ATTITUDES OF THE TEXAS FILM INDUSTRY TOWARD FILM STUDIES CURRICULUM IN TEXAS INSTITUTIONS OF HIGHER LEARNING

DISSERTATION

Presented to the Graduate Council of the North Texas State University in Partial Fulfillment of the Requirements

For the Degree of

DOCTOR OF PHILOSOPHY

By

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The problem with which this investigation is concerned is the ascertainment of the attitudes of members of the Texas film industry toward the film curriculum offered in Texas institutions of higher learning.

A review of the history of film as a course of study in the United States was obtained from an extensive search of the literature. Chapter II presents the data on the history and development of film studies as a system of education.

The current composition of film studies in Texas was determined by contacting the persons most closely associated with the existent programs specifically identified to prepare students for entry into professional film occupations. The composition of film-studies curriculum in Texas institutions of higher learning is recorded in Chapter III.

A questionnaire was developed to obtain data determining the current attitudes of professional members of the Texas film industry. The questionnaire was submitted to a panel of distinguished judges. These experts were asked to respond to the clarity of directions for the questionnaire
and the pertinence of the questions. Suggestions from the panel were incorporated into the questionnaire before preparation and distribution. The questionnaire was sent to two-hundred members of the Texas film industry chosen randomly from the 1977 edition of the Texas Production Manual. The data reported represent fifty-seven per cent of those sampled. Treatment of the information from the questionnaire is recorded in Chapter IV.

The data generated by the procedures described in Chapters II, III and IV resulted in the development of a philosophy of education in film studies recorded in Chapter V.

A comparison of current curricula in film studies to the proposed philosophy with recommendations for modification and development of a film-studies program for the state of Texas based on the developed philosophy is recorded in Chapter VI.

An undergraduate film program was developed offering the prospective student who plans to seek a career goal of either film maker or film scholar an opportunity to develop and pursue a program leading to a Bachelor of Arts degree or a Bachelor of Science degree in Film Studies. The program consists of a university core and foundational, specialization, functional, and general education strands with an additional individually selected modular unit of a second major that
more accurately supplements film knowledge, experience, and skills in order to become a master practitioner in the field of film making, or film scholarship.

Based on the findings the following conclusions have been reached.

There is not a high regard overall for film-studies programs in Texas institutions of higher learning within the film industry. This may be overcome by an interaction of the professional film community as an active participant in curriculum planning and development. Of prime consideration should be an association of film schools coordinating programs in cooperation with the Texas Film Commission.

An effective curriculum for film-studies education may be organized by utilization of learning modules. This plan would organize the learning experiences in a functional manner and would move toward involvement of a career nature.

It is recommended that an experimental program be established in an accredited university setting to test this instructional theory and the postulates underlying it. It is recommended that the postulates for this particular instructional theory be researched and identified for applicability to other disciplines. It is recommended that a graduate program be developed for film studies on the masters and doctoral level.
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CHAPTER I

INTRODUCTION

The study of film is beginning to be a legitimate, accepted academic major. Some universities and colleges no longer find it necessary to rationalize this major by offering it as a part of another discipline. The social impact of the film medium justifies its study as a major, and the academic content of the courses of that major justifies it as an academic discipline.

This of course has not been accomplished overnight. Doubts about the seriousness of motion pictures as an academic subject have been raised by those who are otherwise liberal students of contemporary education. Some professional educators for whom the movies have constituted an enjoyable pastime take strong exception to their inclusion in a formal academic program (7, p. 4).

Students in school today have never known what it is to be without the screen image. The average high school graduate has spent more time watching films than he has in the classroom. Most people spend more time watching films, on theater screens and on television, than they spend at their daily work (11, p. 63). Time spent viewing a screen event is time taken from what in previous generations had
been spent in reading, outdoor play, and even simple solitude. Studies at the University of Southern California indicate intensive viewing results in a decline in all forms of creative abilities except verbal skill (11, pp. 63-64). With ready access to information-retrieval systems emphasis has been withdrawn from solitary pursuits such as reading. The Chancellor of the University of Illinois has stated that ten per cent of the freshmen at his university could read no better than the average eighth grader (2, p. 9).

The cinema has invaded all areas of human endeavor. The camera has become a means of writing a visual language. There has developed a freedom of expression, a break from visual restraint, that yields a writing as subtle as that of a written language. The French critic Alexandre Astruc speaks of the Camera Stylo, the camera as a fountain pen (1, p. 22).

An increasing number of students in the film generation have embraced the visually expressive medium as their mode of communication. They generally would rather see a film than read a novel. Given an option, these same students would prefer to create a film rather than write poetry (6, p. 2). The academic environment needs to mold these characteristics. Advantage needs to be taken of these creative urges. Most of all, the student needs to become aware of the need for positive social responses to a medium that has such great manipulative powers.
More than sixty films have been made in Texas by major companies for national distribution in the 1970's (10, pp. v-vi). Innumerable commercials, educational films, and industrial films are made in Texas annually. A source of talent for the Texas film industry is students involved in film-studies programs in Texas colleges and universities. Research is needed to determine if Texas institutions of higher learning are preparing students adequately for entry into the Texas film industry.

Statement of the Problem

The problem of this study was to ascertain the attitudes of members of the Texas film industry toward the film curriculum offered in Texas institutions of higher learning.

Purposes of the Study

The study had six purposes.

1. To review the history and development of film as a course of study in the United States.

2. To determine the current composition of film-studies curriculum in Texas institutions of higher learning.

3. To determine the current attitudes of professional members of the Texas film industry toward film-studies programs offered in Texas institutions of higher learning.

4. To propose and develop a philosophy of education in film studies which will prepare students for entry into the professional Texas film industry. Purpose four will
reflect concepts derived from purposes one, two and three.

