field impacts other disciplines as much as these impact media studies.

Technological changes have a special impact in film and audio production. Production tools change at rapid pace, including new equipment, editing and distribution platforms, and yearly upgrades of software. Hoffman says, “I have to become proficient each time the technology changes. I also have to adapt in my own creative work and in promoting the creative work of my students. The distribution network is also completely different than when I started in radio, and I have to continually learn about how radio and audio are evolving.”

The Department offers a B.A. in Media Studies, a Minor in Media Studies, a Minor in Journalism and a Minor in Film Studies. The major is designed so that students take both media-making or production classes and media studies classes. The courses start generally and move towards more specialization and expertise in skills and topics. 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 will require Multi-media Storytelling in the new curriculum. 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. All courses require a minimum of letter grade C in order to be counted towards the Major.

The Media Studies Minor includes both media studies and media production courses. 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; in addition, students can take “Communications Law and Policy” as an elective, and are required to take “American Journalism Ethics.”

As of Fall 2016, our major will expand from 40 units to 48 units; each minor will expand to 24 units.

The overall structural changes include:

- (1) an increased number of required major credits;
- (2) more course options at every level of the program curriculum;
- (3) an introduction to production methods in the first year (Multi-Media Storytelling);

- (4) a redesign of Audio Production to include a second more advanced class, and more focus on story-telling, journalism and additional audio formats such as podcasting;
- (5) expanded studies offerings at the second-year level (Media History, Cultural Industries, Civic Media);
- (6) a requirement that all students take a methods and a theory course (Media Audiences & Research, Media Theory & Criticism); and
- (7) more hybrid courses that we define as courses in which students blend media studies and media making practices; and
- (8) the addition of a capstone production-oriented class.

We are developing more courses to offer to students across the university. The department currently offers two courses that students may take to support internships on- and off-campus and that receive credit for core service learning requirements (e.g., Media Workshop, Media Internship). Neither of these courses is now given credit within the major. However, we have designed a new Internship-style course called “Communication for Social Change” in which students will work directly with social change and non-profit organizations. We are also in the process of designing courses for non-majors that can serve other university Core requirements (social science, cultural diversity, visual arts) and that media students may take as additional electives within the major.

As noted below, we are also discussing ways that the department can better incorporate critical diversity and internationalization in all of our courses.

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. 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, IAMCR, SCMS, UDC, BEA, AoIR, ASA); (d) individual and collective professional development activities; (e) attending to trends in media and cultural 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.

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 and/or Film Studies departments, but also English, Sociology and Comparative Literature.

Key developments in the field of Media Studies have been converging over the past several years, resulting in disciplinary integration across the major Media Studies programs. First, according to University of Georgia’s Annual Survey of Journalism and Mass Communication findings in 2014, undergraduate enrollment in the nation’s

Journalism and Communication programs dropped two years in a row (for the first time in 20 years).² Second, traditional disciplinary approaches to the study of media, journalism, film and communication are less responsive to the realities students face in the professional world. Traditional media specializations (e.g., journalist, videographer, radio producer, media planner, etc.) are blurring, with the emphasis being placed on much more integrated and hybrid skill sets and modes of analysis.

Departments that house Media Studies programs have responded to these developments in several ways. One response has been the rise of multimedia assignments across adjacent disciplines.³ Another response has been to create new, interdisciplinary departments, like the University of California at Santa Cruz's Computational Media department, which was created in 2014.⁴ The most common response has been to merge different stand-alone programs into one departmental house, in order to better prepare students for the certainty of fluid professions and interdisciplinary practices ahead. James Shanahan, founding Dean of Indiana University's new Media School, cites media convergence as the driving principle behind the creation of the new, interdisciplinary department.⁵ Similarly, in 2009, when USC's Annenberg changed its name to include both Communication and Journalism, Dean Ernest Wilson cited the urgency of creating a "full-service school" as the reason for the change.⁶

These challenges facing larger departments and programs across the U.S. have been particularly instructive for us, as our department was originally designed to integrate both analytical and production-based learning perspectives on media. Interdisciplinary dialogue between theory and practice is at the core of what we do and how we teach. In fact, we view ourselves as part of a growing cohort of interdisciplinary creative media programs within the liberal arts context. Programs at the University of Virginia, The New School, MIT and Pitzer College all share our critical focus on media in society and history, and are equally committed to integrating theory and practice, with an emphasis on media aesthetics, as an analytical approach as well as a key part of teaching media production. These programs, especially MIT, have also served as good models for how to introduce the digital arts into our already interdisciplinary context. Our new curriculum addresses this need to interact with digital culture on a more robust level, especially as we look to incorporate the digital humanities into our departmental mission and into our service learning offerings.

Another area in which we see our department's unique strength, particularly in context of

² Michael King. 2014. Journalism Enrollments Fell Two Years in a Row. Is it the Start of a Downward Trend? *American Journalism Review*, July 7, 2014.

³ Danny Ledonne. 2014. Multimedia Assignments: Not Just for Film Majors Anymore, *Chronicle of Higher Education*, April 21, 2014.

⁴ Rebecca Koenig. 2014. A New Department Marks the Rise of a Discipline: 'Computational Media', *Chronicle of Higher Education*, October 13, 2014.

⁵ Angela Chen. 2015. Founding Dean of Indiana U.'s Media School Takes Big-Picture Approach, *Chronicle of Higher Education*, January 12, 2015.

⁶ Public Affairs Staff. 2009. Annenberg School gets a new name that invests in journalism, *USC Annenberg News*, October 7, 2009.

contemporary challenges facing mediated communications at the university, is the area of social justice oriented learning. Academic campuses, and especially Media and Communications schools in the U.S., have been rocked with debates over the role of media and free speech in the promotion of a democratic society and public sphere. Conversations that started with debates about safe spaces, trigger warnings and free speech several years ago have today, as a result of impressive student organizing and activism, transformed into a discussion about ethically balancing the needs of free speech with the needs of social justice reform. In part, as an outgrowth of our commitment to inter-disciplinarity, our department mission statement goes to the heart of this difficult but necessary intersection. This prioritization of the public good and the ethical production of media is a characteristic that we share with several other media programs, such as the University of Massachusetts at Boston, and Niagara University.

As a department that requires our students to simultaneously produce media and to critically interrogate what the production and consumption of that media entails in terms of power formations, we view ourselves as a unique space where the false bifurcation of “free speech vs. social justice” can be revealed as mythology. Our aim is to make our students understand and feel the demands of both. As Zareena Grewal, Associate Professor of American Studies at Yale University, recently said of her own classrooms, our objective is to foster an ecosystem where “free expression and anti-racism aren’t mutually exclusive.”⁷

Disciplinary Changes and Future Trajectories

Faculty in the department are also concerned about larger global factors that will affect all liberal arts universities. As Bernadette Barker-Plummer says, “the increasing corporatization of the university will affect us and our students as more precarious labor is hired to teach Media Studies and students are pushed to specialize and ‘professionalize’ for the industry before that have had a change to really understand the structure and affordances of media industries and practices. Liberal Arts approaches to media studies may become a thing of the past.”

At the same time, we see very specific factors relating to the increasing centrality of media in our lives. Barker-Plummer notes: “Theoretically, the emerging concept of *mediatization* -- that all aspects of culture and politics (public life) including political and legal institutions, citizens movements, business and education, are now all infused with communicative goals and media logics, and that for good or ill we all live in highly mediated realities. This “means that more disciplines are integrating media into their scholarship. This expansion of the study of communication and media into all social science disciplines will reinforce/expand Media Studies as a field as our expertise in media analytical skills is borrowed. But this focus on media as a part of all cultural life may also undermine Media Studies as a specific field.”

⁷ Zareena Grewal. 2015. Here’s what my Yale students get: Free expression and anti-racism aren’t mutually exclusive, *Chronicle of Higher Education*, November 12, 2015.

Finally, as discussed in more detail below, we are constantly responding to technological changes used in both our production and studies classes, and in the formats and platforms through which we circulate our research.

Curriculum Development, Innovations and Changes

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, as well as at many more specialized professional meetings. Faculty members have also trained in advanced digital technologies for teaching, production and research. Four faculty members have 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. Five Media Studies faculty (Goodwin, Kidd, Barker-Plummer, Juluri, and Silver) have been selected as Davies professors from a College-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, Silver, Stone and John Higgins) 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.

All Media Studies faculty 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, practitioners of community and social justice media projects.

Our revamped audio courses are partly the result of faculty adaptation to technological changes, and partly due to the controversial decision of the University administration to sell KUSF-FM. As discussed in Section 8, after more than two years of disruption among faculty, staff and students, we decided to embrace the shift to the student-operated online model, and revise curriculum appropriately. We hired a term professor, Beth Hoffman, to redesign the introductory classes and take over the new Advanced Radio class, which Dorothy Kidd had designed.

Diversity in the Curriculum

Critical diversity and internationalization are not only part of the mission of the College but a significant strength of our department. However, as noted above, it is also one of our ongoing challenges, and as part of our reflection and process of future planning, we include an extensive discussion of our practices below.

All media studies faculty have been concerned about critical diversity, including but not limited to issues of race, ethnicity, gender, religion, colonialism and decolonization, and

diversity of ideological and political issues. Some established courses primarily address various kinds of diversity -- Identity, Power and Pop; Indian Cinema; Media Stereotyping and Violence; Latin American Cinema; Gender and Media; and Race, Ethnicity and Media. There have also been a handful of limited edition courses -- Blacks in the Political and Popular Imagination (Moore), Latin@s in the U.S. Media (Kaiser), Undoing Gender (Barker-Plummer) and Gandhi in the Media (Juluri) seeking to broaden, deepen and complicate our offerings.

Other courses include significant content, assignments and discussions on race, ethnicity, gender, class and sexuality: Media Theory and Criticism (Arzumanova and Barker-Plummer), Intro to Media Studies (Arzumanova, Kaiser and Silver), Human Rights and Film (Kaiser), Civic Media (Kidd and Moore), Alternative Media and Social Change (Kidd), Media Institutions (Kidd), Food Media (Hoffman), and any journalism course (including J1, J2, Magazine, Arts Reporting and American Journalism Ethics) taught by Moore.

In their responses to self-study questions about how they incorporate critical diversity, department members cited annual events like the USF Global Women's Rights Forum, Human Rights Film Festival, Critical Diversity Forum and campus talks by guests such as Tim Wise, Claudia Rankine, Mary Karr and Jose Antonio Vargas into their course plans as well as encouraging students to visit and talk to people at various cultural hubs and hives throughout San Francisco, such as the African American Arts and Cultural Center, Museum of the African Diaspora, Galeria de la Raza and El Tecolote.

Faculty members have many ways of characterizing how they address diversity in their teaching:

Dorothy Kidd said, "I build it into the curriculum with readings, media examples, guest speakers, and assignments in practically every topic in all my courses. I also add class diversity and political diversity." Said Kidd, "To be clear, I understand diversity as more than representation --it's also about challenging the systemic exclusions and finding remedies." In one example, she cited: "In Civic Media, Alternative Media and Social Change, and Media and Institutions, we review the history and current practices of systemic inequalities of race/class/gender and sexual orientation, such as the problems in the employment practices of Silicon Valley and Hollywood, and the remedies and proposed policies."

Vamsee Juluri said, "I address diversity not only in some of my courses...but also in terms of academically rigorous discussions of the meaning of the idea of diversity itself. For example, in my Global Media class and my Ghandi in the Media class, we study theories of representation, otherness and universalism, which enables students to think deeply about how diversity is not just a token issue but one with implications for politics and social change."

Beth Hoffman talked about how she has used what she has learned in campus workshops on diversity in the classroom. "In audio production we talk about trying to bring more diverse voices into radio, and the issues around 'sounding white' or the concept of enunciation being a 'white' sound." Her students do interviews in different languages and

then dub them or put subtitles online. She has also had her class do stories about rapid gentrification and displacement in San Francisco's Mission District and in the Richmond. In her Advanced Audio class students have done podcast series' on what it feels like to be Muslim in America post 9/11, on being a foreign student in the US and another with "a queer lens on popular films." She said, "These productions...are a sign that students need to discuss these issues with their peers and get feedback on subjects frequently considered too touchy to discuss in the classroom." Hoffman's Food Media class also features sections on the ways the popular press discusses food aid, nutrition, hunger and poverty, and the ways food is linked in the media to personal and cultural identity. "The class is designed in part to challenge the students to think of food depiction in the media not only as entertainment, but as a place in which systemic discrimination manifests itself daily," said Hoffman. "I have found even in my own work, food is a great vehicle to discuss difficult subjects in a nonthreatening way."

Susana Kaiser, who has been a member of the Diversity, Equality and Inclusion Caucus at USF, cited hosting guest speakers, such as a Honduran filmmaker, a Guatemalan forensic anthropologist, a Cuban television producer and an Argentine human rights activist, as examples of the "diversity of voices we aim to incorporate." Kaiser, who developed a number of race and ethnicity and media-related courses that have been cross-listed in Media Studies and Latin American Studies, as well as the University core class, Race, Ethnicity and Media, stressed the importance of bringing historical context into any discussion of diversity and equity.

Melinda Stone, co-founder of the film studies program, said, "In production courses I teach non-narrative, subversive storytelling devices that challenge normative mainstream modes and allow space for multiple voices/visions to be included, eluding an us or them, black or white paradigm." She also brings in guest filmmakers who represent "underrepresented communities both locally and internationally" and has her students attend "several ethnic focused film festivals and take field trips to small independent venues that showcase marginal cinema."

Danny Plotnick, who directs the film studies program, said, "When showing clips and movies we are sure to incorporate films from men, women, people of color and international selections, showing that all voices can be represented and heard in the film canon."

David Silver said he addresses "racial/ethnic, gender, sexual and class diversity" in "all of my classes." In Intro to Media Studies his students "read the works of pivotal women journalists, from Dorothy Day to Gloria Steinem, to explore issues of journalism and gender; they read articles and watch documentaries about the Black Panthers to examine the complex overlaps between media and race; and they read about and play computer games that either provide sexist and homophobic representations and narratives or offer (somewhat) empowering sexual and gender identities."

