



University of Colorado **Boulder**

2016 Program Review

Film Studies Program

Academic Review and Planning  
Advisory Committee Report

Approved

A handwritten signature in black ink, appearing to read 'Fred M. Wood'.

04/14/2017

Provost and Executive Vice Chancellor for Academic Affairs: Date

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## Process Overview

The review of the Film Studies Program was conducted in accordance with the 2016 review guidelines. The Academic Review and Planning Advisory Committee (ARPAC) conducts and writes the final reviews of all academic units on the Boulder campus. The unit prepared a self-study, which was reviewed by an internal review committee (IRC) of two CU Boulder faculty members from outside of the program. The internal reviewers certified that the self-study was largely accurate and complete, noting that there were some optional questions that it might be helpful to answer, which the unit has done. The IRC also conducted undergraduate and graduate surveys and met privately with two undergraduate students. An external review committee (ERC), consisting of two experts within the discipline from outside of the University of Colorado, visited the unit on April 12 and 13, 2016, reviewed the relevant documents, and met with the program director, one associate professor, three assistant professors, some graduate students, university administrators, and members of ARPAC. A meeting scheduled with undergraduates drew no attendees. The reviewers' comments and recommendations are cited at the appropriate points throughout the report. This public document reflects the assessments and recommendations for the Film Studies Program approved by ARPAC.

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## Unit Overview

The campus' standardized description of the Film Studies Program may be found on the Office of Data Analytics' (ODA) website (<http://www.colorado.edu/oda/institutional-research/institutional-level-data/information-department/academic-review-and-0>). ODA updates the profile annually in the fall semester. This report cites the ODA data for the Film Studies Program posted in October 2016; these figures reflect the state of the program as of academic year (AY) 2015-2016.

The Film Studies Program has a distinguished history of experimental and personal filmmaking. The program offers BAs in Critical Film Studies and in Film Production, a new Critical Film Studies minor, and a Film and Video Arts Filmmaking BFA. BFA students choose an emphasis in avant-garde, fine arts, animation, narrative, or documentary filmmaking. The program also offers two graduate degrees in conjunction with Art and Art History (AAH): a five-year Critical Film Studies BA/MA and a Film and Video Arts MFA. Students go on to successful careers in many areas related to filmmaking and to advanced degrees at prestigious educational institutions.

The program identifies four strategic goals:

1. Changing the unit's status from a program to the "Department of Film Studies and Moving Image Arts";
2. Consolidating the undergraduate curriculum in animation, documentary, and narrative forms;
3. Solidifying and modestly expanding the MFA program;

4. Creating a film preservation/archiving certificate or professional MA track.

Film Studies uses informal alumnae reporting, informal exit interviews, social media tracking, and personal contacts to assess outcomes. The self-study lists a wide variety of places where graduates have found work, including advertising, law, museums, film festivals, media industries, and universities. In addition to this informal assessment, the program asks faculty from outside universities to review randomly selected samples of student work from both the BA and BFA tracks, including films, exams and papers. Included are CU Boulder catalogue course descriptions and mission statements for each of the undergraduate tracks. The latest review was favorable. The program's current future outcomes plan includes asking seniors to fill out different versions of a voluntary exit survey tailored for students in different undergraduate and graduate tracks.

#### Personnel and governance

The program currently has ten tenured and tenure-track (TTT) faculty: four full professors; two associate professors; four assistant professors, including one each jointly rostered in the Department of Ethnic Studies and the College of Media, Communication, and Information (CMCI); one senior instructor; one instructor; eight adjuncts; and six teaching assistants and graduate part-time instructors (TAs and GPTIs). The faculty elect a program director to a four-year term, and the director appoints an associate director. Standard bylaws specify procedures for committee formation, grievance policies, a code of professional conduct, and methods of amendment. The bylaws also include evaluation criteria of creative filmmaking work/production for promotion and tenure. The self-study notes that these bylaws

were last approved in 2008 and need revision. One required revision is the establishment in the bylaws of a mentoring system. Although all TTT faculty and full-time senior instructors are voting members, the program is planning to discuss an amendment to the bylaws to include instructors in governance matters. The Brakhage Center has its own bylaws, which specify that the dean appoints a director for a four-year term and which include detailed rules about the composition of a board of trustees and executive council.