5. To compare current curricula in film studies and make recommendations for modification.

6. To develop a film-studies program based on the developed philosophy of education in film studies.

Background and Significance of the Study

A preliminary survey of film study in higher education in 1964, for the Lincoln Center Film Study Conference, was based on three central assumptions: (1) motion pictures are a major, contemporary, artistic expression; (2) their cultural value lies far beyond pure entertainment; and (3) higher education, as part of its continuing responsibility in the broad field of the arts, should contribute to the development of a more informed and discerning film audience. One of the major recommendations resulting from the 1964 conference was that the role of film-study courses in higher education should be considered (7, pp. 2-3).

A significant increase in the number of motion-picture courses since 1963-64 is indicated by the listings of schools offering film study in the Texas Production Manual, November, 1977, when compared with schools listed in tables prepared by Staples (7, pp. 164-165; 8, pp. 63-65; 10, pp. VI-7). Seven Texas schools indicated film courses in 1963-64. In 1977 twenty-three schools were listed as being
institutions that offer film studies in the state of Texas (7, pp. 164-165; 10, p. VI-7).

This tremendous growth in film-studies programs greatly increases the need for an updated approach to applicability of course content to professional expectations within the film industry.

According to Grogg,

With 30,000 students currently pursuing degrees at the undergraduate and graduate level in some facet of film and/or video and thousands more electing occasional courses in the field, the thought that somehow film teachers and scholars can quickly return to an academic normalcy is patently naive. The film study rush is at full tilt and there is simply no way to settle on a single critical methodology, a single set of standards of pedagogy, or a single schedule of basic requirements for degrees in cinema.

Perhaps in another ten years we will know more of what we are talking about (3, p. 3).

The heads of ten New York area film schools attended the November, 1975, meeting of the New York Chapter of the Society of Motion Picture and Television Engineers (SMPTE). The subject of the meeting was listed as "Opportunities for Higher Education in Motion Picture and Television Careers" (5, p. 39).

The schools were asked about getting feedback from graduates about the state of the industry in order to keep up with a fast moving business. Most of the schools did get this feedback though some of them felt they did not really need it since their faculties were composed of working professionals who already provided contact with the industry.
Just wrote that it was interesting to note that many of the teachers came to the meeting hoping to convince the industry of the value of the film school and the student film maker, while many of the SMPTE members were already convinced and wanted to be students themselves. It would seem that the academic film maker and the professional film maker are not as far apart as some people think (5, p. 39).

Rather than having to wait another ten years as Grogg wrote (3), it would benefit higher education and the professional film industry to correlate the expectations of the film professionals with regard to graduates of film-studies programs. Texas is one of the major film contributors (10). It would seem highly beneficial to ascertain the needs of the Texas film industry in order to establish a greater rapport between the industry and higher education.

Guideline Questions

The following questions served as guidelines for the study.

1. What is the trend of film education in the United States?

2. What is the composition of current programs in film studies in Texas institutions of higher learning?

3. What are the expectations of professional personnel with regard to the preparation of students for a career in the film industry?
4. By what criteria are applicants for positions in the film industry assessed as successful or unsuccessful?

5. What recommendations can be made for modification of current film-studies curricula?

6. What would be a reasonable model of pre-professional education in film studies?

Definition of Terms

For the purpose of this study, the following terms are defined.

*Film* is a visual art form that captures by means of photographic principles an image that when projected gives the illusion of motion. The image is captured on a film stock that is a clear, acetate base which has been coated with an emulsion of light sensitive chemicals. Films with an integrated sound track are photographed at the rate of twenty-four frames per second. The terms film and moving pictures are synonymous.

The basic *film guages* (film widths) in common use today are regular 8mm and super 8mm, 16mm and super 16mm, 35mm, and 70mm. As each film size becomes larger, it doubles in size. For amateur use the gauge is regular 8mm and super 8mm, though for instructional purposes super 8mm "print stock" is used to make reduction prints from larger guage films for cartridges in instructional machines. Super 8mm has a slightly larger image area and so is superior to
regular 8mm. In fact, the super 8mm film format has not only virtually replaced the regular 8mm stocks, but is now encroaching on some 16mm television applications.

Twenty-five years ago, 16mm film was considered to be an amateur format; now it is a fully professional stock. For educational purposes (classroom films) 16mm is a standard and also is the gauge used by television-news cameramen. 16mm film is, in some cases, replacing 35mm film in the filming of many television shows and even feature films.

The super 16mm format was especially developed to minimize a noticeable loss in quality when the finished 16mm original is blown up to 35mm for theatrical release. The use of "super" in super 8mm and super 16mm indicates no change in actual film size. The difference between regular 8mm and regular 16mm, and super 8mm and super 16mm involves a change in format that increases picture size. The sprocket holes are made smaller, spaced farther apart, and moved closer to the edge of the film, thus enlarging the picture area by one-third. This improves projectability.

The 35mm and 70mm gauges are frequently used to make feature-length films, to film commercials, and often to shoot educational films (later reduced to 16mm projection prints).

The film industry is extended to include producers and distributors of all types of motion pictures-feature films, commercials, documentaries, educational and industrial films.
The industry is made up by pre-production, production, and post-production services including distribution to the general public.

Film studies refers to those programs of study that explore the artistic expression, historical development, critical analysis, production, distribution, and research of the motion picture.

Free-lance refers to an individual who is self-employed in the film industry. A free-lance employee usually is hired for a single film project.

Institutions of higher learning are those schools offering a formal, advanced learning experience resulting in a bachelor's degree or higher degree. This study will exclude two-year junior or community colleges and technical or trade schools.

Newsfilm refers to film shot expressly for a television-news program. The film may be silent or with sound on the film. The film gauge is understood to be 16mm unless stated otherwise.

The Texas Film Industry is extended to include the theatrical and non-theatrical (industrial, commercial, educational, and audio-visual) side of the industry. Texas has all facets of professional film activity resident in the state. This includes pre-production, production, post-production and distribution to the general public. The professional film community also provides a resource pool
for the film industry outside of Texas that shoot films on location within the state. The Texas Film Commission was created in 1971 to attract motion picture production to Texas, and to encourage the growth of the Texas film industry.