Speaking about Media Theory and Criticism, Inna Arzumanova said, "This course is entirely about analyzing power formations in the context of the media and the result is an ongoing discussion about varying forms of diversity. Another course I teach, 'Identity,

Power and Pop,' is almost entirely about the formations of racial, gendered, sexual and class identities within the context of popular culture.”

Arzumanova noted that diversity was central to the materials and assignments she chooses for all of her classes. “I typically build several weeks of diversity related material into the beginning of each syllabus, so these concerns can continue to operate as thoroughfares through the rest of the semester. Having built a common foundation for the critical discussion of racial, gendered, and class based diversity, the class spends the rest of the semester tackling our material through those critical lenses.”

Bernadette Barker-Plummer said, “Race, ethnicity, class, genders and sexualities, and the intersections between these and media institutions and discourses, are core issues in critical media studies and in my teaching.” She noted the importance of having her students do their own content analysis: “It is important to have students do some of this analysis themselves -- it is a shock to our ‘post racial’ students to (re) discover, for example, the massive under-representation and stereotyping of people of color still in a mainstream magazine.” When she teaches Media Theory and Criticism, she said, “We engage critically with proponents of colorblindness and post racism and counteract these with theories of racial formation and orientalism. Students have often been taught that colorblindness is a positive democratic strategy of integration and we unpack that assumption and ask, who gets to be colorblind? Students in my Gender and Media course approach gender and race intersectionally, for example, media stereotyping of Black men, the historical construction of Asian American femininities and their intersection with U.S. imperial wars.” Barker-Plummer, who is also a co-founder of the Genders and Sexualities program, said, “In [the course] Undoing Gender we extend the critical lens to incorporate alternatively gendered, raced, and sexed identities as presented in historical and contemporary subcultural movements and texts.”

Michael Robertson, director of the journalism minor described his approach to diversity in the curriculum as, “Common sense: In reporting classes look for stories from diverse sources about mainstream issues; stories from mainstream sources about diversity issues; stories written by old white men about diversity issues; stories by women/people of color/LGBT about both mainstream issues and diversity issues. Follow the rainbow, in other words.”

Teresa Moore, the junior member of the journalism program and a term appointee who was promoted to associate professor term in 2008, had a lot to reflect on. Moore said: “As the only Black member of the department, and one of the few Black faculty members at the University of San Francisco, I carry the additional responsibility of representing (in however many ways one would like to interpret that word) Blackness in the classroom, in the department, in the college, on campus. Having come from a major daily newsroom in which I was one of a handful of Black reporters, I am used to the strains of this particular status.

“I bring ‘diversity’ into my work at USF because for so many of my students and colleagues, I embody it. Often in my courses I begin a discussion of racial diversity by noting (as is usually the case) that I am the only Black person in the room. Then I ask

students, besides me, how many Black people will they have a conversation with today? It's a small question that opens a door between theories and lives. Then we can talk about what it means to not be able to take it for granted that you'll see someone else who looks like you or whose experience might be similar to yours in news coverage. Why does that matter? How does that happen? What are the implications for them as student journalists? And here's the hardest one: Why do all of them have a responsibility to care about the lives and stories of people who aren't like them?

Of all the many kinds of diversity, race remains the most charged and the most difficult to discuss, perhaps followed by religion. As the numbers of journalists of color relative to the general population continues to diminish, it becomes even more critical to train all journalists to report fair, relevant, representative and meaningful stories across and throughout communities. I'm talking about training journalists, but you could substitute 'leaders,' 'scholars,' 'teachers,' 'citizens.'

How open students are to that mission has varied over the 13 years I've been in the department. Through reporting assignments that send them all over the city, a wide range of readings and media materials, from Ida B. Wells' pioneering investigative reporting on lynching to discussions of current journalists and their work, like Jorge Ramos, Lynsey Addario and Laura Poitras, I provide many entry points for students to see what journalists do and how, in making their own stories, they will usually find more than 'two sides.'

But it's been a challenge throughout the department. Students of color in my Media Studies colleagues' classes have complained about how narrow and insular their white classmates' views can be and how hard it can be when it seems it's only you and the teacher who want to talk about systematic racism and the impacts of privilege or when the class projects seem to be about the diversity of white people. Conversely, I've had white students say things in my classes like, 'I didn't come here for diversity' and 'Why can't [insert name of student of color] handle that?' More commonly, when I raise issues of racial equity and representation, a white student may find a way to turn the conversation to issues of gender and sexuality. Not that that isn't important too, but it shouldn't be the default or diversion.

These can be difficult lessons to lead. And, as a term appointee who is conscious of the impact of student evaluations on my continued employment, I have to tread carefully. Being able to draw on my own experiences makes it somewhat easier to have those uncomfortable discussions with students. Sharing with them what it was like mediating between mostly white newspaper editors and the anxious and skeptical Black people, disabled people, Latinos, kids in juvie, and poor people I reported on can make it easier to help them understand the complexities in a discussion about something like the recent incident of an Asian American student reporter forced out of the Black students' public 'safe space' assembly at the University of Missouri.

This year, 2015, midstream with Black Lives Matter and cresting with the anti-micro-aggressions campaigns blooming on campuses nationwide, students have seemed more open to talking about race-related issues because they are everywhere they turn. The

more comfortable they are having complicated, nuanced conversations with me in class, the better prepared they are to have those conversations with people they interview.

At a Catholic university, you might think religion is discussed all the time, but outside of the theology department, you'd probably be wrong. None of my colleagues have mentioned it in their discussions of diversity. But we do talk about it as part of reporting in my journalism classes. Recently the school newspaper ran a story claiming USF's president had 'denounced' marriage equality by removing a tweet celebrating this summer's Supreme Court ruling from the University Twitter account. The same university president walked with the school's delegation in San Francisco's Pride Parade. How could both things be true? My class spent the better part of an hour sorting out what they assumed and what they could verify about this situation and about various other aspects of their school's position in the civic life of San Francisco. This semester I have six students writing about some aspect of religion in public life. It's another kind of diversity they need to be fluent in.

Often students arrive in my classes having made up their minds ('Racism is bad! Racists are in the South! San Francisco is diverse and great!') Rather than giving them a set of 'right ways' to think or letting them sit this stuff out, I want them to leave my classes feeling like they have a stake in all of this and a responsibility to engage for themselves."

Moore concluded, "Black students outside of our department have told me that they are also often the 'only one' in their classes and they wish more of their professors would address situations and events of concern to them. We've heard some of this in our department, but there are indications this will continue to unfold as a problem throughout the university. I wonder what it would be like if our department could do what it would take to make students feel representation and equity was as widespread and fundamental to our program as some of us like to think it is."

Internationalization of the Curriculum

Half of the tenured faculty in the department -- Professors Kaiser, Kidd, Barker-Plummer and Juluri -- come from other countries and bring international perspectives and focus to their teaching, scholarship and curriculum development. Susana Kaiser, who is from Argentina, co-developed and teaches Human Rights and International Law, a core course in the M.A. in International Studies (MAIS). Until recently, Prof. Kaiser directed the program in Latin American Studies. Dorothy Kidd, who is from Canada, is conversant with significant aspects of Latin American, Asian and African social change media and also works with graduate students in MAIS, and Prof. Barker-Plummer, who is from Scotland, covers the basics of globalization theories and draws on U.K., European and Canadian media systems for examples and comparisons in her courses. Prof. Juluri, who is from India, has built a number of courses on his scholarship in Indian media. Like many of our students, our newest tenure-track faculty member, Prof. Inna Arzumanova, immigrated to California as a child. Professors Robertson, Stone, Moore, Silver, Plotnick and Hoffman were all born and educated in the United States. Being able to consult with one another on media-related history, and cultural, societal and political issues, is a benefit of having an internationally diverse department.

We serve an internationally diverse student base, including foreign students, immigrant students and children of immigrants. Although occasionally there are language challenges with students who are not English-proficient, the department consensus is that having such internationally diverse students is one of our greatest assets. American-born and educated, Teresa Moore says the contributions of these students, “keep me honest. They remind me to remind my fellow Americans in the classroom that the American way isn’t the best or only way and that we can’t afford to be complacent about our ignorance of what’s happening outside of our country.” Or, as Inna Arzumanova put it, “Their voices and insights guard against the kind of myopia that can sometimes form in a classroom that is more homogenous.” Danny Plotnick, who directs film studies says, “Those students bring a different perspective and even a slightly different sense of film language to the proceedings. Their ability to share that viewpoint with our American students is exciting.”

One of the places where American-born and immigrant and international students have regularly worked together to produce media is for the campus newspaper, the San Francisco Foghorn. Professor Moore is the faculty advisor; and students in journalism courses are encouraged to write for the publication, and students in the audio courses are encouraged to submit audio content. The paper, which is a student activity funded by student fees, regularly attracts students with international perspectives as reporters and staff editors. Some were born abroad, while others come from immigrant families that regularly visit their home countries. Recent editors in chief have included a first-generation Nigerian-American, a Ukrainian immigrant and, at present, a first-generation Egyptian-American. Other editorships have been held by Iranian and Salvadoran immigrants, first and second-generation Mexican Americans and Filipino-Americans. These student journalists have regularly addressed international issues in the student paper and online. They have also raised the profile of the groups they represent by making sure their contributions on campus are covered.

Although many of our American students take advantage of USF’s numerous study abroad programs (some of which include media internships), they tend to arrive knowing little about politics, history, culture and media of other countries. Said Dorothy Kidd: “Internationalization needs a lot of work, for a couple of reasons: One, students educated in the U.S. know very little about the rest of the world, or indeed much about the U.S, and even less if we’re looking at historical issues. Second, the available academic and popular literature is still very dominated by US/UK perspectives, and/or too Euro-centered in approach. Right now, we do not have enough faculty or course support especially for creating curricular materials from the perspective of Africans about Africa and people from the Pacific Rim about that region.”

A number of courses focus on international issues. In the major, these include International/Global Media, Indian Cinema, Media Stereotyping and Violence, Gandhi in the Media, Alternative Media and Social Change, Human Rights and Film, and Latin American Cinema.

Susana Kaiser was particularly sensitive to the complexities of being an international student: “Being myself a Latina, born outside the U.S., I bring an international

background to my teaching. I consider that diversity in the classroom poses challenges ranging from language proficiency for verbal communication/written assignments to major differences in ways of learning brought in by foreign students. These challenges are overshadowed by the richness of a diverse classroom environment where students bring in their own stories and/or their families' stories and experiences to internationalize the study of the specific themes of the courses, be it media use and production or human rights activism. Many of our students are children of immigrants and the first generation to attend college, particularly in my courses cross-listed with Latin American Studies. In those cases, their presence is an asset for the classroom; I assign projects and trigger discussions that allow them to proudly share their ancestors' histories (e.g., oral history interviews).”

Most of us include international topics and perspectives in courses that are not primarily about internationalization. For example, when Beth Hoffman teaches Food Media, her class looks at development, poverty, hunger and sustainability from a global perspective. Teresa Moore's advanced reporting classes have discussed different practices in journalism ethics, relationships between news outlets and the state, censorship, privacy and digital and social media in various countries, as well as how American coverage of an issue compares to international coverage. Bernadette Barker-Plummer encourages international and immigrant students to focus their class projects on the media they know best so they can share insights with their American classmates about how different media systems and cultures produce different and/or similar products. Barker-Plummer said, “As much as possible, as an international student and immigrant myself (from Scotland) I try to remember what it was like to be ignorant of US customs and culture while also being an expert in another culture. In short, I try to avoid reproducing a deficit model for non-native students, and instead focus on what they do know while also teaching them new material. From a cognitive learning standpoint it is also much more effective if students can integrate new knowledge alongside the old.”

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

“Internationalization is a theme in almost all my courses,” said Kidd. “My goal is to introduce awareness to students of how U.S. media history and current practices compare and contrast with other rich and poor countries, and the important knowledge and best practices that students could learn from other places. For example, in many of my classes, I introduce readings, videos or web-sites from South Africa, Europe, China and Colombia to demonstrate ways that citizens have moved their governments or corporate leaders, and/or created their own self-governing communications systems. I have also included topics on globalization and international issues including Nollywood (Nigeria film industry), China (Weibo and netizen mobilizing), and Scandinavia (Pirate Bay and copyright). Finally, given our cluster of Chinese students, I try to always include readings and media examples from contemporary China.”

Colleagues think the department could benefit from more support from the College for an internationalist approach which goes beyond adding faculty from other regions of the globe, and instead provides support for all faculty to develop curricular materials, invite scholars and guest lecturers, provide more support and funding for research.

Course Enrollment

Courses vary in size, with the foundation courses enrolling up to 35 students in each section, and the other studies courses enrolling a maximum of 20, and production courses enrolling a maximum of 14 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.

Most of our courses enroll predominantly Media Studies students. However, several of our courses serve other College requirements, and thus enroll significant numbers of non-majors. Introduction to Media Studies serves as a Social Science Core course in the College; Introduction to Film Studies serves as a Visual Arts Core Course. Both enroll widely across Arts and Sciences. Media Workshop and Media Internship 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 have drawn students from other programs. Undoing Gender 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. Alternative Media and Social Change has been 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 and upper division units in the major. The foundation course (Introduction to Media Studies and Multi-Media Story-telling) and required core courses are offered every semester (students take two of Civic Media, Media History, or Cultural and Media Industries). First-level production courses are offered every semester, with the courses offered in multiple sections because they are size limited (14).

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.

Course Standardization and Grading Policies

We do not have a formal mechanism for standardizing course content or for standardized grading practices. The department keeps a file of all department syllabi, and we consult

these when developing new courses. We also discuss class content formally and informally, share syllabi and seek advice from each other regarding classes and pedagogy. We are also now assessing courses on a regular basis with a standard assessment instrument (see Appendix 6). 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 most core courses 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.