The program repeatedly has requested departmental status (in 2005, 2009, and again in 2013). The self-study claims that it has never been given a satisfactory explanation of why the provost's office has denied these requests, especially after the College of Arts and Sciences Council approved the program's request for promotion to departmental status; the external reviewers raises the same issue.

The program employs seven staff persons for a total of 6.31 full-time equivalent (FTE) employees—four full-time, three part-time. The four full-time staffers include a Program Assistant II, a Media Specialist IV, and two Media Specialists I positions. One Media Specialist II position is employed at 0.875 FTE, and one other Media Specialist I is employed 0.50 FTE. One General Professional III position is employed as 0.93 FTE and works in three capacities: as a curator and manager of the International Film Series, as a library resources liaison, and as a supervisor of some work-study employees. The Administrative Assistant II and a Media Specialist IV regularly teach courses. The external reviewers praise both of these staff members as tremendous assets in moving forward on archival and preservation activities.

Research, scholarship and creative work

Film Studies faculty are productive, highly regarded filmmakers and scholars with a long list of shows, publications, awards, keynote speeches, workshops, and retrospectives to their credit. A brief sample of recent faculty accomplishments include: three university press books; numerous scholarly articles; research grants and awards from the USA Artists Knight Fellowship and the New York State Council on the Arts; shows at the San Francisco International Film Festival, the Denver Film Festival, Sundance, the Whitney Biennial, the Seoul International Media Festival (Grand Prize); solo shows, commissions and/or residences at the Corcoran Gallery, the Getty Research Institute, the Tate Modern, the Wexner Center, the Musee National de'art Moderne (Pompidou Center), and the Canadian Association of Film Studies.

Undergraduate education

The self-study reports 504 majors. The program also recently started a minor (neither the self-study nor ODA report the number of students taking this option). The self-study reports undergraduate student credit hours (SCH) at 6,299 for AY 2014-2015. In 2014, approximately two-thirds of the majors took the BA track, focusing on either critical film studies or film production, while one third took the BFA track, although no doubt these proportions will change as the BFA track develops. The critical film studies track focuses on teaching critical thinking and writing skills by educating students in basic visual literacy, the history and aesthetics of film, and various methods in cinema studies. The minor in the critical film studies track requires students to complete 20 credits. The production track for the BA enables students to develop a "reel" of their own video or film projects without the added credit hours of the BFA. In 2015, Film Studies awarded 129 degrees. Among humanities units, the program is third in number of majors after AAH and English, and the ratio of majors to TTT faculty is approximately 50:1.



Of 483 students, 119 (111 majors) responded to the undergraduate survey, with 13 percent very satisfied with the program, 45 percent satisfied, 23 percent neutral, 15 percent dissatisfied, and three percent very dissatisfied. ODA reports that the program ranks 12 out of 13 with respect to student satisfaction with the major as a whole. Some representative student requests were for more production experience, more specialized courses, greater opportunities to work in digital format, and more electives. Student criticisms included class unavailability, the need to improve adjunct instruction, and the lack of coordinated advising provided by Film Studies and AAH. The IRC undergraduate student survey and the external reviewers also draw attention to expenses that students incur—over and above tuition and fees—to rent equipment and pay for film stock and processing. In imposing these extra expenses, Film Studies is an outlier in comparison with other film programs in Colorado and nationally. These extra expenses raise serious equity issues with respect to students from lower income families.

