

January 27, 2011

**Robert Powell, Chair
Davis Division of the Academic Senate**

Subject: Consolidation of the Program in Film Studies and the Program in Technocultural Studies

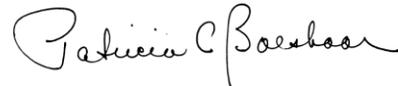
Dear Professor Powell,

The faculty Program Committees governing the current Program in Film Studies and the Program in Technocultural Studies have jointly proposed consolidation to form a single, new Program in Cinema and Technocultural Studies. The existing Film Studies and Technocultural Studies majors and minors would continue to be offered under the supervision of the faculty comprising the new program.

Because there presently are Senate faculty with FTE in the Program in Technocultural Studies, review and approval of the request has proceeded in accordance with the applicable provisions of PPM 200-20. Dean Jessie Ann Owens—Division of Humanities, Arts and Cultural Studies, has reviewed the proposal and expressed her strong support.

After careful review, the College of Letters and Science Executive Committee has approved the consolidation proposal at the college level. On behalf of the Executive Committee, I am hereby forwarding the proposal to you for review and action by the Davis Division.

Sincerely,



Patricia C. Boeshaar, Chair
Executive Committee
College of Letters and Science

cc: D. Trask, Assistant Dean

January 27, 2011

CHAIR PATRICIA BOESHAAR
L&S Executive Committee

Dear Chair Boeshaar:

I am happy to endorse the proposal by the respective faculty Program Committees to consolidate the present Program in Film Studies and the Program in Technocultural Studies to form a single, new Program in Cinema and Technocultural Studies. The proposal makes a compelling case for the institutional and intellectual benefits of merging the two programs. I am fully supportive of the faculty's request to do so.

Sincerely yours,



Jessie Ann Owens
Dean
Division of Humanities, Arts and Cultural Studies

FACULTY OF THE COLLEGE OF LETTERS AND SCIENCE

BYLAWS

- 11.D. Group or interdepartmental majors may be set up by conference between members of two or more departments or programs of the college subject to the approval of the Executive Committee. The governing body for that interdepartmental program shall be known as the Program Committee. It shall number no fewer than five members nor more than ten. The membership shall include all faculty members with regular appointments in the program and such other faculty members as may be nominated by the Program Director, after consultation with the Program Committee, if established, subject to review by the Executive Committee of the college. The Program Director, designated by the Dean in consultation with the members of the Program Committee, if established, shall also serve as chair of the Program Committee, unless the Program Committee chooses to select another of its members for this responsibility. The Program Committee shall be responsible for certifying to the proper authorities the completion of graduation requirements in these programs.

2010-2011 Program Committees
Program in Film Studies and Program in Technocultural Studies
College of Letters and Science

FILM STUDIES

Jaimey Fisher, Program Director
Moradewun Adejunmobi
Jesse Drew
Elizabeth Constable
Sheldon Lu
Pablo Ortiz
Eric Smoodin
Julie Wyman
Kriss Ravetto
Scott Simmon

German and Russian
African American and African Studies
Technocultural Studies
Women and Gender Studies
Comparative Literature
Music
American Studies
Technocultural Studies
Technocultural Studies
English

TECHNOCULTURAL STUDIES

Jesse Drew, Program Director
Bob Ostertag
Jaimey Fisher
Blake Stimson
Michael Neff
Andy Jones
Julie Wyman
Kriss Ravetto
Elizabeth Constable
Frances Dyson
Laurie San Martin

Technocultural Studies
Technocultural Studies
German and Russian
Art History
Computer Science/Technocultural Studies
University Writing Program
Technocultural Studies
Technocultural Studies
Women and Gender Studies
Technocultural Studies
Music



FILM STUDIES
TELEPHONE: (530) 752-4999
FAX: (530) 752-8630

ONE SHIELDS AVENUE
DAVIS, CALIFORNIA 95616-8560

12 December 2010

Dr. Patricia Boeshaar
Chair of the Executive Committee
College of Letters and Sciences

Dear Dr. Boeshaar,

Please find enclosed a proposal for the consolidation of Technocultural Studies (TCS) and Film Studies (FMS) into a new program of Cinema and Technocultural Studies. The director of Technocultural Studies, Professor Jesse Drew, and I, in my capacity as director of Film Studies, would like to humbly submit the proposal for consideration by the Executive Committee of L & S.