Special Options: Thesis and Internships

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.org; 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.*)

Our students are required to develop several kinds of writing expertise, including academic writing, scriptwriting for both audio and video productions and journalistic writing. This can be challenging for students, and especially for those who are already writing in a second or third language. The University offers support for students through the Writing Center; however media-writing skills are not offered; in addition, students have told us that the limited amount of time that they are offered is not enough to help. As a result, we are piloting a Writing Tutor program, in which graduate students will work with individual students, for longer sessions

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 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 the University policy is that students take their last 16 units of courses at USF. Upper division 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. The Chair usually makes these decisions. These policies are generally administered for the increasing numbers of study abroad students.

Advising

Since the 2008 Review, there have been college-wide and departmental changes to advising procedures. At the University level, the Center for Academic and Student Achievement (CASA) offers one-on-one academic coaching, student success workshops, and evaluations. At the departmental level, we have reviewed our advising procedures, and made some changes. We regularly review and redistribute the faculty advisor load. We have also created a Frequently Asked Questions (FAQ) to orient new advisors, and to help standardize our advice to students.

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, or the Chair’s role in signing off on all study abroad, graduation and program changes -- involve significantly more advising hours.

The University has substantially increased its advising and mentoring sessions in which faculty are involved. These include: summer advising (Barker-Plummer, Hoffman, Kidd, Stone), pre-registration advising (Barker-Plummer); representing the department and/or other programs where they teach at new student orientations, prospective student visits, recruitment events (Barker-Plummer, Hoffman, Kidd, Kaiser, Moore, Juluri); representing the department at Major/Minor Fairs (Barker-Plummer, Plotnick, Moore, Kaiser, Arzumanova); representing the department at Don’s Fest (Plotnick) and BRIDGE event (Hoffman); outreach events and family weekends—Moore for students of color; Kaiser for Latin@ students; running the “mock class” for incoming students (Hoffman, Juluri).

We regularly support students through advising regarding: USF award nominees (e.g., Valedictorian, Dean’s Medal), industry and academic contests, study abroad programs, internships, graduate school applications, mentoring student projects outside of class, job placements and community positions.

In addition, some faculty members advise in other programs and departments, such as Environmental Studies (Stone and Silver), M.A. International Studies (MAIS) (Kaiser,

Arzumanova and Kidd). As Latin American Studies director, Kaiser advised all LAS majors and minors during three academic years. As the coordinator of the Urban Agriculture minor, Silver advises all minors. Other Media Studies faculty are—or have been during the last seven years—advisors of student media (Hoffman and Kidd of KUSF; Moore of the Foghorn; Plotnick, Silver, and Stone of USFtv) and of student organizations (Arzumanova for USF chapter of *Her Campus*, Kaiser for *Lambda Theta Nu Sorority*). Other mentoring activities include: mentoring students that submit their films to festivals (Plotnick); working with students of color (Moore); coordinating internships at the Argentine Ministry of Justice and Human Rights (Kaiser).

Current Curriculum Resources and Future Needs

We are continuing to upgrade and consolidate our curricular changes. We are pleased with the successful roll out of our three new second-year courses, and will roll out two more this spring. We are consolidating our multi-media approach across the entire curriculum (introducing the first year Multi-media Production, integrating the approach in Media Workshop, and developing a senior production-based capstone). In addition, we are developing a departmental Magazine/Web showcase for exemplary student work. During the spring semester, we are planning to continue the discussion of better ways to integrate critical diversity and internationalization across all courses.

We are discussing how to expand our interdisciplinary approach with other departments and the University as a whole. This includes redesigning courses to fit the Core curriculum (Media, Stereotyping and Violence and Popular Arts have not been run for several years, and Communications Law and Policy has only been offered to Media Studies). All three cover subject matter that is in demand by students and is not offered elsewhere. We will develop our new course Social Change Communications as a Service Learning Core; this requires considerable outreach to plan for students to intern with local non-profits and social change organizations. We also will continue our planning about course exchange and enhancement with such programs and departments as Critical Diversity Studies, Communications Studies, Visual Arts, Music, Politics, International Studies and Sociology.

The Media Studies Department at USF is a unique “theory and practice” major, growing yearly in large part because of its excellent tenured, term and adjunct faculty. But this faculty is not adequate for addressing all of the academic and administrative roles required by the University and students. Who is on hand to teach what, when and how often is a question the department deals with every semester. In addition, our future development requires people with curricular expertise, knowledge of the University operations and of other departments and faculty expertise. Term faculty with supervision can and do assist in these processes. However, we really need more longer-term tenure track faculty to undertake these changes.

As Susana Kaiser put it, “The major weakness (of the department) is the lack of faculty members to fulfill all the teaching needs of our major and minors. We (including our excellent term appointments) are stretched to the limit. This results in some courses not being offered with the frequency that we would like and it is an impediment for the development of new courses and for implementing innovations in the curriculum.”

Staffing

The department hopes to discontinue staffing core courses with adjuncts, a practice that none of the faculty support. However, this is currently an impossible task without more faculty lines (tenure and term) in the department. Put simply, we need additional faculty now, especially in areas of convergent media practice and theory; race/ethnicity, domestic and global media policy; media production expertise (particularly digital and photography), and in the film minor. We also need to secure the contracts of the term faculty.

Diversity

Faculty in the department agree that we need for more formal and informal opportunities to discuss how to increase the critical diversity in our classrooms, advising sessions and research work with students. We are currently discussing how to proceed.

Faculty members appreciate the steps taken by the administration in support of a critical diversity approach to curriculum, especially since our last review in 2008. Among other factors which have given visibility and resources to these issues and how to talk about them— we note, the new Critical Diversity Studies major, the hiring of an increasing number of LGBTQ and/or faculty and administrators of color, the efforts of Vice Provost for Diversity Mary Wardell's office, and of the Cultural Centers in Student Leadership and Engagement (SLE). Some department faculty have been actively involved in these endeavors. Learning from this participation, we would recommend the administration support more hiring of faculty of color and/or LGBTQ. We would also recommend more mentoring programs for new faculty that not only supports their integration to the existing systems, but encourages their contribution to changing the university for the better.

Internationalization

Colleagues recognize the value given to internationalization by the College and USF. We however think the department could benefit from support for developing curricular materials, inviting scholars and guest lecturers, supporting international exchanges and funding research exchanges with faculty in other institutions. We note that the new M.A. in Social Change Media, which is planned for introduction in Fall 2017, is already forging international contacts with Canadian, Mexican, Colombian, Australian and Indian universities.

Administrative Support

Since the last review, the department has revised our curriculum and is continuing to do so. In the past, the department has been somewhat hampered by decisions made about curriculum 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. Individual departments now have more flexibility to design new courses. However, the protocols for decision-making have not always been clear, which has led to lengthy review processes and frustration by faculty who want to more quickly develop and deliver new courses in a field which is constantly changing.

3. PROGRAM LEARNING GOALS AND ASSESSMENT

Overview

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.

Types of Assessment Used in Courses

Given the inter-disciplinary nature of our department, we use a number of different kinds of assignments to assess student learning.

Short Research Papers

In past Introduction to Media Studies classes, Dr. Barker-Plummer required students 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. In Civic Media (Dorothy Kidd, Fall 2015) students choose and commit to at least weekly monitoring (reading/making notes) about major stories in one media outlet of their choice. Students then analyzed these data and conduct a content analysis of their news stories (“Media Monitoring/Content Analysis”). In Human Rights and Film (Susana Kaiser, Spring 2011), students completed ten brief research-based papers throughout the semester. Each paper asks students to discuss and analyze the human rights issues portrayed in the film, incorporating related readings, class discussions, their own reactions, references to key documents and factual information about the conflict.

Short Response/Reflection papers

Short papers are used in many classes to assess students’ comprehension of the readings. For example, in his Advanced Narrative, Documentary and Introduction to Video classes, Plotnick requires students to write short papers responding to films watched in class or on their own. Similarly, Hoffman has students write responses to listening assignments. Kidd uses them on occasion for difficult topics in which she wants students to express themselves more freely, e.g., how to challenge racism in the media. In the Media History class (Susana Kaiser, Fall 2015) students are required to use short response papers to engage with the reading of the day. In Popular Culture Studies senior seminar (Inna Arzumanova, Fall 2014), students are required to submit four reflection papers that place the reading for that week in conversation with their own examples and to offer their own intervention into the author’s argument.

Blogging/Creative Writing

Our classes occasionally use other forms of writing as a means of assessment. Blogging is a regular part of the Food Media classes taught by Hoffman and Silver and in the Journalism classes taught by Moore and Robertson. In Plotnick’s Introduction to Video class, students write a series of short, creative biographical pieces about their life, their interests and the ways they relate to and interact with the world. In Special Topics: Food Media (Beth Hoffman, Spring 2015) students are asked to write three blog posts analyzing existing food media, with the aim of editing two of these posts for the class blog.

Longer 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. In our 400-level classes, students spend a semester writing one substantial research paper, moving through the construction of research proposals to 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 Alternative Media and Social Change (Kidd, Spring 2013). Students had the option of completing the project in written, video, audio or web format, so long as the topic was rigorously researched and analyzed. In Media Theory and Criticism

(Bernadette Barker-Plummer, Spring 2014) students wrote four analytical papers, covering key methods/theories applied to a text or practice and a presentation.

Journalism

In all our journalism classes, students routinely practice writing, from standard stories about breaking news to feature exercises such as the composition of a 500-word profile of someone newly arrived in this country ('The Stranger,' Magazine/Feature Writing, Robertson, Spring, 2015). Moore's students have live-tweeting assignments and are required to keep "reporter's notebook" blogs where they give feedback on what lessons, problems and insights they experienced while working on stories. Robertson's students are encouraged to use their required blogs as a constantly changing portfolio of their best work. Moore's students also produce longer feature stories and in some classes produce multimedia components as part of reporting packages. With permission from the students in her classes, she forwards the best of this work for publication in the campus newspaper. Her students are assessed on reporting and writing and are required to submit transcripts of their major project interviews so she can assess their skills in working with sources. Accuracy, relevance and fairness are as important as good storytelling in these journalism classes. Although some assignments focus on campus issues, all students end up reporting stories that send them out into the world.

Audio Production

Students are assessed via a variety of assignments, which include digital recording and editing, and group work using digital audio. In Audio Production (Beth Hoffman, Fall 2014), students were assessed based on three main projects: (1) an audio profile, where they learn to choose a subject, record an interview, edit, and mix a final product, displayed in a multimedia package along with a photo and blurb; (2) a project that uses further microphone knowledge and recording skills in recording sound effects (students also learn to sync audio to film and get to immerse themselves in the art of sound design); (3) the last project pairs audio with still photography while getting the students out in the community to cover local businesses, individuals and organizations. Storytelling is key in this project, and students learn about character, story arc and creating engaging content by doing.

Video Production

Students learn a range of skills, from the use of cameras through to the demands of collectively organizing a production project. For example, in Introductory Video Production (Daniel Plotnick, Fall 2015), students are tasked with completing two films, 3-5 minutes in length. In his advanced classes students make one film, 5-10 minutes in length. In 16mm Production they work in groups and complete three films, 1-3 minutes in length. In Experimental Film they make two films, 2-5 minutes in length.

Quizzes and Tests

Many of our classes deploy in-class and take-home midterm tests that are designed to assess student comprehension. Examples include tests on the mechanics and operation of the 16mm camera (Plotnick) and an Ethics midterm containing long essay, short essay and brief identification questions (Robertson).

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 as well as classes that directly engage the work of Bay Area media organizations. In Media Workshop (Melinda Stone, Fall 2015) and Media Internship (John Higgins, Spring 2015) students are assessed by a supervisor and via work set by the instructor, such as keeping a journal and engaging in a career interview. Additionally, many instructors require students to attend Bay Area media and cultural events and visit and evaluate media outlets. In Alternative Media and Social Change class (Dorothy Kidd, Spring 2015), for example, students assisted in media support for the USF “Speak Out-Listen In” event and then offer their own analyses of the experience. Most of the journalism students spend a good part of the semester interviewing people around San Francisco, as well as on campus, for story assignments.

Other Creative Work

Our students learn to integrate their analytical and production skills while simultaneously honing their own creative perspectives through a series of creative projects assigned across the curriculum. In our International/Global Media class (Vamsee Juluri, Fall 2013), students were tasked with drawing a map of what a prehistoric human being’s world might have looked like in order to begin a discussion of the concept of ‘modernity’. In our Introduction to Media Studies class (Inna Arzumanova, Spring 2015), students collaborated on a social justice-oriented manifesto for the governance of the city of San Francisco, including the creation of a new city seal and new “laws.” In our Narrative Fiction/Film Production class (Daniel Plotnick, Fall 2015) students were asked to keep a photo sketchbook, which is then used to complete one weekly assignment based on the type of shot or mood they are trying to convey.

4. FACULTY

Overview

The full-time faculty members in the Department of Media Studies are well-trained academics and professionals with years of teaching, research and production experience, and service to the community. The faculty is gender-balanced, multi-national, multi-ethnic, multi-faith and of no faith. However, it must be noted that only one quarter of our full time tenure track faculty and one third of our full-time term faculty are faculty of color. In our full-time tenure track hiring searches, we send announcements to a variety of lists, including all the professional associations for journalists of color and jobs lists for faculty of color. It must be noted that our ability to change faculty make-up has been limited as we have only been able to make one tenure-track hire since our last review (Prof. Arzumanova). Hiring term faculty and adjuncts has been a much less formal process in which the department chair and minor directors make the selections. We are now reconsidering these processes to ensure transparency and a more comprehensive review of hires in relation to longer-term departmental needs.

Professional Development

Most faculty members 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 members 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 operating budget. There are few opportunities for course release to pursue research and writing.

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

Teaching

Beyond classroom teaching, the faculty is involved in student learning and development in several capacities.

All department faculty members enjoy teaching, and value the University's emphasis on this. The majority of media studies faculty have taught and developed expertise in a number of different courses. 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.