Video tape consists of a magnetic coating containing iron oxides or chromium-dioxide particles on a polyester base. A video recording head produces a magnetic field that stimulates the magnetically sensitive material in the video tape in such a way as to produce picture and sound information, which can be stored or played back on a video-tape machine and television monitor.

Assumptions

Two assumptions were made regarding the study.

1. Film-studies programs in Texas are characteristic and representative of film-studies programs throughout the nation.

2. What is needed as preparation for entry into the Texas film industry as perceived by professional members of that industry is representative of the needs of students in film-studies programs throughout the nation.

Procedure for Collecting the Data

The procedure for collecting the data for this research follows.

1. A review of the history of film as a course of
study in the United States was obtained from an extensive search of the literature. Primary sources, including writings of significant historical persons, were examined as well as books and articles on film study published between 1934 and 1977.

2. To obtain data determining the current composition of film studies in Texas all of the persons most closely associated with the existent programs in Texas institutions of higher learning which identified their objectives as specifically to prepare students for entry into professional film occupations were contacted by letter (Appendix A, p. 165). These persons were asked to send course outlines with identification of core content and specialized content, and to send a current catalogue for their schools. Catalogues and course outlines were analyzed according to degree requirements, philosophy, objectives of the film-studies programs, curriculum and description of film courses.

The Texas Film Commission, Office of the Governor, Austin, Texas and The American Film Institute, Washington, D.C. were contacted by telephone to ascertain the colleges and universities designating film-studies programs. The Texas Film Commission sent a list of schools involved in a Media Educator’s Seminar. This list was compared with the listings in the 1975 edition of the Texas Production Manual (9). The American Film Institute was in the preparatory stages of publishing a new Guide to College Courses in Film
and Television. A list, obtained by telephone, of schools offering film study in Texas was compared with the 1975 edition of The Guide to College Courses in Film and Television (4). Each of the fifty schools on the resulting combined list (Appendix F, p. 176) was contacted by telephone to determine if their program offered an advanced learning experience resulting in a bachelor's degree or higher degree; whether or not the objective of their program was to prepare students for entry into professional film occupations; and the persons most closely associated with the film program. Sixteen of the fifty schools indicated a degree or emphasis in film studies (Appendix G, p. 177). The data provide evidence as to the current composition of film studies in Texas.

3. A questionnaire was developed to obtain data determining the current attitudes of professional members of the Texas film industry. The questionnaire was submitted to a panel of distinguished judges; three experts in the field of motion pictures, one film educator, and one education-research scholar. These experts were asked to respond to the clarity of directions for the questionnaire and the pertinence of the questions (Appendix D, p. 172). Suggestions from the panel were incorporated into the questionnaire before preparation and distribution. A description of the validation panel is in the Appendix (Appendix E, p. 173).
Description of the questionnaire and method of data collection are as follows. The questionnaire (Appendix C, p. 167), preceded by a letter of introduction (Appendix B, p. 166), was sent to two-hundred members of the Texas film industry chosen randomly from the 1977 edition of the Texas Production Manual (10). Section I was concerned with "Film-Studies Curriculum Survey." Thirty-five statements were given to be evaluated as to strong agreement, agreement, no opinion/neutrality, disagreement, or strong disagreement. Section II listed fifty course titles to be designated as very valuable, some value, little value, or no opinion. Section III was of a discussion nature to determine criteria used to judge film-studies programs, employment needs, ideas on theory and practice in film studies, free-lance involvement, training experiences, professional organizations and other comments they desired to make. Section IV was a personal information section. Questions dealt with teaching experience, academic preparation for employment and number of years in school and profession.

The questionnaires were mailed indicating a designated date for return. A self-addressed stamped envelope was provided for convenience. The minimum number needed was received making follow-up unnecessary. The minimum number was to be 101. The number received was 114, 57 per cent.
Procedure for Treating the Data

Chapter II presents the data on the history and development of film studies as a system of education.

Treatment of the data determining the current composition of film-studies curriculum in Texas institutions of higher learning (purpose two) is recorded in Chapter III. The programs which identify a curriculum specific for preparation of students for entry into the film industry are discussed according to the degree requirements, philosophy and objectives of the course of study and course descriptions of the film courses. Information is recorded in tabular and narrative form where appropriate.

Treatment of the information from the questionnaire determining the current attitudes of professional members of the Texas film industry is recorded in Chapter IV. Data from the questionnaires are tabulated according to frequency and mean and recorded in tabular and narrative form where appropriate.

The development of a philosophy of education (purpose four) in film studies is recorded in Chapter V.

A comparison of current curricula in film studies to the proposed philosophy with recommendations for modification (purpose five) and development of a film-studies program for the state of Texas based on the developed philosophy (purpose six) is recorded in Chapter VI. These data are based on the findings of the previous procedures described.
Summary

The present study attempts to ascertain the current attitudes of professional members of the Texas film industry toward film-studies programs. The survey of attitudes with a review of the historical development of film studies as a system of education, and a survey of the current composition of film-studies curriculum in Texas institutions of higher learning will be developed into a philosophy of education which will serve as the foundation for a model of undergraduate education in film studies.
CHAPTER BIBLIOGRAPHY


CHAPTER II

SURVEY OF THE LITERATURE AND HISTORICAL REVIEW OF

FILM STUDIES AS A SYSTEM OF EDUCATION IN THE

UNITED STATES, 1880S TO THE PRESENT

Visual Education: 1880s to 1924

Beginning in the 1880s, there arose what has become an almost continuous interest in individualizing instruction. One of the first attempts came with the general introduction of the laboratory method about 1885. A number of individualized instructional materials such as stereographs and study prints was utilized (6, p. 63).

According to McClusky (6, p. 79), the early label "visual education" came into widespread use and acceptance more than twenty-five years after New York State began to collect and distribute lantern slides for the public schools.