#### Graduate education

As noted, the program offers two graduate degrees in conjunction with the Department of Art and Art History (AAH): a five-year Critical Film Studies BA/MA and a Film and Video Arts MFA. As of AY 2015-2016, the self-study reports four students in the BA/MA and five students enrolled in the MFA, with two in their first year of graduate study. Five students (four MFA and one BA/MA) responded to the graduate student survey, with 100 percent reporting satisfaction with the program. The MFA Thesis Film Project features a student's creative work, displayed at an MFA exhibition, and also requires a written thesis. Recently, the program has appointed a faculty member with national visibility to the position of graduate studies associate director. The associate

director holds regularly scheduled meetings with MFA students. By clarifying guidelines about mentoring, student expectations, and the awarding of financial aid, the associate director has tried to address various problems arising from the administration of the MFA and BA/MA under the aegis of AAH. One problem mentioned is that graduate students sometimes can't take courses in relevant areas such as animation and digital production because they are limited to two courses outside of AAH. Another difficulty is that graduate students are permitted only two independent studies. These are often exhausted by enrollment in undergraduate/graduate courses for graduate credit. Graduate students also have complained about being used as de facto TAs or mentors in large undergraduate courses. The associate director has been tasked with looking into making film graduate degrees independent from, but affiliated with, AAH, although this may require granting the program departmental status.

#### Budget

The College of Arts and Sciences fully funds the Program Assistant II and Media Specialist IV. The college funds 43 percent and International Film Series ticket sales fund 57 percent of the General Professional III. Student fees fully fund the Specialists I and II. The student fees structure was approved by the College of Arts and Sciences in 2011 and is an important source of revenue, handling 100 percent of salaries of 3.375 FTE staff. Equipment requests are funded by a majority vote of an elected student fees committee composed of three undergraduates and one graduate student, who are self-nominated or faculty-nominated. The program also solicits cash gifts from alumnae and friends to be used for special events such as workshops and master classes, as well as for various contingencies. A one-time gift is used to support in-state majors on a merit-based system. Funds from a McArthur Foundation Endowment are used for \$1,000 awards to

in-state students on a need-and-merit basis. It is not clear from the self-study to what extent such funds enable the program to address equity issues with respect to lower income students who must pay equipment rental, film stock, and film developing costs.

#### Space

Since the last review, the program has fixed climate control problems (HVAC) in Macky and created a cinematography lab there. The program has 17 faculty and staff offices, five lab spaces, a film screening theater with professional projection capacities, a dedicated classroom with projection capacity, a seminar room, and an equipment, maintenance, and storage suite. The Donner Foundation has secured extra rooms in ATLAS for the Brakhage Center and Film Studies.

The internal and external reviewers note widespread concern with the amount and control of classroom space and rooms in ATLAS housing specialized equipment. According to the external reviewers, the program has projection, production, and post-production equipment and facilities rivaling major film and video programs at schools with far better endowments. The self-study also reports receiving a gift (valued in the millions) of film and video transferring, preservation, and processing equipment from a Boulder-based private firm, including laser film recorders, a high-quality film scanner, cameras, and multi-media decks for virtually every analog video format. According to the internal reviewers, only one of the three ATLAS classrooms allotted to Film Studies appears viable (ATLAS 102). The other two rooms (ATLAS 1B29 and 342) supposedly suffer from a variety of problems. In response, the program claims that problems with ATLAS 1B29 are minimal but adds that access to other ATLAS spaces, such as the TV studio and the Blackbox, is hard to come by and that access to the computer lab and working space is limited, causing

stress to faculty and students who sometimes must work overnight to make deadlines. Although the program's recent investment in a Macky-based cinematography lab stemmed in part from problems with access to the Blackbox and the TV studio, the computer lab (for which Film Studies students pay fees) cannot be replicated elsewhere. New BA/MA students also do not have ATLAS office space. The internal and external reviewers recommend giving faculty and students 24 hour building access once proper security measures are implemented (e.g., extra locks, swipe cards, and security cameras).