Teaching Support

Many faculty members 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 by assigning them fewer advisees and service work, and giving them upper division courses with fewer students 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. Since the last review in 2008, a pilot project in 2013 provided chairs with a course release every semester, and some financial compensation for service conducted during the summer semester. However, this pilot project may be suspended as of next fall 2016. Even with the additional course release, the increasing burden of service commitments makes it difficult to maintain research and creative work. The present and previous Chairs have both 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 Coordinators. Service, including selecting, orienting and mentoring teaching staff (adjuncts and terms), advising current, past and future students, curriculum development, administrative and committee work, can be overwhelming. This is especially the case for faculty with children (especially with no on-site child care) and/or elderly parents and partners.

Research

Media Studies faculty members have an active research agenda, are widely published, present their work at prestigious international conferences, and are invited speakers at several institutions. See supplemental document for faculty CVs.

Inna Arzumanova: PhD. Communication, University of Southern California, Annenberg School for Communication and Journalism (2013). M.A. Communication, University of Southern California (2010).

Inna Arzumanova says, "My research is primarily on popular culture, aesthetics, transnational discourses of race and gender, and cultural/creative industries. I have presented at a variety of conferences, including the International Communication Association, American Studies Association, Society for Cinema and Media, National Communication Association, and several smaller meetings. I have also published several book chapters, articles, and reviews on these topics." Arzumanova is currently working on a manuscript about racial and gendered performance within global cultural and arts industries. Arzumanova is also working on several small-scale projects: on popular

feminism and its failures of intersectionality; on the aesthetics of “ruins” in global visual culture.

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 says, “I have two ongoing research projects -- (1) a multi case study based project on the mediation of transgender politics and identities and (2) a project on digital media and feminism. I present research regularly at national and international conferences and have published articles in Media Studies journals and books. In the period since the last review, I have published a monograph, two journal articles, a book chapter, and several book reviews and I have presented fourteen conference papers. As that period was also an intensely service oriented cycle (see service section) I expect to be more productive in moving research to publication in the next few years.” Conferences where Barker-Plummer has presented her research include: International Communication Association, International Association for Media and Communication Research (IAMCR), European Communication Research and Education Association National Communication Association (NCA), Association for Education in Journalism and Media Communication.

Beth Hoffman: M.A. in Journalism, University of California, Berkeley (2009).

Beth Hoffman says, “I have been pursuing the topic of “food media” (the ways in which the media discusses food) as a topic of research, and spoke about the media attention given to the proposed fumigant methyl iodide (used in strawberry fields) at the World Food Conference in Switzerland last summer. I again presented a version of the talk to agricultural extension researchers in the University of California system in order to help them learn to better communicate their research to the public. I am also currently writing an article for The Guardian about food marketing and advertising to adults in light of the proposed UK sugar tax. I also blogged for Forbes for several years on food and agriculture while working at USF and have free lanced with NPR’s Salt, The Guardian and other publications. My articles focus on issues of nutrition, agriculture for development, sustainability, technology and global food systems. I have also been working for the past several years on a food podcast that combines interviews with experts and popular culture references. I have a pilot show completed and several other excerpts and am looking into distribution.”

Vamsee Juluri: M.A. in Mass Communication, Bowling Green University, (1995); Ph.D. Communication, University of Massachusetts, Amherst (1999).

Juluri says, “My research interests are in audience studies, global media and culture, Indian cinema, Gandhian philosophy, media violence and war, and the depiction of Hinduism in in media and in academia. My aims are to pursue research that is rigorous and well grounded in the scholarly debate, but expresses itself in a context that promotes greater engagement with the general public as well. Since the last review, I have written three books published by well known literary and non-fiction imprints, and have written several dozen op-eds and short articles on these issues. My books since the last review

include *Bollywood Nation: India through its Cinema* (Penguin India, 2013), *The Mythologist: A Novel* (Penguin India, 2010) and most recently *Rearming Hinduism: Nature, Hinduphobia and the Return of Indian Intelligence* (Westland, 2015). My other publications since the last review include a short article in *Foreign Affairs*, invited contributions to scholarly anthologies, and several reviews and op-ed pieces.”

“The impact of my research” according to Juluri, “has been two-fold, taking place in both academic and more public contexts. My research on Gandhian philosophy and media violence led to several invited works and citations. My book *Bollywood Nation: India through its Cinema*, received positive critical reviews including a lengthy review in the distinguished Indian magazine *Frontline*. It was also the title of a panel featuring me, the British Indian parliamentarian and scholar Lord Meghnad Desai, and the world-famous Bollywood/Hollywood actor Irrfan Khan (*Life of Pi*, *Slumdog Millionaire*, *The Namesake*) at the prestigious Jaipur Literature Festival. My latest book, *Rearming Hinduism*, has gone into multiple printings in just a few months after publication and has received positive reviews from academicians, spiritual leaders, politicians, and critics from the Left and Right of the political spectrum in India. My book is essentially a call for decolonizing Hindu and South Asian studies in academia, and marks, along with a handful of other works by historians, cultural studies, and theology scholars, the beginnings of a paradigm shift in South Asian cultural studies. While I cannot predict the directions this will take, I feel satisfied about the role I am playing right now as a bridge-builder between American academia and a growing immigrant community.”

Susana Kaiser: 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). Her research agenda focuses on media/communications, popular/collective memories, and human rights. Since our last review, she has published five book chapters, three journal articles, and two book reviews. Most of these publications focus on Argentina and address themes that include: human rights media; the communication strategies of the mothers, grandmothers and children of disappeared people; popular music and film as history textbooks of the dictatorship; journalists’ coverage of trials for crimes against humanity; trials as forums for memory writing. Her current research centers on audiences/visitors’ interactions with memorial museums and sites. She is working in a manuscript about a former torture center in Buenos Aires that is now a Space for Memory. She has presented eighteen research papers at international conferences, including the International Association of Media and Communication Research (IAMCR), the Latin American Studies Association (LASA), *Our Media/Nuestros Medios*, and *Epistemologies of the South* at the University of Coimbra, Portugal. She has given eleven invited presentations about her work, including the University of Chicago, the Oral History Center at UC Berkeley, Trinity University, University of Oregon, UC Davis Hemispheric Institute on the Americas, UC Merced, Beloit College (at a panel chaired by the president of the Inter-American Court of Human Rights), Universidad Veracruzana-Mexico, and the Pontificia Universidad Católica de Chile.”

Susana Kaiser says, “The recognition of my research and its impact in the field includes being invited as lecturer, panelist, discussant, and contributor to edited books and journals’ special issues. This recognition is also evinced in requests to review book

manuscripts and journal articles, and to write books' endorsements. I have collaborated in this capacity with the University of California Press, Palgrave Macmillan, the University of Wisconsin Press, *Communication, Culture and Critique*, *The Oral History Review*, *Bulletin of Latin American Research*, *History and Memory*, *Contracorriente*. Other contributions have included: outside reviewer for tenure and promotion applications; evaluator of research grant applications.”

Dorothy Kidd: Bachelor in Radio and TV Arts, Ryerson Polytechnic, Toronto (1989). M.A. and Ph.D., Communication, Simon Fraser University (1998), with a specialization in political economy and international development.

Kidd's research focuses on the ways that social justice movements use communications for social change. It includes research on the mining justice movement, the Occupy movement, young workers in China and South Korea, movements for communications rights, social movement theory, commons/enclosure theory, and digital communications theory. Since 2009, her research has been published in 13 different books and five different journals. She has co-edited an international two-volume collection on Community and Alternative media, and is currently co-editing a special journal issue on mining justice issues. Her contribution to the theorization of alternative media, communications commons/enclosures, Indymedia, and communications policy has been recognized by invitations to publish and present at conferences, including Rethinking Urban Inclusion in Coimbra, Portugal; the Global Media Worlds and China Conference at Uppsala University in Sweden; the School of Journalism, Fudan University, Shanghai, China, the South by Southwest Music and Media Conference, Austin TX, the Digital Labour Conference at the University of Western Ontario, and the National Lawyers Guild annual conference.

Dorothy Kidd says, “I work in an emerging field of social movement media and social change communications. My work, in addition to research, is as a builder of that field. I regularly facilitate and provide an open platform for public discussion through conferences (Labor Tech, UDC, Community Communications Section of IAMCR and two journalism conferences); collaborate with colleagues in an international research network (Our Media; the co-editing of a two-volume series, Social Science Research Centre media development advisory board); support junior and international scholars; review a great number of articles and books, and actively support local alternative media organizations (KUSF, KPFA, Media Alliance, Race, Poverty and the Environment).

Daniel Plotnick: M.A. in Film Production, San Francisco State University, (1994). B. A. in Film/Video Studies, University of Michigan, Ann Arbor (1986).

Daniel Plotnick says, “I continue to actively make films on my own, and in collaboration with other Bay Area artists. I have recently completed two collaborations with local artist Candace Roberts. One piece is about gentrification and the changing face of San Francisco. The other piece is a social critique, attempting to help broaden the definition of what constitutes beauty. These pieces have screened, covered, and/or been excerpted on BBC Radio, Fox News, Funny or Die, SF Chronicle. My older films continue to screen at festivals and showcases around the world (US, Sweden, Germany, Czech Republic, UK.) The Hugh Hefner Moving Image Archive at The USC School of

Cinematic Arts has asked to include my films in their newly founded archive of Punk Rock films. I have been writing a book on the history of Super 8 Filmmaking for which I have received several FDF grants. I have published several articles in the LA Review of Books and the Life Sentence blog. I continue to shoot documentary footage for Hardly Strictly Bluegrass and SF Sketchfest.”

Michael Robertson: Ph.D. in English Literature, Duke University (1972). Michael Robertson says, “I am currently working with the National Society of Newspaper Columnists surveying members attitudes, practices and job satisfaction.”

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 Silver says, “My two research streams include a cultural history of the farm at Black Mountain College and exploring ways to foster collaborations between librarians and faculty.” Silver has published articles and created multimedia presentations at North Carolina State University, about the farm at Black Mountain College. He has been invited speaker at several universities, museums, and libraries, including North Carolina State University, Appalachian State University, University of North Carolina, Chapel Hill, California State Library Association Annual Conference, and the Black Mountain College Museum + Arts Center. He had delivered keynote addresses at the Association of College and Research Libraries (ACRL)-Oregon & Washington Conference, Saint Martin’s University, Triangle Research Libraries Network Annual Meeting, Annual Meeting for BayNet (Bay Area Library & Information Network), and the Minnesota Library Association’s (MLA) Academic and Research Libraries’ Division. Titles of his presentations include: “Growing Food, Growing Justice,” “Social Media, Learning, and Libraries,” “The Farm at Black Mountain College: A History in Five Acts with Lessons for Today,” “Getting Students’ Bodies and the Student Body into Libraries.”

Research Support

Most Media Studies faculty have received multiple Faculty Development Fund (FDF) Awards supporting research projects and travel to present papers at conferences (Arzumanova, Barker-Plummer, Kaiser, Kidd, Juluri, Plotnick, Silver), and to purchase books and sound recordings (Silver). Faculty also takes advantage of writing retreats offered by the university, in and outside campus (Barker-Plummer, Kaiser). Other USF awards granted to faculty include: NEH Chair in the Humanities (Barker-Plummer); Engage San Francisco Grant (Silver); College of Arts and Sciences’ Media Award (Silver). For the last two summers, Silver has been scholar-in-residence at North Carolina State University, and has been invited to return in summer 2016.

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:

Inna Arzumanova serves as the faculty advisor to Her Campus, a student organization. She is on the Global Women’s Rights Forum committee, affiliated with the Critical Diversity Studies program, involved in organizing the annual Andrew Goodwin Popular

Culture Award, a member of a search committee and a contributor to a range of departmental initiatives, like the development of the Master's program in Media Studies and the creation of the Academic Integrity Policy. She is also informally involved with several arts communities, particularly those communities that deal with artists of color and work that speaks to the aesthetics of social inequity.

Bernadette Barker-Plummer has been chair of the Media Studies Department for a two-year term; director of the Gender and Sexualities Program for six years, during which she coordinated the interdisciplinary minor and its faculty, hired adjuncts, advised students, and served as public spokesperson for GSS in campus; served for a second three year term in the College of Arts and Sciences Peer Review Committee (elected); as member of the College Task Force on Diversity (Appointed). She co-wrote the Critical Diversity Studies Major; she was appointed and served a second two year term in the President's Advisory Committee on the Status of Women (PACSW) in which she led an interdisciplinary group of faculty in designing and implementing the 2012 Gender Climate Survey; member of the USF Sexual Violence Prevention Task Force (Appointed).

Beyond the university, Barker-Plummer served for several years with Breakthrough SF, an academic tutoring program for under resourced students, as a volunteer tutor, on the summer Teacher Selection Committee (evaluating applications from college students around the country to teach at Breakthrough) and the annual Student Admissions Committee (hosting and interviewing students who are applying and their families, a two day event.) She has also been on several parent volunteer activities groups at her kids schools such as Art room volunteers, Learning Differences Parent Group, Admissions Committee, and Open Day greeters.

Beth Hoffman advises students, participates in all department meetings, serves as faculty advisor to KUSF, works with the Global Women's Rights Forum, volunteers for countless little things, teaches the mock class and is involved in other new student outreach events organized by the university, works to bring student audio content to the *Foghorn*; and does student showcases. Beyond the university, Hoffman occasionally writes and does audio for news organizations—she blogged for a year and a half with Forbes and did freelance for many different groups (NPR, The Guardian) during that time. She has also begun to speak at conferences about the media's portrayal of food issues. She was also recently invited to be on a panel at the Broadcast Education Association's annual conference this next spring.

Vamsee Juluri has been an active part of the university's media outreach efforts and has appeared as an expert on KQED, PRI and several other media outlets. Beyond the university, Juluri is actively involved as a public intellectual with various community issues among Indian Americans, particularly in areas such as textbook reform and higher education philanthropy efforts. His new book has been at the center of various community efforts to raise funds for supporting Hinduism studies in American universities. He is also engaged with the California Board of Education's history-social science textbooks standards revision process, and recently submitted a 10,000-word comment on the need to change how Hinduism and India are portrayed in these lessons.