The Keystone View Company of Pennsylvania published its first teacher's guide to the use of its stereographs and lantern slides in 1906. This was an untitled, paper-covered booklet of approximately one-hundred pages. The title Visual Education appeared on the cover in 1908. This formally introduced the term "Visual Education." However, there does not seem to be any documented evidence that any one individual conceived the term visual instruction. It seems to have developed quite spontaneously. Regardless
of its commercial heritage, visual education, or visual instruction, came to be generally accepted by educators (6, pp. 120-121).

This important new movement in American education which came to be known as visual instruction made notable advancements during the years 1919-1924. During this six-year period, these events occurred:

The first formal credit courses in visual instruction were offered for teachers at the college and university level.

The first visual instruction professional organizations were founded at local and national levels.

The first professional visual instruction journals appeared.

The first systematic visual instruction research studies were reported.

The first administrative units of visual instruction were organized in the public schools, colleges, universities and state departments of education (6, pp. 119-120).

Instructional Films: 1910 to 1937

The motion picture has been an important contributor to visual instruction. In 1910, the public schools of Rochester, New York, became the first to adopt films for regular instructional use. Educational institutions prior to this time were beginning to realize the value of instructional films; the fire-hazard problem and a lack of inexpensive, portable motion picture projection equipment, however, hampered the diffusion of instructional films. The first fire-proof booth for projecting motion pictures, built as an integral part of a school, was constructed in
Vanderlip Hall at the Scarborough School in New York in 1916 (6, p. 98).

Thomas A. Edison became so enthusiastic about the educational possibilities of the motion picture that he said,

Books will soon be obsolete in the schools.
Scholars will soon be instructed through the eye.
It is possible to teach every branch of human knowledge with the motion picture. Our school systems will be completely changed in ten years (5).

This was not to occur as rapidly as Edison predicted.

In the 1920's, "educational films" came from a variety of sources: old theatrical films (retitled and somewhat edited), advertising films, government films, welfare films from large corporations, health films, and a small number of instructional films actually prepared for classroom use. Questions could be raised about the quality of many of these films and about the manner in which they were integrated into classroom activities; nevertheless, the concept of visual aids was gradually growing (10, p. 21).

Twelve colleges and universities engaged in some form of instructional film production as early as the second decade of this century. These included the Universities of Yale, Illinois, Indiana, Iowa, Oklahoma, Michigan, Nebraska, Wisconsin, Utah; Harvard University; and the Massachusetts Institute of Technology. One of the first efforts to provide complete film coverage of any subject was that
attempted in 1921 and 1922 in the Yale University Chronicles of America Photoplays (6, pp. 112-113).

Benedict wrote,

Almost overnight we are seeing our schools utilize the most powerful teaching tool that has been devised since the printing press. Perhaps even type will have to take a second place in point of effectiveness.

Now at last we are going to put that teaching tool to work. We are going to put intelligently planned talking films right into the classroom. There is no doubt about it (3, p. 17).

The former United States Commissioner of Education, George F. Zook, wrote,

Our rapidly changing social order has greatly complicated the educational process. The learner must coordinate a bewildering number of facts, explore almost unbounded realms. The teacher needs the aid of science in this age which science has done so much to make complex.

Potentially, the motion picture is one of the chief contributions of science in education (7, p. 24).

Clive Koon, Senior Specialist in Radio and Visual Education for the United States Office of Education, wrote,

The motion picture has been a most successful means for public recreation, but it is preeminently a device for public education and as such belongs also to the educator. The entire educational system in the United States is apparently on the verge of reorganization and advancement. The development of visual aids to education and especially the motion picture mechanism is a vital casual factor back of new educational processes which are both evolutionary and revolutionary. Visual presentation of subject material has long been considered important, but with motion and sound added, educators have a method and a technique unsurpassed by any previous invention or discovery in human history (4, p. 22).

Rorty says of talking pictures,

There is a new voice in education. From the patient hands of hundreds of experimentors has come a perfected tool of almost incalculable power and social
significance. Educators are applying this tool to changes in the structure and method of American education which are nothing short of revolutionary (3, p. 22).

These are but a few examples of the hopes, promises, and bright prospects attributed to motion pictures. However, institutions of higher learning did not develop courses of instruction to utilize film as rapidly as expected.

The Society of Motion Picture Engineers Committee on Motion Picture Instruction: 1945 to 1946

The Society of Motion Picture Engineers formed the Committee on Motion Picture Instruction in October, 1945, with the aim and purpose of providing the Society with a list of the various institutions, colleges, and universities that teach courses in motion pictures. The Society then listed these sources for education in motion pictures, enumerating courses that were taught at each institution (1, p. 95).

A questionnaire was sent to 155 institutions of higher learning. Replies were received from 102, or approximately 66 per cent of those sent out. Only nine schools listed courses dealing with the subject of motion pictures (1, pp. 95-103).

Sixteen schools offered courses relating to visual education and audio-visual materials. Four of these included motion pictures as one aspect of visual instruction intended for prospective teachers applicable to their
teaching. Several schools had committees exploring the details of including films in connection with teaching.

Massachusetts Institute of Technology responded that in normal times courses in photography and cinematography were offered but they had been temporarily discontinued because of World War II.

Only the University of Southern California indicated a degree in motion pictures. The Department of Cinema offered an A.B. degree and an M.A. degree both with a major in cinema (1, pp. 100-103).

Two Texas institutions of higher learning were reported. Baylor University was reported under two headings. A photography course was listed and a course in visual education. Wilcox of A & M College of Texas reported, "Some interest is being developed toward use of films in connection with teaching" (1, pp. 96; 100-101).

The committee made the judgement that of the courses listed by the various institutions, few, if any, could be construed as offering technical information on a level corresponding to that of other well established curricula. On the other hand, they appear to come under the broad heading of "Visual Education" (1, p. 103).