#### Inclusive excellence

The internal and external reviewers praise the current director for improving the program's climate, especially for increasing program diversity and encouraging the hiring of more female faculty. Currently, five of ten Film Studies TTT are women, including a 0.5 FTE who is a Native American woman. Of the five male full-time faculty, one is Latino/Hispanic American (born and raised in Puerto Rico), while another is from India. The self-study reports an undergraduate cohort comprising 38 percent female students and 15 percent identifying as under-represented minorities. These figures are significantly up from 2009, the time of the last program review. The director was part of the BFA mentorship faculty corps last year and mentored two students directly (one Hispanic-American man and one woman) who are now both in the program. In the concurrent BA/MA track, four out of six students are women (one African American). Of the current five MFA candidates, two are women, one transgender. The program has a new mentorship program that requires faculty of all ranks to be especially active in advising female and minority students on their theses and honors' projects and in discussing diversity in class and class projects. One group of graduate students the external reviewers interviewed reported acts of favoritism in the classroom

and in grading, sexist language in the classroom, and student-on-student harassment of protected classes in and outside of classrooms.

Library resources

Film Studies is in the process of acquiring the Vasulka collection of video art in collaboration with The Donner Foundation and the library.

## Past Reviews

The 2009 ARPAC review made three recommendations. The first was to make the BFA curriculum more rigorous and coherent. The program responded by raising the required credit hours from 44 to 64 and by making the curriculum more demanding and admissions requirements more selective. The BA production track also has a more rigorous sequence of production courses, which include instruction in digital technologies and new media.

The second and third 2009 recommendations were to broaden the BA curriculum to include more emphasis on narrative and documentary films and to develop a coordinated hiring plan with a more detailed description and rationale for various positions and their relation to the BFA curriculum and to critical film studies. Since 2009, the program has made three hires that apparently respond to these recommendations: a new narrative feature director; a distinguished animation filmmaker; and (with CMCI) an experimental documentary filmmaker who has a strong science background. Two goals of the current strategic plan also are consistent with the 2009 recommendations: consolidating the undergraduate curriculum in animation, documentary, and narrative forms, and solidifying, and modestly expanding, the MFA program. The external reviewers note, however, that “in its current form, the strategic plan never discusses areas of expertise for future production hires or the sequencing of critical film studies and production lines.”

## Campus Context

The program has 21 shared course listings with the Department of Art and Art History and 14 courses cross-listed with other College of Arts and Sciences departments. It also currently is seeking a joint appointment with Germanic and Slavic Languages and Literatures. The program offers two to three annual courses in the Division of Continuing Education and is also active in the Honors Program. The core film theory course fulfills the critical thinking core-course requirement, while Women and Film satisfies the culture and diversity requirement. The wide range of films screened in classes is important in bringing to campus a better sense of ethnic, gender, religious, and other kinds of diversity. There have been recent collaborations between Film Studies and the CU Boulder Art Museum, the College of Engineering and Applied Science, the Center for Environmental Journalism, the Fiske Planetarium, the CU Boulder Law School, the National Oceanic and Atmospheric Administration (NOAA), and the Colorado Shakespeare Festival's "Spring into Shakespeare" program. While the self-study mentions several times a recent joint hire with the College of Media, Communication, and Information, the report does not mention significant collaboration with the college.

The program supports a well-regarded international film series, with major films programmed daily in 35mm prints (which the external reviewers characterize as a rare activity in North America "to be treasured"). In addition, the program runs the "First Person Cinema Film Series," as well as film events organized by the Stan Brakhage Center, including a popular visiting director series.

## National Context

Film Studies faculty members have been invited to show work all over the country and internationally. The program is engaged in a wide variety of presentations to museums, libraries, schools and film festivals in local, national, and international venues. The self-study provides a long list of invitations to speak and to participate in workshops, awards, shows, and retrospectives. Critical film studies faculty have published with university presses, such as Duke and University Press of Kansas, and in scholarly journals such as *Video*, *Asian Cinema*, *Natural History*, *Short Film Studies*, *The Moving Image*, *Film Quarterly*, *Camera Obscura*, and *Studies in American Indian Literature*. In a 2010 poll on the “Fifty Most Important” filmmakers of the decade, conducted by the Film Society of Lincoln Center, four past and current members of the faculty were named. Faculty works have premiered at the Museum of Modern Art (MoMA), the New York Film Festival at Lincoln Center, the London Film Festival at the British Film Institute, the Venice Film Festival, the Toronto International Film Festival, the Rotterdam International Film Festival, the Ann Arbor Film Festival, *Black Maria*, the 2002 and 2006 Biennials at the Whitney Museum of American Art, the Sundance Film Festival, and The Sundance Channel. Both senior and junior faculty members have won top prizes and honors in highly respected venues.