Susana Kaiser. In addition to her duties within Media Studies, including serving on search committees, she was chair of Latin American Studies for a three-year term. During that period, she prepared the response to the program external reviewers, coordinated curriculum revisions, prepared two annual assessment reports, was editor of the LAS newsletter *Divisadero*, advised all LAS students, represented LAS at Major/Minor fairs, and attended events organized by LAS students and/or honoring them. She was a panelist at *Bienvenidos* (now discontinued), an annual weekend event for admitted Latin@ students and their families. Since co-founding the USF Human Rights Film Festival in 2003, she has been organizing it and working with other departments and programs regarding: programming, funding, and the inclusion of the festival as co-curricular activity. In 2014, Audience Awards News featured it as one of the “Film Festivals that are making a difference”—top U.S. festivals exploring human rights and environmental issues (<http://audnews.com/film-festivals-that-are-making-a-difference/>). Kaiser is the director of Cine Acción at USF (CA), a project of Latin@ filmmakers and producers starting a new phase housed at the university. CA presents now the festival and organizes other screenings with the aim of becoming an outlet for showcasing and discussing films addressing human rights and activism. Beyond the university, the film festival and other screenings are key activities for networking with Bay Area communities, including links with the San Francisco Film Society and Cine + Festival Latino. She has appeared in the media to promote the festival—e.g. TV KRON, KIQI, KPOO. She has also collaborated as evaluator of grant applications for the Chicana/Latina Foundation.

Dorothy Kidd is current chair of the Media Studies department (a second two-year term and a second time coordinating the Review). Kidd is developing the M.A. in Social Change Media, to be launched in 2017 (see Appendix 8). She is the co-Coordinator of the Global Women’s Rights Committee, on the board of MAIS, on the Davies Forum Committee, has been a member of several department and external search committees, and advisor to KUSF. Beyond the university, Kidd served on the Media Alliance Board in Oakland for three years, and consults (unpaid) for community media organizations in San Francisco and elsewhere, including the National Radio Project, Re-Imagine, SF Community Radio, National Lawyers Guild Democratic Caucus, and Project Censored; and serves as a judge on the Society for Professional Journalists Northern California Annual Awards. She was the principal investigator for a research project in Fruitvale which provided media training for social justice organizations, and put forward policy recommendations regarding support for more locally based community media projects as integral to national broadband policy. She also served on a committee of the Social Science Research Center, which allocated funding to media research.

Teresa Moore co-directs the Journalism minor and filled for the department chair handling hiring and scheduling duties during 2012-2013, a year when we had no department chair. She has served on department search committees. She is working on producing a video for the department’s website to promote the minor and has hosted guests to meet with students to discuss their work in journalism. As adviser to the Foghorn, she navigates “it and the university through various rocky seas.” She has consulted and collaborated with KUSF and USFtv, worked at the Major/Minor Fair and the Involvement Fair, represented the department as a moderator or speaker on various panels, and regularly accepts requests to meet with visiting potential students and parents.

Other tasks include: working with other faculty of color and allies to support and advance the needs and interests of a diverse campus; maintaining good relations with two department scholarship donors (new scholarship in the works). She has worked closely as a liaison between the 3.9 Collective, a group of Black artists living and working in San Francisco, and USF. In that capacity, she organized an interdisciplinary salon bringing administrators and faculty (Politics, Philosophy, Media Studies, Urban Studies, McCarthy Center, School of Law) together with this collective to discuss shared concerns regarding Black outmigration from San Francisco. Beyond the university, as an alumnus of the UC Berkeley Graduate School of Journalism, Moore has interviewed applicants as part of the admissions process. During six years, until the new archbishop disbanded it, she was on the advisory board for *Catholic San Francisco*, the weekly newspaper for the Archdiocese of San Francisco. For the past seven years, she has been part of a four-person advisory group to KALW-FM, the public radio station licensed to SFUSD. She is often a volunteer judge for SPJ's annual journalism awards.

Danny Plotnick is the director of the film studies program. He has produced six different promotion videos for the program to highlight the program and individual classes. He revamped the Film Studies website to make it more current and engaging by increasing the amount of media on the site. He has created digital signage for Film Studies, USFTV, and individual film studies events like screenings. Under his coordination, the Motion Graphics class has created content for our department (Media Studies, Journalism, Film Studies), student groups (USFTV, KUSF, Foghorn), other departments (Urban Agriculture), and USF's Office of Marketing in 2014. He worked for one year with USFTV and helped interface with web team during the current redesign. He works with USF alumni coordinator in the twofold task of finding opportunities for alumni and having our alumni provide opportunities for our students. Plotnick has represented the department at Major/Minor Fairs and at the Don's Fest.

Michael Robertson is the director of the journalism minor. He was Chair of the Communication Department 1996-1999 and Chair of the Media Studies Department 2008-2010. He was Co-Organizer and Co-Convener of the San Francisco Interactive Media Summit, University of San Francisco, March 2011. He attended the Poynter Institute Journalism Educators Conference, St. Petersburg, Florida, July 2011. He was Co-Chair USF College Council 2008-2009, and Chair USF Arts Council 2009-2010.

Relationships with other Departments and Programs

We encompass a great deal of interdisciplinary approaches and projects in our department. As Barker-Plummer says, "this is one of the strengths of the College." A significant portion of Media Studies faculty service is based on involvement with other schools, departments, programs and projects.

University-wide

Working with Foghorn students, Student Leadership and Engagement and the USF's Communications office design team to redesign the paper (Moore). College Task Force on Diversity (Barker-Plummer), Gleeson Library, Faculty Learning Cluster on Information Literacy and First Year Experience, Center for Teaching Excellence (Silver), Digital Theory Group (Kidd, Arzumanova, Hoffman), Allies in the Academy (Kidd),

Career Counseling and On Line Education Initiatives (Plotnick), Lane Center Jesuit Catholic Mission/Identity forum and Diversity, Equality & Inclusion Caucus (Kaiser). Coordinating student media coverage of University departments and events (Hoffman); developing promotional materials for programs, offices and student organizations (Plotnick with the MA in Asia Pacific Studies, the McCarthy Center, Office of Marketing).

Faculty are also actively involved in supporting public events and building a community of educators, researchers and activists. This includes the Human Rights Film Festival (Kaiser and Kidd); Global Women's Rights Forum (Arzumanova, Barker-Plummer, Hoffman, Moore, Kaiser, Kidd); and Speak Out-Listen In (Kidd, Moore, Arzumanova).

College-wide

Representing the department at College Council and Arts Council (Barker-Plummer, Kaiser, Kidd, Robertson, Moore, Arzumanova), Co-organizers/presenters with colleagues from other departments in educational events e.g., the "Ban Ethnic Studies" forum to discuss Arizona's proposed law (Kaiser); with African American Studies in videos on how faculty are addressing the issues raised by Ferguson (Moore), Critical Diversity Studies (Arzumanova and Barker-Plummer), Davies Forum Committee (Kidd), Performing Arts and Social Justice Production Certificate and Research on Gentrification with Urban Affairs (Hoffman), Connecting film students with performing arts groups on campus (Plotnick).

Other departments

Since the last review, faculty currently, or have been involved, in service for other programs and departments. They have been directors of majors: Latin American Studies (Kaiser); coordinators of minors: Journalism (Moore, Robertson), Gender and Sexualities Studies (Barker-Plummer), and Urban Agriculture (Silver); and Board members of interdisciplinary programs: Critical Diversity Studies (Barker-Plummer), Environmental Studies (Silver and Stone), Latin American Studies and BA in International Studies (Kaiser), M.A. International Studies (Kidd and Kaiser). They contribute to Search committees: Communication Studies and M.A. International Studies (Kidd); English (Moore); M.A. International Studies (Kaiser and Kidd); Music (Arzumanova), Sociology and Philosophy (Barker-Plummer).

Faculty teach in majors and minors: Gender and Sexualities (Barker-Plummer), Latin American Studies and Chican@/ Latin@ Studies (Kaiser), M.A. International Studies (Kaiser and Kidd), Urban Agriculture (Silver and Stone). They supervise the theses and advising of MAIS students (Arzumanova, Kaiser and Kidd). They guest lecture at colleagues' classes: Kidd (Politics, Anthropology, Sociology), Kaiser (B.A. International Studies, M.A. International Studies, Museum Studies).

Finally they facilitate offering courses that fulfill requirements in other majors and programs: Media Studies and Film Studies classes with departments and programs-- French Studies, Chinese Studies, Creative Writing Department, Politics (Plotnick); Latin American Studies, Chican@/Latin@ Studies, Urban Studies (Kaiser); and Gender &

Sexuality Studies & Feminist Thought courses with Media Studies, English and Philosophy (Barker-Plummer).

Summary of Cross-University Collaborations and Future Prospects

Media Studies faculty members have positive assessments of the many collaborations in which they are involved, and specific proposals for how these could be improved. Overall the faculty value collegial exchanges, inter-disciplinarity and collaborations at all levels. Kaiser says, “Collaborations have been a success and I look forward to continuing strengthening and developing them. Cross-listed courses work well for the students, who are offered the richness of interdisciplinary perspectives in their studies, including the interaction with students from other programs; they are challenging, motivating and rewarding for faculty.”

Kidd says, collaborating has not only improved our programs, and enriched our research, but helped in dealing with some of our systemic problems. For example, “The appreciation and support for critical diversity has notably improved as a result of the collaboratively developed Critical Diversity Major. Specific events sponsored by faculty, and other offices, such as that of Mary Wardell, has allowed me to meet, listen and talk to colleagues from across the university and discuss problems and remedies regarding sexism, racism and homophobia in and outside the classroom.”

Nevertheless, as Kaiser says, “There are many exciting opportunities for joint projects at USF but there is a limit as to how many things we can do. We cannot keep committing participation in other projects and need to subordinate them to the priorities of Media Studies.” Hoffman suggests that more circulation of information across the university about what is being done would be helpful.

We are considering our future plans and have begun to discuss more structured connections—ranging from formal discussions of how to combine academic programs, to sharing syllabi, course modules and public conferences. There is interest in exploring more collaborations and dialogue with Art + Architecture, Performing Arts & Social Justice and performing arts groups, including co-sponsoring and co-hosting speakers, exhibitions, screenings (Arzumanova, Kaiser, Kidd, Plotnick). Plotnick works with faculty across the university to offer film studies courses. Kidd is working with faculty across the university in the development of the new Social Change Media M.A.

The faculty considers that the department would benefit greatly from a more visible affiliation, co-teaching and cross listing of our classes with those offered through the new Critical Diversity Studies program (Arzumanova, Barker-Plummer, Kaiser, Kidd). Arzumanova says, “It would improve the breadth and exposure of our department to be more closely affiliated with this program.”

Barker-Plummer would like to see a reintegration of Communication and Media Studies and stronger links between these and Critical Diversity Studies. She points to the following benefits: fruitful research and teaching opportunities, reduction of teaching

overlap, strong programs—e.g., Film, Journalism, Advertising—within a shared framework of communication/media theory, more students; more leverage on campus around hiring and resources. Barker-Plummer argues that “Media Studies should be open to classes from other departments counting in the Major” and that “we should support/encourage students to get out of the department, especially for Minors.”

Faculty recommends a number of ways that the Administration could support our relations with other departments and programs. We would appreciate the administration taking more leadership to set up forums between departments to share information and faculty development. For example, we would like to discuss more collaboration with Communications Studies, Rhetoric, Critical Diversity Studies and Art and Architecture, and would appreciate the Administration facilitating a formal meeting to do so. Given the small size of our departments, we would support the Administration taking leadership in providing workshops about teaching and critical diversity and/or internationalization. More broadly, faculty in the department and across the university, would like to see more in-person and on-line forums in which faculty could meet and talk informally to one another about similar concerns across all of our work (teaching, research and service). We would also recommend organizing our monthly College meetings as forums to discuss our common concerns with future planning.

Disciplinary Changes, Current Challenges and Future Trajectories

The challenges affecting faculty are similar in many ways to those affecting our field. We are concerned with the growing entrepreneurial focus of the university, in which we are encouraged to develop a job-oriented, rather than a liberal arts, focus for our courses and other programs, in our advising with students, and our communications with parents and the wider community. For example, the new web-site at the University has been almost entirely focused on marketing, to the detriment of our promotion of student media, and communications with the wider community outside and inside the university.

Staffing

We are particularly concerned with the fact that we have only added one full-time tenure track position since the last review (and that was a replacement rather than a new line. As recommended by the 2008 external reviewers, we need a minimum of two more full-time tenure track positions to expand our department, which all future trajectories indicate is a growth area. We also will need more replacement lines as three faculty (two in Media studies and one in Journalism) are expected to retire in the next 5-10 years.

Our three term faculty (one five-year, one two-year, and one replacement) are excellent; however, the precarious nature of their contracts creates serious problems for them, makes future planning very difficult and impacts the workplace culture.

Technological changes

Technological changes have a special impact in media studies. Production tools change at a rapid pace, requiring new equipment and yearly upgrades of software. Plotnick says, “In my five years here, we have introduced an entirely new editing platform and a new line of cameras for our upper division classes. As a teacher, I need to fully understand how these new technologies function and affect the art form. To do so, I continually

shoot new films in order to work with the new gear. This production practice greatly informs and is necessary for my teaching practice.” We also are affected by changing technologies in our studies courses, as we show a great deal of mediated content, and we constantly need to upgrade our information technology skills.

Administrative Changes

We welcome many of the university’s administrative initiatives, which aim to standardize and improve procedures. Nevertheless, we have concerns about the ways that many changes have been implemented from above, without sufficient consultation with faculty and departmental staff, and with little time provided for implementation; this has negatively affected our work. Faculty are concerned that our working day has extended, partly as a result of poor roll-out of new systems, including but not limited to building our website and promotional materials, designing and implementing new assessment procedures, course management systems, engaging with alumni, supporting career-oriented training, and the resultant reporting processes. In addition, we appreciate the increasing numbers of transfer students, students studying abroad and international students. Finally, we note that changes in USF’s relations with community organizations, have affected our programs (e.g., the cancellation of classes offered through the San Francisco International Film Festival and the Exploratorium; and selling the KUSF-FM license). The overall impact of all these changes has been to increase our work load and reduce our available time for teaching and research.