The results of the survey of the institutions of higher learning in the United States by the committee indicate very clearly that the technology of motion picture making had not been given serious consideration in institutions of this
caliber. It would appear that the industry had advanced to a point where training for it should be recognized as calling for special instruction in schools and colleges. The additional assessment was made that it was time for cinematography to be emerging from the strictly "craft" classification into that of a full-fledged profession. The modern cinematographer should have a basic education in physics, chemistry, illumination, photography, camera design, and all the other elements that go into the work of a cinematographer. The results of the questionnaire, however, showed that this condition did not exist in American schools in 1945 and 1946. The general opinion was reflected that motion picture making was a craft rather than a profession, and as such did not warrant the serious attention of institutions of higher learning (1, pp. 103-104).

Lincoln Center Film Study Conference: 1964

In 1964 a study of motion pictures in American colleges and universities was planned and conducted by the Commission on Academic Affairs of the American Council on Education. The survey, supported by a grant from the Motion Picture Association of America, was initiated on May 1, 1964. Ellis was commissioned to make a re-examination of film-study courses he had surveyed during the academic year 1952-53 (9, p. 34). In 1952 Ellis made a survey of film study in the 100 higher education institutions in the United States
with the largest enrollments. His method was to examine college and university catalogue descriptions of every regular course mentioning film offered during the 1952-53 academic year. The courses he considered were about the medium, not those which used film solely as visual aid.

The Ellis survey was repeated, using the 1964-65 catalogues, so that the rough dimensions of the college and university film-study field could be discerned, and the purely quantitative changes measured. Ellis reported the findings to a film-study conference at Lincoln Center on September 22, 1964.

In 1952-53 a total of 575 film courses were offered in America's 100 largest colleges and universities. The total number of course offerings found in 1964-65 catalogues was 825, a net gain of 250 courses, or a 43 per cent increase. Of the total, 46 per cent of the courses were taught in institutions of higher learning in California (22 per cent), New York (13 per cent), Texas (6 per cent), and Massachusetts (5 per cent). Since the first survey there had been a substantial growth in the number of film courses in the Midwest: Indiana, Michigan, Illinois, Iowa, and Wisconsin (9, p. 49).

Ellis' surveys divided courses into four broad categories: audio-visual (concentrating on the use of film as an aid to instruction); production (emphasizing film writing, directing, acting, etc.); history, criticism and
appreciation; and communication (primarily concerned with film as one of the mass media reflecting and affecting society). Table I shows these categories (9, p. 49).

**TABLE I**

**FILM STUDY IN HIGHER EDUCATION BY CATEGORY**

<table>
<thead>
<tr>
<th>Category</th>
<th>1952-1953</th>
<th>1964-1965</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%  No.</td>
<td>%  No.</td>
</tr>
<tr>
<td>Audio-visual</td>
<td>39 236</td>
<td>34 284</td>
</tr>
<tr>
<td>Production</td>
<td>28 161</td>
<td>32 265</td>
</tr>
<tr>
<td>History, criticism, and appreciation</td>
<td>17 98</td>
<td>18 148</td>
</tr>
<tr>
<td>Communication</td>
<td>16 80</td>
<td>16 128</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>100 575</td>
<td>100 825</td>
</tr>
</tbody>
</table>

The rate of growth of each type of course during the twelve years between surveys was production, 64 per cent; history, criticism and appreciation, 53 per cent; communication, 43 per cent; and audio-visual, 26 per cent.

Courses in film history, criticism, and appreciation were found in a variety of departments in colleges and universities. As fashion in education changed, so did the place of these courses. Theatre arts and speech embraced more of these courses than any other departments, at least
in the larger institutions. Departments of radio and television had experienced a phenomenal growth but followed theatre arts in numbers of film-appreciation courses. The radio and television departments in the 1964-65 survey, were followed by communications, journalism, motion pictures, fine arts, education, English, photography, and music (9, p. 49).

It is important to note that of the 148 courses in film history, criticism, and appreciation which Ellis reports in his 1964-65 survey, 68 include film along with other media such as television and radio. Only 80 courses, then, from 100 institutions could be described as "pure and exclusive," to use Ellis' phrase. They tended to be concentrated in large population centers and were offered in substantial media programs with a largely professional orientation as U.S.C., U.C.L.A., and Boston University (9, p. 50).

In other tabular information concerning film history, criticism, and appreciation courses of the 100 largest colleges and universities, by state, Staples (8, p. 164) listed Texas as fourth behind California with 44, New York with 22, Massachusetts with 13. Texas had 9 courses in film history, criticism, and appreciation (8, p. 166).

The Ellis survey provided a statistical base for measuring the dimensions of the higher education film-study field.
The statistics in Table II were prepared by Staples as part of the project supervised by Ellis. The tables, first published in the *Educational Record* (9, pp. 64-65), were subsequently revised by Staples (8, p. 164).

**TABLE II**

NUMBER OF FILM COURSES IN THE 100 LARGEST COLLEGES AND UNIVERSITIES, BY APPROACH TO CONTENT, 1963-64*

<table>
<thead>
<tr>
<th>School</th>
<th>Audio-Visual</th>
<th>Production</th>
<th>History, Criticism, Appreciation</th>
<th>Communication</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baylor University</td>
<td>4</td>
<td>10</td>
<td>2</td>
<td>. .</td>
<td>16</td>
</tr>
<tr>
<td>Southern Methodist University</td>
<td>2</td>
<td>6</td>
<td>5</td>
<td>. .</td>
<td>13</td>
</tr>
<tr>
<td>University of Houston</td>
<td>. .</td>
<td>7</td>
<td>1</td>
<td>. .</td>
<td>8</td>
</tr>
<tr>
<td>University of Texas</td>
<td>3</td>
<td>2</td>
<td>. .</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>Texas Technological College</td>
<td>5</td>
<td>1</td>
<td>1</td>
<td>. .</td>
<td>7</td>
</tr>
<tr>
<td>North Texas State University</td>
<td>3</td>
<td>. .</td>
<td>. .</td>
<td>. .</td>
<td>3</td>
</tr>
<tr>
<td>Texas A &amp; M University</td>
<td>1</td>
<td>1</td>
<td>. .</td>
<td>. .</td>
<td>2</td>
</tr>
<tr>
<td>Texas Totals</td>
<td>18</td>
<td>27</td>
<td>9</td>
<td>3</td>
<td>57</td>
</tr>
<tr>
<td>Total of 100 largest colleges and universities</td>
<td>286</td>
<td>276</td>
<td>152</td>
<td>132</td>
<td>846</td>
</tr>
</tbody>
</table>