Professor Drew and I prepared the proposal, which was then passed unanimously by the program committees of both TCS and FMS. We then circulated the proposal to the chairs of HARCS as well as to majors in the two programs, and the feedback from both constituencies has been overwhelming positive.

We look forward to the Executive Committee's consideration of the proposal.

Thank you very much.

Sincerely,

Dr. Jaimey Fisher
Associate Professor of German
Director, Film Studies Program

Dr. Jesse Drew
Associate professor of Techocultural Studies
Director, Technocultural Studies Program

Cc: Dean Jessie Ann Owens, HARCS

PROPOSAL FOR THE CONSOLIDATION OF TECHNOCULTURAL STUDIES AND FILM STUDIES INTO A PROGRAM OF CINEMA AND TECHNOCULTURAL STUDIES.

The following proposal is the culmination of multiple and lengthy discussions between and among the faculty members of Technocultural Studies (TCS) and Film Studies (FMS), with input from students of both programs and from the potentially impacted programs and departments across the university. The proposal that follows below was approved unanimously by the programs committees of both TCS and FMS.

The method of consultation was agreed upon by the program committees of both areas and then enacted. Chairs of other program and departments possibly impacted by the consolidation were contacted, as were students of both majors. Comments and findings are attached to this document.

Overview of Benefits and Objectives:

The consolidation of a new program of Cinema and Technocultural Studies out of TCS and FMS would represent a forward-looking and future-oriented development for these disciplines; it would also offer institutional progress for the two programs at UCD, each currently constituted with certain limitations. Beyond the potential institutional advantages, we regard this development as particularly fruitful due to its intellectual aspects. The consolidation would acknowledge and address the on-going transformation of FMS by digital and information technologies and the subsequently changing modes of production, distribution, and exhibition. For TCS, it would develop and enhance the cinematic production side of its present core curriculum. In short, the consolidation of these two existing programs would benefit the faculty, in both research and teaching, as well as students in multiple and substantive ways.

In terms of the advantages for the disciplines moving forward, it is clear that TCS and FMS are mutually influential and increasingly overlapping. The pervasive and transformative impact of digital and information technologies on audio-visual media has

irreversibly transformed both artistic and commercial forms. Creating a single program around Cinema and Technocultural Studies would acknowledge these historic developments and address this wide-ranging transformation, allowing faculty to more fully engage these developments in both research and teaching. It would also allow UCD to build a program unique in the UC and much needed in Northern California. The development of the two fields, and the rationale for their consolidation, is discussed in detail below in terms of the disciplines' histories and trajectories.

On the institutional side, the consolidation would address certain limitations of both programs as they are currently constituted at UCD. For example, the FMS program, created in 2004, has been hindered by a lack of FTE and subsequently a lack of courses and facilities. The program, particularly for one so new, has thrived in terms of student interest with 120 majors, despite having 0.0 FTE. It has struggled, due to these limited faculty resources, to develop many of its own courses or any courses at all on film and video production. UCD's Film Studies is the rare Film Studies program without regular production courses and, in fact, the only courses it can regularly offer are FMS1, FMS124 and FMS125 because it relies entirely on faculty from other programs. Given the current climate, the growth of the FMS program, in terms of FTE or resources, seems unlikely, so many of its limitations would best be addressed in the proposed consolidation with TCS. On the TCS side, the faculty of TCS would benefit from an enlarged body of colleagues and the benefits of a larger critical mass of faculty. Up until now, with only 5.5 FTE, TCS has had to rely upon the participation of non-related faculty to make up its governing program committee.

Students of both majors would also benefit, as many students engaged in either of these two disciplines currently choose to double major. This is not a surprise, particularly because FMS has no production courses of its own. The consolidation would provide a physical space for the Film Studies program and its students, who currently do not have any facilities dedicated to FMS. Students of both majors would also benefit from a larger body of students, yielding a greater course basis as well as personnel resources for the kinds of collaborative projects common to film and video programs. Finally,

consolidation would result in a greater potential for shared resources, including computer tools for digital cinema, construction of a shared screening room for film viewing, a soundstage for cinema production, and a greater amount of cameras, lighting equipment and cinematic apparatus.