5. DEPARTMENTAL GOVERNANCE

Overview

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

The goal of the current Chair, Dorothy Kidd, (academic years 2014-2016) 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 media ecology convergence, and the growing significance of media-making and mediated information reception for everyone.

The department, in pursuit of this goal, has revised the curriculum and streamlined administrative planning and procedures, and expanded our departmental website and social media platforms. These measures have taken us closer to our goal of integrating the department. There is deeper cooperation and communications between faculty via the planning of events such as the Andrew Goodwin Memorial Lecture, the design of the new M.A. in Social Change Media and new convergent undergraduate courses, joint research projects, and public meetings and showcases. The Dean and Associate Dean have both been supportive of these processes. However, there are continuing challenges, exacerbated by administrative changes at the College level (web-site, assessment, curriculum review), 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, 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, mentoring, curriculum development, budgeting and a variety of communications software skills (Excel, SI, Banner).

The Chair is elected for a two to three-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). Chairing is an onerous responsibility for little compensation, especially given the demands of a growing, hybrid department, and with no concomitant authority. Structural constraints – such as a lack of any significant authority (to impose a class schedule for example), a lack of resources (departmental budget is small), limited time release, as well as limited compensation for chairs, reside at the Administrative (Dean of Arts and Sciences) level. Given our current staffing situation, we would encourage the Deans to address this emergent issue soon as we are having difficulty recruiting our next chair.

Scheduling Classes

The Department Chair plans the course schedule in negotiation with faculty and with the directors of the two minors, dependent on student enrollment and the availability of appropriate facilities. The complexity of the schedule has meant that the chair's workload has increased significantly in recent years. The commitment of several department faculty to other programs outside Media Studies (Stone, Kaiser, Kidd, Silver, Barker-Plummer, Moore) 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 studies courses with larger enrollments. (The major courses enroll 20-35 students; while the Journalism courses also require a great deal of editing, advising and grading). As well, the content of most studies and production courses 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.)

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.

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 lead several other kinds of initiatives, inside and outside the Department. This includes three Coordinators of Minors, Melinda Stone, Bernadette Barker-Plummer and Michael Robertson; the development of the new M.A. in Social Change Media (Dorothy Kidd with Inna Arzumanova and Susan Kaiser)—note the anticipated launch date; our key website planners (Inna Arzumanova, Danny Plotnick and Lydia Fedulow); and Sheri Brenner, our Media Lab manager, in the planning of the new lab with the active support of Danny Plotnick.

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; Beth Hoffman and Dorothy Kidd advise KUSF; Susana Kaiser facilitates cross-disciplinary work with Latin American Studies and the development of

the Human Rights Film Festival; Kidd is the co-facilitator of the Global Women's Rights Forum.

Current Challenges

Everyone has participated in service to the Department. However, as noted above, the division of labor was a contentious issue in our last self-study and external review, and continues to be so. We have tried to remedy the labor inequities. Since the last review in 2008, we have standardized class sizes; attempted to more equitably share advising loads; set up more departmental subcommittees; standardized operations and updated colleagues. Chairs have only served two years or less.

However, the greater problem of work-load persists. The external reviewers recommended that the department increase the Full-time tenure track complement by two, and add another department program assistant (PA). Since 2008, we have added two FT term faculty (Plotnick and Hoffman), but only made one FTT replacement hire (Arzumanova), not a new line. We have not added a PA. All three of these new hires, and our program assistant, Lydia Fedulow, contribute a great deal to departmental service, but we are still lacking tenure track faculty to lead and develop the department.

Without any foreseeable reduction in our workloads, this tension over the division of labor will only increase. Faculty perception is that the University has increased its demands for service (assessment, marketing and promotion of our program, administrative reporting, contact hours with current students, prospective students and families, and alumni); and for research with demands for greater demonstrated excellence. At the departmental level, there is some consensus about sharing governance, and teaching/ service with students, However, 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.

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, given the constraints of the union structure. Consequently, sorting out the smartest and most equitable division of labor and negotiating conflicts is difficult. Finally, we face a governance crisis as we have no successor among tenured faculty for the current Chair.

6. 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.

The university tracks attrition data for all incoming first-year and transfer undergraduates for each program and department; these data also include information about students who elected to switch majors during their time at USF. Data from 2008 to 2014 suggests that, on average, the Media Studies Department retains 73.14% of its incoming first-years and 88.19% of its transfer students through their tenure at USF. As we have mentioned throughout the study, Media Studies is a major that combines production with critical studies, which requires a strong commitment from its students. It is conceivable that transfer students, who are further along in their university career and are therefore more focused in their pursuits, are more aware of what the major entails, thus leading to lower attrition rates among their population.

Conversely, 26.86% of Media Studies first-years and 11.81% of transfer students switch majors at some point during their tenure at USF. However, for those students who do switch majors, there is no discernible pattern among the “replacement” majors (students choose a variety of majors offered across the College of Arts & Sciences). This suggests that attrition rates are not directly related to some consistent and fundamental failure of the department, but rather, to students’ natural academic and professional fluctuations.

Make-up of the Student Body

The average cumulative GPA of students earning bachelor degrees in Media Studies from 2010-2015 (278 students in total) was 3.30. Media Studies minors averaged 3.35; Film minors averaged a 3.37; and Journalism minors averaged a 3.38.

Students earning bachelor degrees in Media Studies during this time period were 65% female and 35% male. This is comparable to the gender breakdown within the College of Arts and Sciences where students graduating in Social Science majors within the same time frame were 69% female and 31% male, while students graduating in Humanities majors were 62% female and 38% male.

The gender breakdown of our three minors varied greatly:

- Media Studies minors (40) were 74% female and 26% male
- Film minors (87) were 54% female and 46% male
- Journalism minors (36) were 83% female and 17% male.

The racial/ethnic makeup of our majors was: 48% White, 21% Hispanic or Latino, 8% Asian, 8% Multiracial, 6% International, 6% Unknown, 3% African American, and less than 1% for both Native American and Pacific Islander.

As with gender, the racial/ethnic breakdown of the students earning one of our three minors varied greatly:

- Media Studies minors were 31% Asian, 31% White, 15% Hispanic or Latino, 12% International, 5% Multiracial, 4% African American, and 2% Unknown
- Film studies minors were 51% White, 18% Hispanic or Latino, 8% Asian, 8% Multiracial, 7% Unknown, 4% African American, and 4% International
- Journalism minors were 53% White, 16% Hispanic or Latino, 12% Multiracial, 9% Asian, 4% African American, 3% International, 2% Unknown, and 1% Pacific Islander

The racial/ethnic makeup of our major is somewhat comparable to the racial/ethnic breakdown within the College of Arts and Sciences. Although we are unaware how statistically significant the deviations are, we have nevertheless identified a key challenge for our department: in comparison to the College, our department has a higher percentage of students who identify as white (36% at the College level and 48% at the department level). This discrepancy is particularly evident within the Film Studies and the Journalism minors.

Although the gender breakdown within the major reflects the overall trend within the College (majority female), here too we have identified one anomaly that warrants our attention: the gender balance of the film studies minor skews significantly more male than the other programs. This means that the Film Studies minor is both more male and whiter than the overall Media Studies population. In a 2015 survey of recent graduates (see below for survey description), one respondent said: “I wish there was more of an emphasis on issues of diversity, social justice and inclusion in the Media Studies program. The student population in the program is predominantly white and students seem apathetic when it comes to the ways the media intersects with representation of marginalized identities and our perspectives as queer folks, people of color, trans folks, etc. I wish more professors challenged the predominantly white narratives present in the Film Studies students as revealed by the kinds of videos they create and the people they cast.”

As stated in the beginning of this study, tackling issues of racial and ethnic diversity among our student population will be one of our major challenges moving forward. We feel it is important to acknowledge our department’s shortcomings when it comes to diversity. We expect to address the problem through three key areas:

- (1) promoting and working towards greater diversity among the faculty;
- (2) building notions of social and systemic injustice as well as power/domination into every stage of the curriculum and maintaining a constant dialogue among the faculty to ensure that this mission is being enacted and practiced; and
- (3) recruiting more diverse student populations, while also
- (4) creating the kind of inclusive departmental climate where student diversity can thrive.

Program Expectations and Students

The last Program review recommended more inclusion of students in departmental planning, and we review some of the innovations below. The department maintains both a formal and informal system of communicating our program expectations and objectives to students. It is our belief that an intellectual and social climate that is both structurally transparent and open to more informal and improvisational community-formation is ideal for students' intellectual, creative and professional growth and development.

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

The University requires a clear statement of learning outcomes in each syllabus, all of which are posted on Canvas or other learning software systems. Learning outcomes are unique to each course, but are consistent with: (1) the Media Studies program learning outcomes and department mission, and (2) the institutional learning outcomes and university mission (see Curricular Maps in Appendix 5). Professors discuss course expectations and classroom rules at the beginning of each course, and review them when appropriate throughout the semester. It is part of the Media Studies Department culture to prevent students from being "surprised" to discover late in the semester that they are not achieving intended learning outcomes. As part of our commitment to individual instruction, faculty members communicate with students in person, through Canvas, by email, by campus mail, and by telephone, Skype, blogs, Facebook, Twitter and Tumblr. Our Program Assistant, Lydia Fedulow, sends out regular weekly bulletins about issues concerning course changes, important dates and upcoming events on and off-campus, in addition to internship and job possibilities.

Throughout each semester, faculty members meet with students on an informal basis to ensure that students are plugged into the life of the department and actively engaged in their own learning. The department hosts several informal gatherings that allow students and faculty to interact more casually and to open up alternative modes of communication. At the end of each fall semester, the department holds an on-campus party, where students and faculty come together to eat, socialize and unwind before finals week. At the end of each spring semester, the department holds a dinner to celebrate graduating Media Studies students and to honor the annual award recipients. Our audio and video courses host end of semester showcases to demonstrate student work to the department and the university community.

Additionally, all Media Studies faculty routinely meet with our advisees and students informally, to discuss current projects, potential concerns and future plans. We work closely with those students planning for graduate school and with those students looking for jobs. We write many internship, job, graduate school and scholarship support letters. Lydia Fedulow and her student assistants are important linch-pins in communications between students and faculty. They regularly send out notices (via email and social

media) about USF events, internships, job openings, and graduate programs. Often current students will talk to them first, and they will relay information to the chair, the minor directors and/or other faculty.

Ms Fedulow has also set up ongoing social media communications with our graduates, including Facebook, LinkedIn and Pinterest. In addition, faculty maintain contact (via email, LinkedIn, etc.) with many of our graduates, who not only tell us about their current work/activities, but about what they have learned/wanted to learn from our program.

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 and try to implement those demands on a both curricular (program structure) and course-specific level.

The Film Studies and Journalism minors exist because students wanted them. We have a new required core course, Multi-Media Storytelling, because students expressed the desire for a class that would give them introductory, hands-on experience with a variety of production methods and with different media platforms. Within the Journalism program, Teresa Moore developed the Arts Reporting class in direct response to students' interest in writing reviews and features about movies, music, food, etc. Additionally, students asked for the opportunity to cover areas such as sports and fashion from a journalistic perspective (as opposed to a "fan" perspective). Moore and Michael Robertson worked together to let students develop reporting beats on sports, fashion and politics in our Advanced Reporting class.

In 2015, the University implemented a new on-line student course evaluation protocol. It is still too early to evaluate this system. Nevertheless, as faculty, we use a number of different kinds of evaluation instruments, and are always making changes to our courses in response to student feedback. Many faculty implement mid-semester and end-of-semester evaluations that could supplement the formal evaluations administered by the university. As Bernadette Barker-Plummer says, "The college's evaluations are too general and professor-focused (they evaluate the teacher as opposed to evaluating the class content or process) so I usually do my own informal surveys to see what works."

Several faculty members ask their students to fill out a questionnaire at the beginning of the class (Dorothy Kidd re-designs the semester's curriculum to match the results of the survey; Inna Arzumanova asks for topics students are excited to discuss and then incorporates them as case-studies into the syllabus throughout the semester). The data gained from these questionnaires are meant to guide and change the syllabus, which is typically conceived of as a 'living document,' in order to respond to students' interests and to the constantly changing media ecosystem.

In another example, Beth Hoffman adjusted her classes when it became clear that students did not only want to learn traditional audio reporting in her introductory and advanced audio production classes. Additionally, students in Hoffman's Advanced Audio class and Food Media class help select the speakers and field trips that will constitute their semester's material. Dorothy Kidd included more discussion of the Trans-Pacific Partnership and how trade agreements affect copyright rules in response to a student's presentation in her Media Institutions class. This semester, in Civic Media, Kidd is including more video and audio texts partly in response to students' who say that they learn better that way, and partly in response to the emerging civic media landscape in which video and audio documentaries play an increasingly important role.

Currently, Beth Hoffman, with help from Melinda Stone and Dorothy Kidd, is developing a Media Studies Magazine, which will be run by students and will feature student work – audio, video, text, photography, art, etc. The magazine will be sponsored by the department and housed on the department's site. We have been developing this idea in response to students expressing an interest in several corollary projects: (1) the magazine website students developed in Melinda Stone's Media Workshop class, (2) the Divisadero project that Susana Kaiser oversees through the Latin American Studies department, (3) planning for the new Multi-media Course and the capstone production course and (4) the need to showcase the best student work from several different courses (Moore, Kidd, Hoffman).

Student-Faculty Research Links

Media Studies students have worked closely with faculty on various research projects. In October 2015, Beth Hoffman took three outstanding audio production students to the Women's Hackathon, hosted by the Annenberg School for Communication and Journalism at the University of Southern California. Called "Hack the Gender Gap" it was an excellent opportunity for our students to listen to leading female voices within digital culture and virtual reality and to contribute to that culture.

Dorothy Kidd has organized several conferences (Union for Democratic Communications, Remaking the News, Society for Professional Journalists, Labortech) and has assigned undergraduate and graduate students to attend and report on their participation. Kidd regularly hires students as research assistants, some of whom have contributed and been given credit for their research support in publications.