## Analysis

The self-study and the internal and external reviewers point to various problems, including identifying future leadership, distributing teaching duties more evenly, clarifying curricular goals, and ensuring greater access to buildings and equipment.

### Personnel and governance

The external reviewers note that junior and/or female faculty have had unduly heavy service and teaching loads (partly as a result of faculty leaves) while some senior faculty have resisted or refused to perform their service obligations. The external reviewers also report, however, that the co-rostered faculty with whom it met felt that Film Studies communicated effectively about service assignments with other departments. Whatever the exact situation with respect to the distribution of teaching and service, it is obvious that protecting junior faculty from unduly demanding obligations is important to their success and that permitting senior faculty to shirk their obligations is unacceptable. The program should address these problems immediately and consistently try to sequence faculty leaves in a way that distributes teaching and service duties equitably. Further, the internal reviewers observe that Film Studies must sort out areas of expertise for future production hires and the sequencing of critical film studies and production lines before it can present a persuasive case for new hires. In addition, the self-study notes that its bylaws need to be revised to establish a mentoring structure and include instructors in the governance system. ARPAC suggests that the program engage in a thorough review and revision of its bylaws, as this will be necessary in any case as the program establishes plans to attain departmental status.

The self-study and internal and external review reports offer several reasons for promoting the program to departmental status. First, the program has grown in recent years and now

looks and functions like a department; second, similar units in other universities are mostly departments; third, there would be no significant costs or changes in staff or facilities; fourth, the program's graduate degrees would be brought under its own supervision; and fifth, prospective students are likely to prefer a degree from a unit with department status. Assuming that the costs can be kept low and that disentangling the graduate program from AAH would not be too difficult, these seem like good reasons for granting Film Studies departmental status.

Undergraduate and graduate education and

The unit's first strategic goal is to consolidate the undergraduate curriculum in animation, documentary, and narrative forms, although the self-study does not say a great deal about how the unit plans to do this. In pursuing this goal, the program should make sure to take advantage of curricular offerings elsewhere on campus (e.g., from CMCI's Department of Critical Media Practices). The internal reviewers argue that there is no need for the program to discuss the current balance between different kinds of filmmaking within the undergraduate curriculum. In contrast, the external reviewers argue on the basis of student surveys and other second-hand information that this is indeed an important matter for the program to continue discussing. ARPAC believes that the unit needs to keep in mind a balance between different kinds of filmmaking. Student responses indicate a mismatch between student expectations and career needs and the program's overall offerings. Film Studies needs to take a serious look at the undergraduate curriculum in order to address this problem. One part of the solution could be to coordinate offerings with the Department of Critical Media Practices.

As noted, students in the undergraduate survey raise concerns about equipment rental, film stock, and film developing costs.

Although the program has set aside for \$1,000 awards to in-state students on a need-and-merit basis, the program should investigate whether these funds are sufficient to address student needs and whether the criterion of need should be more strongly emphasized.

The external reviewers point out that internships can build relationships with industry and donors, producing important benefits for undergraduate majors and the program more generally, but it finds the program's current approach to internships somewhat ad hoc and argues strongly that the internship program should be formalized. The external reviewers argue further that the pedagogical and financial benefits of a formal internship program may be important enough to justify hiring a part-time staff member to run it. Alternatively, ARPAC suggests that the program could make the design and supervision of a formal internship program a major part of a faculty members' service obligation.

The self-study and external reviewers note concerns expressed by TTT faculty and students regarding the currency of film production knowledge held by program instructors. The external reviewers suggest making professional development opportunities available to this group. The students suggested that course descriptions would benefit from greater clarity regarding technology requirements. Additionally, the external reviewers suggest that the program organize regular meetings of TTT faculty, adjuncts, and staff to discuss curriculum, course requirements, and other relevant matters, especially as there are reports that instructors sometimes remain unaware of student progress and/or don't know what is being covered in which courses, resulting in both knowledge gaps and needless repetition.

