

Duke University

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To APC
for consideration

N. GREGSON G. DAVIS
DEAN OF THE HUMANITIES

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January 26, 2009

Provost Peter Lange
220 Allen Building
Box 90005
Duke University

Dear Peter:

The Film/Video/Digital Program (FVD) has recently voted to change its cumbersome name to the more succinct appellation: Program in the Arts of the Moving Image (AMI). I fully endorse this change along with its amicable acronym.

In making the case for the name change, Professor Stan Abe, the Interim Director of the Program, makes the persuasive point (*inter alia*) that the proposed new name "reflects an expansion of the scope of the program to embrace new forms of computer-generated moving image production..."

Professor Abe's formal letter of request is attached herewith.

Sincerely,



Gregson Davis

NGGD/sp

Attachment

c: George McLendon
Kevin Moore



C: G. McLeslie
K. Moore

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JAN 2009
Dean of Humanities

January 17, 2009

Dear Dean Gregson Davis:

I am writing to request that the name of the Film Video Digital Program be changed to the Program in the Arts of the Moving Image (AMI) effective July 1, 2009.

As you know, the FVD program has been reorganized to emphasize the involvement of teaching faculty from a wider range of departments and programs. In addition to a consultative meeting with the FVD instructors and staff in September, we held a faculty retreat attended by over thirty individuals in October, followed by two well-attended general meetings in the Fall 2008 semester.

It was at the general meeting of December 3, 2008 that the group of twenty-two attendees made the decision to change the name of the program to the Arts of the Moving Image. The name change reflects an expansion of the scope of the program to embrace new forms of computer-generated moving image production, for example works produced and studied in the Information Science + Information Studies (ISIS) Program or the video works of artists such as Bill Seaman. The new program will continue to explore new and emergent areas of computational, virtual, and other machine-generated moving image production while maintaining its traditional interest in film, video, and cinema as a visual language. I attach a framing document for the new Program in the Arts of the Moving Image.

The name Program in the Arts of the Moving Image aptly captures the new orientation and scope of the Film Video Digital Program.

I hope you will support our request and forward it with your endorsement to the Provost as soon as possible. We understand from Kevin Moore that the Provost will then refer the matter to the APC for advice, after which the Provost will send the request to the Academic Council for recommendation which, if favorable, will then go to the Board of Trustees for approval.

It is of utmost importance that the process be negotiated in an expeditious manner in order that the new name may be considered at the May 2009 Board of Trustees meeting. As a member of the Executive Committee of the Academic Council and the Board of Trustees Committee on Faculty, Graduate and Professional Schools Affairs, I will be available to assist the process.

I look forward to any questions you may have regarding this matter.

Sincerely,

Stanley K. Abe
Interim Director

PROGRAM IN THE ARTS OF THE MOVING IMAGE

A New Program for a New Moment

For more than a century, the dominant paradigm for moving image creation has been the cinema. While challenged throughout its history, the cinematic paradigm has maintained its position as the most influential and popular form of the moving image. Today, however, the most innovative moving image arts transform, recast, collapse, critique, and transcend the old cinematic forms in virtual environments, multi-media performances, architectural installations, interactive games, outdoor image projections, computer-generated imagery, multi-screen exhibitions, and experimental productions of all kinds.

The development of experimental, cutting-edge moving image productions and the implications for future innovations demand a new focus and new perspectives on the arts of the moving image. The Program in the Arts of the Moving Image will build on the strengths of the Film/Video/Digital Program—the production of film, video, and animation as well as film history and criticism—by expanding to include the production of innovative moving image arts and the critical study of such new moving image forms. The study of established cinematic codes and visual forms, however, remains fundamental. These constitute the historical and theoretical framework from which innovative new works are and will be produced. The program will be unique in joining the most sophisticated historical research, analysis, and critical theory to the production of exciting, ground-breaking forms of the moving image.

Curriculum and Faculty

The Program in the Arts of the Moving Image will train students in both traditional forms of moving image production and the newest digital technologies and experimental forms. FVD currently offers courses in screenwriting and adaptation, directing, film, video, animation, and television production. The Center for Documentary Studies offers courses in documentary research, film, and video production. To these foundational courses will be added the curriculum in new technologies and interactive media offered by Bill Seaman (Visual Studies), Tim Lenoir (ISIS), Nick Gessler (ISIS), Richard Lucic (Computer Science), Victoria Szabo (ISIS), Mark Hansen (Literature), Kate Hayles (Literature), Rachael Brady (Visualization Technology Group), Robert Duvall (Computer Science), Raquel Salvatella (Art, Art History, and Visual Studies), Casey Alt (Art, Art History, and Visual Studies) and others. The faculty expertise to inaugurate an outstanding Program in the Moving Image Arts is largely in place.

Film and video studies is an integral component of the program. Currently some 60 film and video studies courses cross-listed with FVD are taught by faculty in the Literature Program, English Department, Asian and Middle Eastern Studies, Romance Languages, and other language departments, History, Public Policy, Political Science, Sociology, Religion, the Center for Documentary Studies, Women's Studies, and other units. Understandably, content and methodological approaches vary considerably. In order to develop a focused and coherent undergraduate curriculum, each cross-listed film and video studies course is being reviewed in terms of its contribution to the new program.

The FVD undergraduate certificate program will be enhanced by the new focus on the moving image arts. The new certificate program in the Arts of the Moving Image will consist of two tracks: (1) moving image production and (2) history and criticism of the moving image arts. Introductory and capstone courses are in the process of being reconfigured to encompass film and computational moving image production as well as history and criticism. Existing courses are being evaluated and new courses developed to address gaps in the undergraduate curriculum.