Susana Kaiser has coordinated three internships in Buenos Aires at a Human Rights institution from the Argentine Ministry of Justice and Human Rights. She organized the internships from the ground up, approaching the institution, negotiating the terms for the interchange and drafting the contracts. Kaiser has hired students as research assistants for her research.

David Silver runs the Urban Agriculture minor, which began in 2007 as The Garden Project Living Learning Community, co-founded by Melinda Stone. The heart of the minor is a 1/8 acre organic garden, which functions as a "living laboratory" for students, faculty and staff to explore their interests in sustainable agriculture and urban food production. Further, in spring 2014, Silver worked with a Media Studies student, Sam

Wilder, to research and create the Jesuit Garden Network, a collection of people, projects and programs in sustainable agriculture and more equitable food systems from all 28 Jesuit Universities and colleges.

As detailed in Section 4 (“Faculty”) of this study, several faculty members create a dialogue between their own research and student work by serving as faculty advisors to on-campus organizations.

Finally, most faculty members say that they discuss their own work in their classrooms. Teresa Moore, Beth Hoffman and Michael Robertson refer to their own extensive experience with reporting. Dorothy Kidd introduces the same vital reports (Pew Research Annual Report about US, Pew Research updates on digital media, the Race Forward Report) that she uses in her own work into the classroom, and sometimes includes relevant chapters from her own work in the course readings. Overall, the majority of faculty agree that while we address our own research sparingly, it can be very valuable in a classroom setting as it helps students understand how the theories and research methods they are learning in class are applied in contemporary scholarship.

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, the Global Women’s Rights Forum and “Speak Out-Listen In”). In organizing the Human Rights Film Festival, Susan Kaiser relies on students, who are central to the running of the festival. Kaiser created a slot for students to curate and showcase shorts produced by USF students. In 2010, Kaiser traveled with students to the annual protest to close the School of Americas in Fort Benning, Georgia. In 2013, she was also invited to be a jury member for the 2013 USFtv Film Festival and has been a jury of the USF Student Video Contest for three years.

As one of the co-founders of the Global Women’s Rights Forum, Dorothy Kidd organizes the annual event and invites interested students to participate, from inception to execution. Bernadette Barker-Plummer has worked with the forum, Beth Hoffman is now a regular member and active contributor, Inna Arzumanova joined this year, and Susana Kaiser and Teresa Moore are co-organizing a theater event with the forum.

Several faculty have been involved in organizing the annual Andrew Goodwin Popular Culture Lecture Series and essay award (Bernadette Barker-Plummer and Dorothy Kidd – 2014; Regina Arnold, Beth Hoffman, Daniel Plotnick and Inna Arzumanova – 2015; Vamsee Juluri, Dorothy Kidd and Inna Arzumanova – 2016).

Many faculty members in the department also participate in the university’s Major/Minor Fair (every semester), Don’s Fest and Creative Activity Day.

Student Surveys about the Department

We surveyed students in two different ways as part of our Self-study. This included a survey about the values of the majors and minors; and another study that tracked the jobs of alumni who register with LinkedIn and our Facebook account.

An alumni survey conducted in 2015 demonstrates that graduates often credit the Media Studies curriculum – both production and critical studies courses – with their professional and personal development. The survey, consisting of eight questions, was sent out to 365 graduates of the Media Studies major and minor programs over the last 6 years. We received 87 responses, or 24.16%. While the data set is necessarily limited because of self-selectivity, it does nevertheless provide a useful snapshot of graduate feedback. Survey responses reveal several notable themes:

1. Respondents were asked to name their most memorable projects/courses/assignments. Responses often emphasized the ways in which these memorable projects translated into skills that graduates have been able to harness professionally, academically and personally. One respondent answered: “Investigative Journalism with Teresa Moore... taught me valuable skills like interviewing strangers, getting out there in the community and making things happen, and finding the root of each story.” Another said: “I really enjoyed Comm Law and Policy, I now plan on attending law school for entertainment law with my Media Studies major and Legal Studies minor.” A third respondent provided more personal reasons: “My alternative media thesis course was the most memorable for me. It allowed to me explore my passion for video games while exploring independent game development as a form of alternative media.”

These responses support our department’s large-scale mission and ongoing efforts to present the Media Studies major as an intellectual and creative climate where epistemology and methodology co-mingle to both widen and enrich our mutual understanding of the field.

2. Respondents were asked to explain how they utilize their Media Studies training in various dimensions of their current lives. Responses varied drastically. The range of graduates’ responses reflected the heterogeneity of skill sets and methodologies that the program espouses and the two poles – production and critical studies – that the program offers. The list of skills gained in the program and now imported into professional and personal contexts included: audio and video editing, website building and maintenance, overseeing advertising campaigns, creating marketing strategies, critical thinking, research and analysis for market data as well as for more creative projects (film, etc.), journalism, writing (everything from scriptwriting and storyboarding to grants and press releases).

Critical thinking gained the highest number of responses over other skill areas. The diversity of this feedback supports our department’s commitment to inter-disciplinarity and to fostering a space where production and critical analysis can coexist and dialogue. However, the survey also demonstrates that most

respondents spoke of *either* production *or* critical analysis skills (rarely, both), which suggests that most graduates are not taking full advantage of the department's inter-disciplinarity. These data provide further incentive for our ongoing efforts, detailed earlier in this study, to better integrate the production and the critical studies dimensions of the department.

3. Respondents were asked to list skill sets and knowledge they wish they had encountered more in Media Studies. Two types of responses were most prevalent:
 - a. Graduates wish they had more hands-on technical training, including website building, Javascript / HTML / CSS, more editing experience, etc. One respondent listed: "GoPro, AfterEffects, 360/VR, Final Cut X, Steadicam, Web design, digital audio records/pluraleyes."
 - b. Graduates wish they had more career guidance as well as more practical knowledge of industries and their operations.

These two response themes stood out to us because both deal directly with the lack of resources (labor resources and financial resources) in our department, another challenge outlined earlier in this study. This has been an ongoing challenge for our department and will likely continue to be, especially in light of increased technological advancement and the kinds of media convergences that we have described throughout this study.

Student Survey about Work after Graduation

We surveyed alumni through the use of our Facebook Alumni page, and follow-up tracking of students with LinkedIn accounts. Although the data are necessarily skewed to those who have jobs they want to report, we have identified some employment patterns for graduates from the years 2009-2014, (full data set available in Appendix 7).

The three main areas of work students take up after graduation are *promotions* related jobs such as advertising, marketing and public relations (32%), followed by media *production* (29.3%) such as video, journalism, digital content creation and technical support, and *administration* or management jobs (25.4%) in various industries, including media, education, finance, real estate, fashion, music, and so on. About 3% of students in this data set are educators and about 2% are in graduate school. About 7% are in miscellaneous sales and service jobs (e.g., retail, waiting tables, etc.).

Within these general job types, students are working in a wide range of professional contexts. For example, while they may be in a management role it could be for an educational or non-profit or if they are in production it may be as a journalist for TV news or as an in-house video producer for a tech company. Video and Film production companies – from major film companies such as Paramount and Fox Searchlight to small independent companies created by students themselves (e.g., Kontent Films) -- are the largest segment employing students in this database (22). Journalism, especially web based and video/TV journalism, are also well supported (17).

Tech Companies, such as Apple, Google, Uber and Glassdoor, also employ USF Media Studies students (17) as content creators, in-house video producers, administrators and

tech support staff. A number of students are also employed in the education sector both as educators, administrators and as PR and development staff (16). Fashion (11), music (8) and food (8) and sports (7) companies are also represented in this student data and students are working both as producers and as administrators and managers. A significant segment of students (14) are employed by online marketing companies.

This survey underscores for us the importance of our combined critical studies/media production approach. Students in all media-related fields will not only need production skills, but deeper understandings of the operations of the overall media system, and of systems of representation, if they are to thrive and act as responsible media producers and citizens, the goal of both the department and the university.

7. ADMINISTRATIVE STAFF

Program Assistant

Lydia Fedulow is the full-time Program Assistant for the department, and plays a very important role. Her high level of competence, commitment and enthusiasm has provided the necessary support and anchor for our myriad activities.

The 2008 External Review noted the exceptional support that Fedulow provides the department. They recommended that the department hire an additional program assistant, to provide support for Student Advising, Internship Coordination and Alumni Development. Instead, Lydia Fedulow's work has gone well beyond her initial job description. As the go-to person in the department, she does a lot of advising. She collates and distributes information on internships and jobs in regular bulletins to students. She has also taken the initiative in maintaining strong contacts with current students through her weekly email bulletins, and with alumni through establishing a Facebook account; current students and alumni often contact her with their news. In addition to those three sets of tasks, Fedulow has been instrumental in keeping our public web interface up to date, which has required constant training on her part. Finally, Ms. Fedulow's extensive network among other administrative staff has considerably helped the chair and other faculty to quickly resolve administrative issues.

The only additional administrative support provided by the administration has been a student assistant position; Ms Fedulow trains these students to provide administrative support as well as a vital student perspective on the daily operations of the department.

The primary supervisor and evaluator for program assistants in the College of Arts and Sciences is **Brigid Torres**. The chair also provides an annual report that is submitted to Torres and the dean's office, and faculty members are encouraged to provide input. Fedulow always has the full support of her faculty colleagues.

Lab Director

We are also fortunate to have the support of lab director **Sheri Brenner** for 30 hours a week. Her full title is Director of Arts, Humanities and Social Science Laboratories. Brenner is a filmmaker herself with an MFA from SF State University. The Media Studies Lab is among her primary responsibilities.

Brenner provides technical support and management of 10 production rooms, 23 production stations, a recording studio and control room, and a fleet of cameras, audio and lighting equipment. She provides technical direction and vision to the department on the IT and video infrastructure for the Media Lab, and coordinates with the Dean's Office to secure funding for state of the art equipment, and capital improvement and resources for the production facilities. She trains and supervises 10-13 student assistants in the Media Lab to support a 24/7 facility. She has developed an equipment checkout system that allows students and faculty broad flexibility in access to equipment. She is also invaluable in consulting with production faculty about equipment choices, budgeting and use, and classroom design.

In the past, Brenner has taught both Video and Audio Production, and has facilitated special training workshops in specific areas of media production. Brenner has also been involved in informal discussions about how to strengthen the audio course offerings.

KUSF Director

Steve Runyon was the General Manager of KUSF and a part-time faculty member until he retired in 2014. Since then, **Miranda Morris** has been the General Manager of KUSF.org. Although she is not formally part of our department, KUSF plays an important role in the department's formal and non-formal training of students, and we now support it with a faculty advisor position. Miranda's enthusiasm, ability to learn quickly on the job, and understanding and rapport with students has meant that KUSF.org is a growing resource with more than 65 students volunteering in such roles as program producers, DJs, station department directors and general staff positions. The students learn beginning to advanced levels of broadcasting, music selection and curating, events coordination, social media and promotions, training, and station management.

8. TECHNOLOGY AND INFORMATIONAL RESOURCES

Teaching with Media Technologies

Teaching media production is an integral part of our curriculum. We have consistent array of video production, audio production, and journalism classes. We have also just introduced a new Multi Media Storytelling class into the curriculum that will be required by all students effective August 2016.

Additionally, we provide opportunities outside of the classroom for students interested in producing media. This includes working at *The Foghorn* newspaper (advised by Moore), KUSF (supervised by Morris and advised by Hoffman), and USFtv (advised by Plotnick). 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, the Media Studies Department has to be selective when it comes to technological upgrades. In certain instances we can upgrade to the latest, greatest technologies right away, but in other circumstances we might be several years behind the current trend. Listed below are courses/programs with a strong technological emphasis:

Film

Film Production classes are hands-on affairs. Production technology includes cameras (Canon 5D, Panasonic HPX, iPad, phones, 16mm film, Super 8 film), sound (Tascam digital audio recorders, shotgun mics, wireless and wired lavalieres), and lights (Arri, Lowell, Rifa, Chimera). Post-production technology includes software (Premier, Final Cut Pro 7, After Effects), and hardware (Mac Pro Towers, 16mm flatbeds) Exhibition is focused on projectors (HD digital projectors, 16 mm projectors, super 8 projectors). Film Studies has several showcases of their work throughout the year both on campus and at off campus art spaces. Select works are housed for archival and exhibition purposes on Vimeo.

Audio

Protools is available in the Media Lab, and students use it to create all their audio projects. The projects are all digitized now, and students learn hands-on digital recording, editing and mixing skills. Audio is also combined with other forms of media (such as video), and we create web pages (using available template resources like Wix and Wordpress), audio slideshows (using iVideo, SlideShare or Adobe Premiere) and video (creating sound design for animation shorts in Protools). We also use digital platforms like Bandcamp and Youtube.

Journalism technology

Technology use in the Journalism has changed considerably since our last review. Says Michael Robertson: "Because we only have a journalism minor, it's been a challenge to introduce as much multimedia tech as we'd like into our classes. Now that all MS majors will be taking a freshman-level course to give them production skills, we should be able to do more, since students will have a core of similar skills. All of our journalism courses require some multimedia - perhaps a podcast or an audio slideshow. I've arranged with

Videolicious for an Enterprise license and have brought Kat Duncan, the *San Francisco Chronicle* videography trainer, to class to give the students a quick lesson in that very basic platform. In 2007 I had the students using the old Flip camcorders. Today it's all cellphone, particularly Videolicious on iPhones."

Teresa Moore adds: "My students are doing more recording and editing on their phones. This is a change from 2007 when we were still thinking you had to do everything with a fancy camera or a recorder. Although we don't do a lot of video in my classes, they can shoot, edit and post short videos and record interviews on their phones. Several of them post short videos when they live tweet for class. Almost all of them are using phones for their photo assignments and most of them are pretty good. I require them to turn in transcripts with their final projects, and I'm going to have them trying out a couple of transcription programs. They also submit photo essays with some of their stories and later this semester, they'll be experimenting with Vimeo. In some advanced classes, I require students to develop companion digital elements (ex. a pasta-making video) to go with their written final projects. I use some Associated Press and Poynter News U. training programs in class, and this semester I'm using a new slideshow program."