The proposed consolidation is firmly within the confines of the campus and unit's academic plan. The emergence of this new program would certainly enhance the overall prestige of the campus and the unit.

Intellectual and Scholarly Rationale for Consolidating the Disciplines

In this section we detail the history and trajectories of the two disciplines, Technocultural Studies (TCS) and Film Studies (FMS). We trace their histories and trajectories in a way that elucidates how the proposed consolidation would represent a productive, exciting development that engages with changes in both fields as well as looks forward to their further development, all in a way unique within the UC.

Technocultural Studies

The idea of a “technoculture” grew out of practices and ideas generated by a section of artists and activists over the last few decades. Creative elements from seemingly dissimilar fields of music, film and television, computer science, graphic arts and other media-centric interests found themselves in increasingly closer proximity due to new developments in the possibilities of technology-based creative expression. Filmmakers, for example, found themselves increasingly drawn to the economics and aesthetics of video as a cinematic tool. Musicians found themselves drawn to synthesized sound, sampling, and the power of the midi interface. Visual artists were similarly inspired by the sophistication of graphic and photographic arts applications and the developing platform offered by the internet and the World Wide Web. The cohesion of this vortex of creative energy was provided by the recognition of the centrality of the computer as integral to a developing “technoculture.”

Academic interest in this newly developing field began to coalesce and books and literature began to emerge. Courses and then programs in “new media” began to pop-up at all levels of higher education around the US and internationally as interest in “technoculture” soared.

The success of these endeavors has become increasingly obvious, a success so great it warrants a re-evaluation of the continuation of “technoculture” as a separate field. Electronic cinema production only a decade ago still required a substantial budget and a technological knowledge that restricted it to a limited number of enthusiasts. Today, video capture is on everyone’s cell phone. Where once video exhibition was limited to specialized screening venues or cable distribution, any video can be instantly shared worldwide on a multitude of video-sharing platforms. The culture of musical sampling, audio mash-ups, electronic synthesis and mp3 sharing has similarly become ubiquitous. Web page production a decade ago still required a working familiarity with html, ftp and basic unix protocol. Today, a web space can be up and running in a matter of minutes with only a modicum of skill. The transition to “cloud” computing and what is called Web 2.0 is further removing any technical boundaries for participation in our increasingly technological culture. The centrality of the computer, so close to the center of “technoculture” is now so universally recognized as to be almost invisible. Technoculture has, in fact, become a substantial part of just plain “culture,” albeit with its own set of technical and intellectual demands.

To its credit, the mindset of those close to the technocultural project has of necessity been highly adaptive and conditioned to change. It would be contrary to this spirit to have a program that remains ossified and stagnant as an institutional icon as the world around it continues to change. It behooves any forward-looking university to recognize that conditions have changed and allow this program to evolve in a way that anticipates future research and student demand.

Film Studies

Film Studies emerged in the 1950s-1970s as a discipline that took seriously and analyzed rigorously the cultural forms of audio-visual media, particularly, but not limited to, commercial narrative, documentary, and experimental cinema. At that time, there was an increasing sense that scholars ought to engage with a cultural form whose importance, both in mass appeal and social prestige, was rapidly growing. Cinema and other audio-visual media have since become even more dominant cultural forms, for both the arts and for popular culture. The discipline has subsequently seen an explosion of scholarly and student interest, with lively professional organizations and meetings, numerous refereed journals and scholarly book series, as well as increasing numbers of students studying and majoring in the field. Today, the discipline is institutionalized in numerous film schools and Film or Cinema Studies departments throughout country, including at most UCs.

The number of these schools and departments throughout the UC should not surprise, given the importance of the entertainment industry for both the US generally and the state of California specifically. Audio-visual media represent a massive domestic industry as well as a key export sector for the US; beyond the mere numbers, however, it also, perhaps more than any other cultural medium, has contributed to the prestige of the US around the world. Film Studies has critically engaged with these geo-cultural aspects of film since its inception, considering both its importance in US culture as well as its multiple forms around the globe.