* Only Texas schools are listed for purposes of this study.
From May through September, 1964, the project director, Stewart, supplemented the statistical analysis through correspondence and direct interviews with approximately two-hundred college and university administrators, teachers, and students, as well as film critics, historians, and archivists. Interviews were also conducted with persons directly associated with the commercial film industry—producers, distributors, exhibitors, writers, directors, and actors.

In order to consolidate information obtained during the first four months of the project and to receive recommendations a three-day-film-study seminar was conducted at Lincoln Center for the Performing Arts in New York City on September 22-24, 1964. Some seventy higher education film-study specialists from throughout the country participated in these meetings at the invitation of the Council (9, p. 35).

According to Stewart (9, p. 36) college and university administrators were believing that there was much educational value in studying and practicing the visual arts. Such thinking by no means characterized higher education as a whole. The problem was not so much one of bringing the study of motion pictures as a contemporary art into the mainstream of a liberal-arts education, but rather one of ensuring that the subject was at least recognized and seriously discussed.
As reported, higher education had only just begun to respond to motion pictures as a contemporary art (9, p. 38).

Breitrose (9, pp. 41-42) reported the following at the three-day-film-study seminar at Lincoln Center for the Performing Arts in New York City, September, 1964.

The most popular approach to film study is historical. Frequently the result is a one semester or one quarter course that gives considerable attention to significant names and dates—sometimes the only one.

The second major approach is called the comparative-aesthetic. It might be termed the "and film" approach. This includes music and film, dance and film, the novel and film, poetry and film, painting and film, and so on. The approach achieves a patina of academic respectability in consequence of its root in older and more entrenched arts.

The weakness of these courses, according to Breitrose, was that by relating the study of film to so many other disciplines, the peculiar and distinctive nature of film is sidetracked, denigrated, or related out of meaningful existence.

The third major approach, functional, represents a synthesis of the historical and the comparative-aesthetic, together with a unique quality. Its uniqueness lies in the consideration of both history and aesthetics as tools rather than ends.

The functional approach to film study regards the film as a unique art form. It assumes that the basic materials of the film medium and the technique of structuring them have been created, defined, and affected by a multiplicity of forces—personal, psychological, biographical, sociological, economic, historical, and philosophical, to name a few. Its primary concern is how film (and individual movies) operates, how it is put together, and why it uses certain kinds of content and approach and certain strategies of structure (9, pp. 41-42).
Breitrose would add to this functional approach a learning-by-doing element in which students were required to have some film making experience. The object here was not to train film makers but to bring to the student as clear an awareness as possible of the complexities of the medium—to give him "a feel" for the medium.

Within each approach to film study in higher education which Breitrose had defined, there was a wide range of course content, to say nothing of the manner in which the courses were presented (9, p. 42).

Some institutions, such as the University of Southern California and the University of California, Los Angeles, which had placed a traditional emphasis upon film production were broadening their programs to include more courses which dealt critically and historically with the film medium (9, p. 46).

It would be a slow process but a certain one, and it would mean an increase in the number of persons who had been educated, at the graduate level, for positions as film scholars in schools, colleges, libraries, and film archives.

Kuiper presented a paper entitled "The Lost Voice: University Research of the Motion Picture" during the film-study conference at Lincoln Center in 1964. What he said relates to texts and publications in addition to research itself:
We need to collect, classify, and publish a list of all the historical and critical scholarly studies on the film completed in our country. Until this is done, and until we have a uniform and consistent system of reporting new studies, we will continue to work in a scholarly vacuum which approaches academic disgrace (9, p. 53).

Reigel (9, p. 58) summarized three attitudes that contribute to the problem of recognition for film study in an academic setting:

(1) The snobbish attitude that because the medium is often exploited by vulgar people for vulgar purposes, the medium itself is vulgar.

(2) The equally snobbish attitude...that the motion picture is so esoteric an art that it can be really understood by only a small elite.

(3) The notion that because the motion picture is a familiar commodity, everyone knows all about it, which is the same attitude many people have toward other familiar institutions, such as newspapers, broadcasting, and education. All three of these propositions are either partial truths or untruths.

Despite these attitudes, many new film-study courses were being conceived each semester and, for the most part, they were not taught by instructors whose education was especially designed to support this teaching activity. It seemed unlikely that, for some time to come, new teachers for film courses were going to arrive on the academic scene in significant numbers from the traditional sources of teaching talent (9, p. 58).

According to Stewart (9, pp. 59-60) the attitude of college and university students and teachers toward film making and the American film industry turned out to be one of the most arresting features of the study. While the
regard for motion pictures was incredibly high, both intellectually and emotionally, students and teachers appeared to have had great disdain for the industry. In many instances the disdain was, more accurately, an active dislike. Most students lumped producers, exhibitors, studio executives, and press agents into the one word, "industry," but left out directors, writers, editors, cameramen, and some (but not all) actors.

The lack of useful communication between the film industry and higher education, particularly with respect to how films are financed and distributed, was the source of much student confusion.

The fact is that a veritable chasm exists between the film industry and education.

Although it is generally accepted that if the industry is to grow and develop, new talent must be trained and encouraged, and that the place for this training, at least in part, lies within the university, there seems to be a lack of understanding of the need for rapport between the film industry and film teachers.