Teaching Through Media Technologies

As can be expected from Media Studies faculty, our courses include many forms of media. We teach with books, DVDs, video, photography, magazines, newspapers, journals, podcasts, radio, television, video games and traditional reference materials.

In Digital Media Production, Green Media and Food Media, students are taught multiple social media platforms, including Twitter, Instagram, Flickr, Tumblr, Wordpress and Youtube. They also learn HTML and CSS. In most cases, students use social media to document and share their work. These courses also create websites in which student teams research and produce multimedia projects available online, as well as crowdsourcing photos from people around the world.

Professors often use Powerpoint and Prezi as part of their lectures. We use platforms like YouTube and Vimeo to both show video as well as distribute our student work. Similarly both students and faculty use platforms like Word Press, Blogger, Wix, Bandcamp, Tumblr, Instagram, Vine, Facebook and Twitter as places to view/experience media, as well as places to showcase student media. We manage our courses through technologies such as email, Canvas and Google drive. Most communication between faculty and students occurs in these three spaces.

In summary, the department feels strongly that integrating new technology into the classroom has affected pedagogy and how courses are taught, helping students access alternative modes of learning. Using digital platforms parallel to class material and class discussion extends our class conversations beyond the class meeting times, encouraging students to incorporate the ideas into their daily lives. Plus, students who are shy in class are more willing to share their ideas and their recommendations via social media. Also, to make media and critique media simultaneously gives students a better sense of what is at stake with creative production.

The Media Lab

The Media Lab is the backbone of our production classes. Sheri Brenner, the Lab Director (see above), works in conjunction with the production professors to make decisions regarding equipment purchases and upgrades.

Since 2008 and the last review, the new Media Lab was set up. It consists of a much larger facility on the ground floor of Cowell Hall, extending and expanding the function and capabilities of the previous room in HR141. Whereas previously, a single-room lab with 8 computers housed all of the functions including classroom, equipment checkout and storage, editing lab, the new lab breaks each of these functions out into separate rooms, and expands the capacity for each of these functions. The new facility includes a 15-station classroom, 5 private editing rooms, a film cutting room, a professional audio recording studio and control room, and an equipment checkout and storage room.

The Lab Director, in the capacity of Technical Director, handles classroom issues dealing with video hardware, advanced software operations questions and troubleshooting, network and computer systems, camera and lighting equipment operation. These type of questions come up about 10X-20X a week. None of these types of issues come up in a standard classroom, whose technical support requirements are mostly limited to working with a projection system.

We upgraded to the latest Mac Pro Towers over the course of 2014 – 2015. In the past several years we have also increased the total number of edit stations in the classroom from 12 to 15, in order to accommodate larger class sizes. The lab has done an excellent job in giving students a great post-production experience.

The Media Lab has responded to trends in production and post-production by introducing a new camera platform (Canon 5Ds/DSLR) to our advanced classes, bolstering our lighting and grip accessories and introducing new editing software (Premier Creative Cloud). Our software for both audio (ProTools) and video (Creative Cloud) are up-to-date. We also have a new HD projector. The camera upgrades have been nice, but in the coming term (1-3 years), we will likely need to replace all of our cameras for our introductory course due to obsolescence.

The department is grateful for the allocation of resources toward better and more consistently updated equipment including cameras, recorders and computer software. Nevertheless, we continue to be concerned with the spaces made available to the program; already, the Media Lab is running at full capacity.

The Media Lab staff addresses software and hardware operations issues that aren't part of the standard classroom operations. The need for support in the COG13 classroom is regular and varies from class to class. The lab staff handles questions dealing with playback of audio and video systems and peripherals, in addition to video and audio software questions. It is especially needed in the beginning of the semester, when new students who have never worked with video equipment, and are still learning.

We should note that students are the primary staff for the Lab. These students are still learning their craft, and at times they don't fully understand the functionality of the equipment they supply to other students. Often, this means that equipment is not properly prepped before it is sent out into the field. There have been numerous incidents where faulty equipment has scuttled a shoot or recording session.

The Media Lab is also in need of a re-design. Cowell G-13, our teaching classroom, is not well ventilated and can get frightfully hot. Additionally, the sight lines in the room are problematic. It is difficult for instructors to see everyone in the classroom during a lecture.

Facility (non Media Lab)

Technological problems in the Media Lab and attached classroom are handled relatively quickly because of the support of Brenner and student assistants. This can't be said for instructors working in non-Media Lab classrooms. As outlined, many of the Media Studies classes are dependent on a connected classroom. Although Information Technology Services is improving their service, faculty note anecdotally that there have often been problems with poor connectivity or when computer/media interfaces are not working properly. When this happens, it is difficult to get Information Technology Services (ITS) to respond right away, and in these situations, professors must change lesson plans on-the-fly to accommodate malfunctioning equipment.

KUSF

In 2011, the University sold the KUSF-FM license in a very controversial decision that led to a great deal of disruption of and among staff, students and faculty across the university, and to long-time supporters of KUSF-FM in San Francisco and across the country. In response, the sale of the license was challenged at the Federal Communication Commission (FCC). Although the FCC finally agreed to the transfer of the license, before doing so they first sent an unprecedented "Letter of Inquiry" to USF and the buyer, the Classical Public Radio Network (CPRN); and then issued a Consent Decree which asked USF and CPRN to pay a collective \$50,000 fine as a penalty for violations. On the campus itself, KUSF lost its long-time studio and administrative space and was relocated to three separate spots in two separate buildings.

Nevertheless, in late 2011 KUSF staff, and especially Miranda Morris, with the support of Dorothy Kidd, began to re-build KUSF.org as a student-operated college on-line radio service and digital platform, with the considerable support of the Dean's Office of the College of Arts & Sciences, and especially Associate Dean Balls Organista and Brooks. Since then, there has been a strong renewed interest by students, staff and faculty from the department of Media Studies and across the university, and the department has worked much closer with Ms. Morris to develop audio courses, and introduce KUSF training to our students.

The primary challenge has been the dislocation of the studio and support offices --the main studio is located in Cowell 416, with a production room in Kalmanovitz 314, and an administrative office in Kalmanovitz on the same floor but further down the hall at KA

352. There is a pressing need to consolidate KUSF, and to bring it closer to other lab facilities.

Given the growing importance of media making in our department, and across the University, we need a media production space to encompass all media production capacity (video and audio and journalism production), and one that is centralized rather than divided in smaller spaces around the campus. We have had several preliminary discussions with administrators from across the University. However, as a department, we are unable to make these changes, and we strongly recommend that the Administration take some leadership in sorting this out.

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 related to our various interests in film and television. When our departmental and personal collections fail us, we use Gleeson Library's film collection. In addition to the on-site library, Gleeson also has streaming video content that has proven beneficial. Gleeson librarians are very receptive to purchasing films, books and other resources for faculty, both in terms of their classroom needs, as well as their research needs. Librarians have also been helpful, speaking with classes about utilizing the library and research practices. Also, the Thacher Gallery exhibits are a great source of inspiration and have been integrated into the syllabi of several classes.

9. SUMMARY AND FUTURE PLANS

Overview

The USF Mission is an ambitious one that combines academic excellence with social responsibility, and engagement with civic life, with contemporary values of diversity, and internationalization. The overall goal is to help prepare students to be life-long learners who will engage actively and effectively with the world.

The Department of Media Studies actively supports all of these values. Our faculty is committed to academic excellence in the critical study of mediated communication, and professional excellence in media making. Our strength is our years of professional training and experience and strong commitment as teaching-centered educators, who are concerned with students as whole people. Within our small cohort, we represent a range of personal and academic backgrounds and international knowledges, and an interdisciplinary combination of media studies, journalism, film and audio studies. Finally, we are all committed to facilitating students to develop skills to effectively engage in a socially responsible way with the world.

Challenges

In this Self-Study we have examined several challenges that we face which are common to U.S. liberal arts universities, and some that we face as media studies scholars and practitioners. We recognize the continuing financial challenges facing the university of the 21st century, the current conversation around the future of humanities/liberal arts programs, and especially the constraints of resources within our tuition-driven institution.

In addition, we are anxious to clarify our future goals with the College and University Administration. We note the pressure from some of the USF administration to move towards a more entrepreneurial, job-focused teaching model; and a more administrative-driven institution that we think will make it more difficult to carry out the Mission. Below we note some of the specific ways this is affecting us as a department.

We have noted the contradictory tensions for our field presented by mediatization, in which all aspects of public and personal life are infused with communicative goals and media logics. This global trend not only points to the continuing demand from students to expand our programs, courses and skill training. Nevertheless, at the same time, the expanding scope and scale of mediatization is already presenting other kinds of challenges as other disciplines integrate media and studies of media into their scholarship and teaching. In this review, we have presented the approaches that we think are robust and dynamic and will meet these larger challenges.

Below we review some of our related concerns and suggestions for remedies. We think it is worth first repeating six that we uncovered in our review.

- Work-load: continuing to build a department with few FTT faculty, and an increasing service work-load

- Critical Diversity: deepening our curriculum with greater attention to the knowledge of under-represented groups: and attention to systemic concerns in the media with respect to race, ethnicity, gender, LGBTQ issues, religion, colonialism and decolonization, and diversity of ideological and political issues.
- Integrated inter-disciplinarity: continuing to bridge the two primary components of the department - production based and critical studies based learning - to move towards a more blended interdisciplinary curriculum and research climate.
- Internationalization: deepening our course offerings and approaches so that we incorporate knowledge and best practices from around the world
- Faculty appointments: the trend towards increasing numbers of non-tenured track faculty hires has affected our staffing decisions, service and departmental culture.
- Resources: securing more consistent and more robust production and facilities resources for courses/teaching and student media circulation and for faculty research and service

Future Plans

Faculty Staffing

We need to continue efforts to recruit the best faculty available, and especially faculty who can engage with our key goals of media studies and media making based on 21st century values of critical diversity, internationalization and social justice. In order to do this, we need to be able to plan for the long-term. It is very difficult to do so when we do not know what kinds of staffing arrangements we will be able to secure. Compared to other similar departments, we have too few full-time tenure track faculty to teach introductory courses inside our department and in the University Core curriculum, to plan and design new courses, and to undertake the growing number of administrative requirements instituted by the College.

Number of Faculty by Rank: Media Studies and Selected Other Departments				
Rank	Tenure Track	Term	Adjunct	TOTAL
Communications	8	3	10	21
History	12	1	6	19
Media Studies	8	3	7	18
Philosophy	10	1	17	28
Politics	12	4	6	22
Sociology	8	5	6	19

Source: Center for Institutional Planning and Effectiveness (CIPE), based on HR extracts used for IPEDS reporting. Data in this Table reports on rank of all faculty hired into the above 6 departments, Fall 2015.

We have proposed to the Dean that we need two to three full-time tenure track positions for the undergraduate and new graduate program in order to teach all of our required courses, and especially those at the entry level. Before the next review, we will need three retiring faculty replacements; because of the fast-changing nature of our field, we have not yet determined what sub-fields will need to be replaced. We also require continuing term positions and the length and responsibilities of those positions need to be clarified.

In addition, faculty members need additional time to build the research, creative production and public service connections that enrich our major and the university as a whole. Increased course release, or greater flexibility in class banking, would support our significant departmental and interdisciplinary collaborations. Although we welcome the standardization and improvement of College administrative protocols (course curriculum planning, assessment, advising/recruitment), reducing the faculty labour time in each of these areas would add to faculty time for our contractual obligations for teaching and research.

To retain, expand and sustain our diverse 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. However, as critically, we recommend much more recognition and valuing of the complex research, service and advising roles played by faculty from under-represented groups. Finally, we recommend a more robust mentorship program that would support the excellence and day- to-day lively ways of all tenure track, term and adjunct faculty.

Curriculum:

The Department is implementing a revised curriculum; we are piloting new courses this year. During spring 2015, we will consolidate our curriculum planning, including a new media production capstone course, an across-the-curriculum student media-making magazine platform and a revamped Service Learning Internship course. We also plan more focused discussion of better ways to integrate critical diversity and internationalization into all of our courses. Given the recognition of the importance of mediated communications, we are designing more courses that fit into the University Core curriculum and promoting more links between our Major, Minor and other College Majors, such as Communication Studies, Critical Diversity Studies, Visual Arts, Politics, Sociology and International Studies.

Facilities

We have discussed the lack of centralized media production spaces that encompass all genres, including video, audio and journalism. We recommend securing a centralized production space and more coordinated facilities, including a media lab that can serve the media making needs of all our students; and provide a showcase space for student and faculty work.

Students

At a time when the University as a whole is concerned about student enrollments, our department continues to slowly grow (see Table 1). In addition, the quality of student work is getting better, and is being recognized through awards and graduate level

placements. Our Alumni network is growing and beginning to provide self-generated mentorship for fellow alumni. Nevertheless, we have identified some concerns that need to be addressed.

Continued support for diversification of the student body requires increased scholarships and enhanced financial aid packages, especially for first generation students. Given the high cost of housing in San Francisco, the University needs to continue to provide lower-cost housing options, as we are losing students due to this. More administrative information and support for student scholarships, internships and training opportunities related to under-served communities, and especially students of color, would also help. We support continued financing of clubs and programs from students from traditionally marginalized groups.

We have been coordinating our alumni network and would appreciate more university administrative support for this. We have met with administrative staff from Alumni support and from Career Services to discuss our students and our practices. In the future, we hope that Career Services can continue to support our students with practical training in resume and job-interview preparation. In addition, given the nature of media/communications jobs, we could use additional support interfacing with employers from smaller companies, start-ups, non-profit organizations, and the communications departments of larger companies rather than larger companies.

Finally, we are confident that the Department of Media Studies at the University of San Francisco is doing an excellent job. We need and want to continue to build on our successes. It is our hope that the work, which colleagues have produced in this report, will provide the external review team with a good sense of our positive contributions and of our challenges. We look forward to the discussion of how we build an even more effective department.