From the beginning Film Studies has addressed the impact of technologies on culture (stretching from the proto-cinematic camera obscura and magic lantern to today's digital production and electronic distribution). In many ways, the discipline can be seen as balancing the analysis of indelible cultural endeavors like storytelling with the transformative impact of technologies like celluloid. Now, audio-visual media are undergoing fundamental change not seen since its "invention" (really a consolidation of multiple technologies) in the late nineteenth century, one that is, today, also especially Californian.

Over the last three decades, from the 1980s onwards, the move from analog to computer-mediated, digitized technologies across the arts and industry has catalyzed astoundingly rapid transformations in both social and aesthetic forms of film, including: the rapidly widening access to film-making technologies, especially through digital video; the many modes of interactive participation afforded by digital technologies; the proliferation of non-theatrical modes of distribution and exhibition in everyday life; and the re-mediated circulation of moving images throughout the global cinematic field. These and the other ever-expanding accompanying developments have triggered energetic, and sometimes, vexed renewals and redefinitions of the institutional status, relevance, and adaptability of Film Studies and Cinema Studies Programs in the age of new media.

In light of these developments, the proposed consolidation offers us, the faculty in TCS and FMS, to enter into productive dialogue about these changes and their longterm impact and implications. How are we to define the specificity of Film Studies as a capacious and robustly interdisciplinary “discipline” within the ongoing multiplication of moving image forms and cultures? And how does the interdisciplinary discipline ground and complement research practices in digital arts? The new program would be uniquely positioned to address such questions and, we feel, would be a leader in bringing the field of Film Studies in such new directions.

Governance of the New Program in Cinema and Technocultural Studies

The new program in Cinema and Technocultural Studies would have a single director and a single program committee constituted out of the two existing program committees. The current program committees, each of ten, have considerable overlap already, with four faculty members serving on both committees, so the consolidation of the two committees should not pose any great challenges. This would allow for a greater ease in coordination and planning of academic objectives as well as provide for a more streamlined approach in relations with the rest of HARCS. The existing overlap of the current committees only underscores the shared interests of the two programs.

Curricular Changes of the New Program in Cinema and Technocultural Studies

We do not propose any curricular changes or revisions to the majors at this point in time. The Director and the new, consolidated Program Committee may weigh changes in the future, but, for the present, we propose retaining the two majors and all current courses from the two programs. Given the retention of the two majors within the proposed program, we also propose parallel advising tracks, with an undergraduate advisor for each major who would work with the existing advising personnel and structure. Such a structure would address on-going students needs, particularly during the transition.

Implications for Resources

The consolidation would not present any significant drains on resources, as the merger is designed to maximize the sharing of existing resources, not an increase in absolute resources. Appropriate space has already been identified and is in the process of accommodating Technocultural Studies. Perhaps most importantly, Cruess Hall is now under renovation, including the initial stages of planning for a new home for the TCS and FMS programs. In terms of physical space, the present thus offers a rare opportunity to optimize the sharing of resources. The space needs would be essentially the same as what are already allocated. As Film Studies has no FTE, there would be no impact as far as faculty allocation is concerned. We predict minimal impact on the operating budgets as they are currently constituted as well. In short, we anticipate positive outcome with minimal resource impact.

This proposal was circulated to all chairs and directors in HArCS as well as to students of both majors; the subsequent comments, from both chairs/directors as well as students, were overwhelming positive and are enclosed herein.

We thank you for considering our request for consolidation of TCS and FMS and stand ready and willing to answer any of your questions, either in writing or in person.

Sincerely,

Jesse Drew

Director, TCS

Jaimey Fisher,
Director, FMS

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Begin forwarded message:

From: "Brenda Deen Schildgen" <bdschildgen@ucdavis.edu>
Date: November 19, 2010 3:34:21 PM PST
To: jdrew@ucdavis.edu, jrfisher@ucdavis.edu
Subject: consolidation/Film Studies.Tech

Dear Jesse and Jaimey:

I support your proposal. It looks like an excellent idea, is well laid out, and well-argued, and in fact, long overdue.