Dartmouth College/American Council on Education Film Study Project: 1965

A film-study project was undertaken by Dartmouth College in cooperation with the American Council on Education, and supported by a financial grant from the Arts and Humanities Branch of the United States Office of Education, and
addressed itself primarily to the fulfillment of the recommendations of the Lincoln Center Film Study Conference in 1964. The prime concern of the Dartmouth College/American Council on Education Film Study Project was an investigation of the substance of current film courses in higher education. Film-course content was the principal subject of discussion at the Developmental Conference held at Dartmouth College in October, 1965 (8, p. 1).

According to Stewart in 1965 the "film-study movement" was still being characterized by a series of beginnings (8, p. 7).

A careful re-examination of the film-course material collected during the preliminary study and a review of similar data (syllabi, bibliographies, and film lists) compiled in the course of the twelve-month project confirmed the validity of Breitrose's (9, pp. 41-42) original analysis and the usefulness of the definitions of general course categories.

Generally, those who teach film courses have been closer to the creation of their subject than teachers in other areas of the humanities—art history, for example, or literature.

It is of more than incidental interest that such film teachers, once having constituted a majority of all teachers in the field, were now in the minority. And there was every
indication that they would remain so for a long time. In other words, film teachers who were "essentially" film makers or film critics were being joined by teachers of philosophy, drama, art, history, speech, literature, and music who took a genuine (but often rather peripheral) interest in motion pictures. It was a condition which the first group found worrisome, and with good reason.

It was hoped that the Lincoln Center Film Study Conference in 1964 and the Dartmouth Conference in 1965 would signal the beginnings of an organization which would seek, at least indirectly, to set standards and qualifications for teachers in these fields (8, pp. 11-13).

A review of the proceedings of the Dartmouth Conference reveals two dominant themes:

(1) A plea for the orderly and disciplined development of film study, and
(2) a warning that the study of motion pictures was in danger of accepting "formalism" and a "methodological approach" which would inevitably reduce student enthusiasm and interest (8, p. 14).

Fischer observed (8, pp. 47-48),

The more the arts find a place in education the more film studies will prosper. It is interesting that the cinema should come along and unite the arts in an era that is beginning to yearn for all kinds of unities—ethnic, religious, economic, political.

Since the cinema requires a broad interest in the arts, all of the arts may, in time, be healthier for it. If an English teacher wants to teach film studies he must admit that there is more to communication than the printed word, and if an art teacher wants to become involved with film studies he must show some interest in literary matters. The traditional fragmentation of the arts may become a thing of the past.
According to Gray, the ultimate concern of all of those who deal with the subject of motion pictures in a university setting is to determine the most effective and imaginative way of fostering their practice and study, as part of a legitimate university or academic concern and as a particular manifestation of man's continuous psychosocial evolutionary transition (8, p. 68).

Stoney wrote,

We face the fact, in the film world at least, that more and more of our information is coming to us via film and television; more and more of our education, our entertainment, our propaganda, our advertising, and communication (8, p. 95).

Somehow we learn about words. Few do about film. Moreover, the use of film and television is now so widespread that a surprisingly large number of people in other professions already find themselves in positions where they need to know how to work with film makers. Doctors, social workers, journalists, psychologists, they are all trying to use film now, and most are making a bad job of it because they don't know how to begin to think in film terms. And the film makers with whom they work haven't time to absorb their clients' special knowledge and points of view.

Eventually I'd like to see our courses attracting more people from other departments of the university so these specialists can make their own films as they now write their own books, helped along, to be sure, by professional editors.

I would like to observe that when we set ourselves up on tax-exempt, publicly supported campuses, when we collect the fees we do from parents and--most important--when we occupy big hunks of the students' time during the most important years of their lives, we have no right to kid them into thinking they are getting an education when they aren't (8, pp. 95-96).

In 1975, a retrospective of the Dartmouth Conference was written by Grogg (2, pp. 2-3):
Those early days of film teaching were rife with battles over the introduction of cinema studies into the traditional university programs. Of course, by the 1960's, some major institutions had long since been involved in the teaching of film: University of Southern California, New York University, The Ohio State University, Temple University, et al. But for most colleges and universities, movies remained well outside the academic domain.

Ten years ago the Dartmouth College Conference on Film Study assembled a group of pioneering film teachers and scholars for four days of lectures and presentations on the what, why, and how of cinema study in higher education.

A contemporary account reported: "The setting was magnificent, but the formal presentations set a new record for conference dullness." Dull or not, the report concluded: "Everyone left Hanover agreeing that it is imperative that another conference be held as soon as possible" (2, p. 2).

It seems that the soonest possible date for a comparable get-together was in 1974.

CUNY Graduate Center/National Endowment for the Humanities Film Study Conference: 1974

In 1974 Mast and Cohen convened at the CUNY Graduate Center (with a grant from the National Endowment for the Humanities) a group of about 200 film educators and scholars. The topic of discussion was "Film and the University" (2, p. 2).

Mast, in his opening remarks, corroborated the stories of the erratic training of most film teachers in film. The conferees had filled out questionnaires regarding their academic backgrounds prior to registering for the event.
Mast summarized that a majority of those attending had never taken a single course in film (2, p. 2).

Perhaps a third of the group, at the most, could boast of any extensive, formal academic work in film. The majority of those assembled were, by training, teachers and scholars of history, anthropology, literature, sociology, drama, philosophy, and other disciplines. Yet all were currently teaching some facet of the motion picture arts and sciences, and most had published in the field. It seems that film teachers come from almost anywhere but from a background in film study (2, p. 3).

Roughly speaking, there are about 100 times as many students currently pursuing degrees in the moving image arts than there are teachers who hold degrees in the same discipline. "A gap exists between us and our students," said Mast in a polite underatement. "We have to find ways of talking across that gap" (2, p. 3).

Film education is filled with "gaps." At the earlier Dartmouth Conference, Pauline Kael mentioned, with less alarm than those at the CUNY meeting, the field's occasional lapses.