The external reviewers suggest several improvements to graduate education. BA/MA students should have a formal mechanism for scheduling regular advising meetings with the associate director of graduate studies and for monitoring degree progression. The AAH-imposed limit of two extra-departmental courses unduly constrains learning for film graduate students; for example, by discouraging enrollment in classes teaching key skills such as animation and digital production. Graduate students should be able to take more than two independent study courses. Graduate students should not be used as de facto TAs or informal mentors in co-convened undergraduate courses. ARPAC agrees that these are sensible recommendations both Film Studies and AAH should consider.

The external reviewers note the familiar problem of insufficient money for graduate student stipends and suggests more funding for TAs as a partial solution. The internal reviewers also note that more TAs are needed given the 50:1 major/TTT faculty ratio, especially in the unit's larger undergraduate courses. Film Studies makes a more specific request for TAs as part of developing the MFA. The program asks that the current 75 percent TA support from Arts & Sciences be expanded to a 100 percent position with ongoing or "continuing budget" status. The self-study therefore proposes that Film Studies has a reliable source of funding for three or four TAs and GPTIs at 50 percent support. This means adding another three 50 percent TA appointments. ARPAC agrees that, in general, more TA funding seems justified.

Finally, with respect to graduate education, the self-study argues that the program's senior and junior studio faculty provide exciting new opportunities for developing the MFA track and possibly for

splitting MFA and BA/MA tracks from AAH. However, the self-study does not make clear the nature of these opportunities or how they will be developed.

In the short term, the program wishes to establish a film preservation and archiving certificate. In the long-term, the priority is to offer a professional MA in this field. The program already has benefited from the donation of rare preservation technology. It also has an associate professor and an instructor who already have memberships in the Association of Moving Image Archivists. The program anticipates gaining a TTT line and one 75 percent instructor position, both specializing in preservation and archiving, which it argues would give the unit sufficient faculty to offer a certificate. Although the external reviewers initially were skeptical about the goal of developing the film preservation and archiving certificate program, the group found that the staff member and part-time teacher mentioned earlier had reasonable initial projects in mind—such as restoring documentary and scientific films in regional archives. In addition, they note, the two already had secured grants and were talking with appropriate people at major institutions such as the Motion Pictures Academy of Arts and Sciences. The external reviewers also observe that there are virtually no such certificate programs outside of the coastal US and that archival and preservationist skills enable important career opportunities. ARPAC endorses the development of such a certificate program.

Space Given all of the issues mentioned above concerning the use and control of ATLAS building space, the external reviewers argue that a more extensive conversation with deans and other relevant administrators is needed. ARPAC agrees with this recommendation.

Inclusive excellence

Although the current director is praised for improving the program climate, some issues clearly remain. As noted earlier, there are reports of favoritism in the classroom and in grading, sexist language in the classroom, and student-on-student harassment of protected classes in and outside of classrooms. The external reviewers were told that the program was developing a plan to address such problems, but the program needs to move quickly beyond development to implementation. The external reviewers also were “stunned” to learn that official university policy permits romantic and sexual relations between faculty and students, including undergraduates, albeit with specific regulations. This led the external reviewers “to question whether the policy enables problematic attitudes towards women and sexual minorities.” ARPAC notes that these relationships generally are discouraged by the university and forbidden with students with whom faculty have supervisory roles. This is a particularly important consideration in a small unit such as Film Studies, where students most likely are going to work with all faculty.

# Recommendations

The members of the Academic Review and Planning Advisory Committee (ARPAC) address the following recommendations to the Film Studies Program and to the deans. It is the committee's intention that the recommendations serve to benefit program improvement and development and to further the mission of the University of Colorado Boulder.