My only concern would be in the area of FTE and the implicit problems of the moment when HARCS is being asked to reduce its faculty size. So, as long as there are no budgetary implications, I would say, speaking as a faculty member (as opposed to as chair of a department since I have not consulted our faculty), I would support this.

If the proposal moves forward, I assume there will be a larger faculty review. I'm not sure about how the process works from this point on.

Brneda

Professor Brenda Deen Schildgen
Chair, Comparative Literature Department
811 Sproul
University of California, Davis,
CA. 95616
e-mail:bdschildgen@ucdavis.edu

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Begin forwarded message:

From: Cecilia Colombi <cmcolombi@ucdavis.edu<<mailto:cmcolombi@ucdavis.edu>>>
Date: November 19, 2010 7:45:40 PM PST
To: "Owens, Jessie A." <jaowens@ucdavis.edu<<mailto:jaowens@ucdavis.edu>>>
Subject: Re: Proposed consolidation of TCS and FMS PROPOSAL ATTACHED!!

It sounds like a good idea.
best,

Cecilia

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Begin forwarded message:

From: "Jeffrey Ruda" <jhrudaucdavis@gmail.com>

Date: November 22, 2010 6:15:07 PM PST

To: <jdrew@ucdavis.edu>, <jrfisher@ucdavis.edu>

Subject: Merger proposal

Dear Jesse and Jaimey,

Best wishes with your proposal, which really does look like a great idea all around. I have two comments, though, each of which might at most lead to a couple of extra sentences.

TCS originally had a significant component of scholarship, especially history but also criticism. Without going into the painful details, it might be worthwhile to clarify whatever scholarly component or goals TCS still has, to show that it has yet more in common with FMS.

I think it would be a good idea to address head-on how your final product with compare with existing departments called "Media Arts" or "Media Studies" at other campuses.

Yours,

Jeff

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Begin forwarded message:

From: "Christopher Reynolds" <chreynolds@ucdavis.edu>

Date: November 29, 2010 3:09:14 PM PST

To: "Owens, Jessie A." <jaowens@ucdavis.edu>, "harcacadunit-cd@ucdavis.edu" <harcacadunit-cd@ucdavis.edu>

Cc: "McClain, Jim" <mccclain@lsdo.ucdavis.edu>, Jesse Drew <jdrew@ucdavis.edu>, Jaimey Fisher <jrfisher@ucdavis.edu>

Subject: RE: Proposed consolidation of TCS and FMS

This looks great and we are all in favor of this.

Cheers,

Chris

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Student Feedback:

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Begin forwarded message:

From: Jason Ronzani <jrronzani@ucdavis.edu>

Date: December 1, 2010 3:38:12 PM PST

To: Jaimey Fisher <jrfisher@ucdavis.edu>

Subject: Honors study

When I went to sign up for classes today, there was no option or CRN for honors study in the film studies major nor is it in the course list book. I was wondering if the option to do honors study for film studies is still available or if this is something I have to request. On an unrelated note, that is great news about the Technocultural Studies program. There are some great classes with subject matter that fits right in with what the film studies program teaches. I think it will strengthen both programs and provide a greater selection of classes for students of either major.

Jason Ronzani

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Begin forwarded message:

From: Johnson Yu Cheng <jsncheng@ucdavis.edu>

Date: December 3, 2010 2:07:06 AM PST

To: Jaimey Fisher <jrfisher@ucdavis.edu>

Subject: Cinema/Technocultural Program

Dear Professor Fisher,

I am a past student in your Film Studies 1 class and am currently pursuing a Film Studies minor.

I recently read in *The Aggie* about the consolidation of the film and technocultural studies program, and I was extremely interested in this!!!

I've been longing for a program that would give me film knowledge and production experience, and although I am pursuing a Communications major and Film minor, I am highly considering changing my major after reading the article.

I was wondering if this new program was going to be a major I could choose to study? I was a little confused by the article as it was vague in terms of if we would be able to select a major of Cinema/Technocultural studies. If so, when can we expect a list of requirements to come out? Sorry for all the questions! I've been very excited since the article came out and I feel that this is the exact type of thing I am looking for!

I look forward to your response!

Best Regards,

Johnson Yu Cheng

jsncheng@ucdavis.edu | johnson.cheng@dreamworks.com