To the unit

1. Assuming the unit addresses the recommendations below, request a change of the program to a department. In the meantime, discuss with AAH the possibility of revising some graduate curricular requirements and advising practices;
2. Protect junior and/or female faculty from overly demanding teaching and service obligations and make sure that senior faculty do their fair share of service. When possible, sequence faculty leaves to ensure that teaching and service duties are distributed equitably. Ensure that mentoring is available to all faculty. Engage in a bylaws review and revision, including to add provisions for instructors to contribute to unit governance;
3. Continue to clarify curricular goals, including:
  - a. finding an appropriate balance between different kinds of filmmaking;
  - b. consolidating the curriculum in animation, documentary, and narrative films;
  - c. drawing upon curricular offerings from other parts of the campus, such as those offered by the Department of Critical Media Practices;

4. Address criticisms of the undergraduate program, such as class unavailability and the need for course descriptions that outline technology requirements. Discuss student requests for more production experiences, for specialized courses, for greater opportunities to work in digital formats, and for more electives;
5. Ensure the program devotes sufficient resources to address student equity concerns regarding the costs of equipment rental and film stock purchasing and processing;
6. Organize regular meetings among all of the unit's constituents—TTT faculty, instructors, lecturers, and staff—to discuss curriculum, requirements, and other relevant matters;
7. Make sure that instructors and lecturers know what is being taught in which courses in order to avoid both knowledge gaps and needless repetition. Provide professional opportunities for adjunct faculty to learn about recent filmmaking innovations;
8. Consider developing a formal internship program and appointing a faculty member to run it. Alternatively, consider asking for a part-time staff line to coordinate internships;
9. Consider graduate curriculum changes, including allowing students to take courses in areas such as animation and digital production without being constrained by AAH's two outside courses limit. Also consider allowing graduate students to take more than two independent study courses. Once again, consider drawing upon the curricular offerings from other parts of campus;



10. Submit a request for more TA funding to the dean.  
Discontinue any practice of using graduate students as de facto TAs or informal mentors in large undergraduate courses;
11. Schedule regular advising sessions between the graduate studies director and BA/MA students;
12. Connect undergraduate and graduate curricular goals to a revised strategic plan for hiring. Provide a clear rationale for the sequencing of future hires in production, film archiving and preservation, and critical film studies;
13. Ensure that student concerns about acts of favoritism in the classroom and in grading, sexist language in the classroom, and student-on-student harassment of protected classes in and outside of classrooms are comprehensively addressed. Be particularly aware that such climate issues are sensitive in a small unit where students are likely to work with all faculty members. The program should draw on the Office of Institutional Equity and Compliance, the director of faculty relations, and others, to address this issue.
14. If Film Studies satisfactorily addresses this report, work with the program to change its status to a department;
15. Consider providing the program with more TA funding;
16. Consider helping the program to provide more professional opportunities for instructors and lecturers;

To the dean of the College  
of Arts and Sciences

17. Consider supporting a formal internship program. The college should investigate a division or college-wide position for internships at the advisor level.
18. Work with the unit to ensure sufficient resources to help lower-income students who have to pay for equipment and film stock and processing fees;
19. Ensure that the unit addresses climate issues, including acts of favoritism in the classroom and in grading, sexist language in the classroom, and student-on-student harassment of protected classes in and outside of classrooms. Work with the unit to get the appropriate guidance from the Office of Institutional Equity and Compliance, the director of faculty relations, and others.

To the chair of the  
Department of Art and Art  
History

20. Work with Film Studies on issues about the shared graduate program.

To the deans of the  
colleges of Arts and  
Sciences and the College  
of Media, Communication,  
and Information

21. Work with unit to allow students to take advantage of offerings in both film history and criticism and media and production that are offered across the campus;
22. Discuss with the unit and other interested parties the use and control of ATLAS building spaces.

## Required Follow-Up

The director of the Film Studies Program shall report annually on the first of April for a period of three years following the year of the receipt of this report (i.e., April 1<sup>st</sup> of 2018, 2019, and 2020) to the dean of the College of Arts and Sciences and to the provost on the implementation of these recommendations. Likewise, the dean shall report annually on the first of May to the provost on the implementation of recommendations addressed to the College. The provost, as part of the review reforms, has agreed to respond annually to all outstanding matters under her/his purview arising from this review year. All official responses will be posted online.