"We don't have to worry much if it's a little disorderly," said Kael of teaching film. "In this field gaps of knowledge are not criminal negligence as they might be for a doctor" (2, p. 3; 8, p. 135).
One senses, though, that the seriousness of the offense has increased over the years. The CUNY Conference gave voice to real and active concern over what Mast labeled the "indiscipline" of film (2, p. 3).

Knight spoke ardently to the group on the need for "accreditation" of film schools and film teachers. "A system has to be devised," he urged (2, p. 3).

The disorderly nature of film study and of the development of film teachers and scholars no longer is lightly accepted. Most of those at the CUNY gathering agreed that a good dose of "professionalism" is urgently needed.

Summary

Beginning in the 1880s there arose what has become an almost continuous interest in individualizing instruction. The label "visual education" appeared in 1908. In 1910 public schools in New York became the first to adopt films for regular visual instructional use. There were many hopes, stated promises, and published prospects for the motion picture.

In 1945-46 the Society of Motion Picture Engineers surveyed the sources for education in motion pictures. The committee, formed for the study, made the judgement that courses generally came under the broad heading of "visual education." The technology of motion picture making had
been given serious consideration in institutions of higher learning.

The Lincoln Center Film-Study Conference in 1964 reported that higher education had only just begun to respond to motion pictures as a contemporary art. A film-study project undertaken by Dartmouth College indicated a tendency to codify and structure film study. Academia treated film more as a craft than a profession. The CUNY Conference in 1974 exposed a lack of professionalism within the ranks of film teachers.

Not much has changed over the years since the Dartmouth Conference. Critics are still distressed at the inclinations of academia to codify and structure film study; no one has yet figured out a way to study cinema that the heterogeneous crowd of film teachers can begin to live with (2, p. 3).

Change is inevitable. Data from Texas institutions of higher learning soliciting information from persons most closely connected with film-study programs provide evidence that change is imperative. Chapter III contains the results of the survey to determine the current composition of film studies in existence in Texas. From the data come indications of the changes required.
CHAPTER BIBLIOGRAPHY


2. Grogg, Sam L. Jr., "Focus on Education: Where Do Film Teachers Come From?", American Film, Journal of the Film and Television Arts, 1 (October, 1975), 2-3.


CHAPTER III

PRESENTATION OF THE DATA DETERMINING THE CURRENT
NATURE OF FILM STUDIES CURRICULUM IN TEXAS
INSTITUTIONS OF HIGHER LEARNING

Introduction

The Texas Film Commission, Office of the Governor, Austin, Texas, and The American Film Institute, Washington, D.C., were contacted by telephone to ascertain the colleges and universities designating film-studies programs. Each of the fifty schools (Appendix F, p. 176) on the resulting combined list was contacted by telephone to determine if their program offered an advanced learning experience resulting in a bachelor's degree or higher degree; whether or not the objective of their program was to prepare students for entry into professional film occupations; and the person most closely associated with the film program. Sixteen of the fifty schools indicated a degree or emphasis in film studies (Appendix G, p. 177).

To obtain data determining the current nature of film studies in Texas, all of the persons indicated as being most closely associated with the existent programs in the sixteen institutions of higher learning offering degrees or emphasis in film were contacted by letter (Appendix A, p. 165). These
persons were asked to send course outlines with identification of core content and specialized content, and to send a current catalogue for their respective schools.

Seven schools responded with the information requested (Appendix H, p. 178). Baylor University and Texas Southern University sent notification that the letter of inquiry had been forwarded to another person more closely associated with the film program (11, 9). Rice University returned the letter of inquiry and indicated the name of a person more closely associated with the film program (28). Texas Tech University responded that they offered no degree program in film. They saw no reason to compete with an existing program of such dimension and specifically mentioned the University of Texas at Austin (6).

Follow up was initiated in the form of a telephone call to each school that had not responded asking for the data verbally. In four instances, with repeated telephone attempts, the person identified with the program was not reached. A message requesting the data was left with the department. Two persons most closely connected with their school's film program were contacted by telephone and did not supply the requested data.

Further follow up of those schools that had not supplied the data requested was made by telephone to their respective offices of admission. Catalogues were requested from each of these schools.
Another letter of inquiry was sent to the person newly identified with Rice University's film program (Appendix A, p. 165).

It was determined by an evaluation of catalogue information that three universities initially identified as offering an advanced learning experience to prepare students for entry into professional film occupations did, in fact, not offer such a program (6, 19, 20, 25). These schools were Texas Southern University, Texas Woman's University, and Texas Tech University.

Thirteen Texas institutions of higher learning were found to offer an advanced learning experience resulting in a bachelor's degree with the objective of their program being a degree or emphasis in film studies (Appendix I, p. 179).

Of the thirteen Texas institutions of higher learning offering a distinct film-studies program, six are state-supported institutions and seven are private institutions.

Philosophy and Objectives of the Film Studies Programs

The following philosophy and objectives of the courses were obtained from current catalogues and correspondence with the persons most closely connected with the program in each of the thirteen schools indicating a degree or emphasis in film studies.
Baylor University

The Department of Oral Communication, Division of Radio-Television-Film, noted that its courses give students an opportunity to gain information and develop skills in a variety of activities related to broadcasting. Pringle wrote, "It (their program) offers, also, some insights into the possibilities of communication careers in business, education, etc." (12).

A Bachelor of Arts degree in radio-television-film is offered (1, pp. 93, 94). There was no stated objective to prepare students for professional roles in film. Emphasis was placed on broadcasting and photojournalism.

Corpus Christi State University

Corpus Christi State University is a two-year, upper-level school. Their curriculum structure is not typical of four-year schools. For the major in communication, theatre and TV-film there are no firm prerequisites (8).

The program in communications, theatre and TV-film is designed to increase the students' knowledge, experience and practical skill in various areas of human communication and artistic performance. By following the recommended course of study, the student will gain a basic understanding of each general area of the program, and do advanced work in one area of study.

The degree program allows the student to elect a major concentration in TV-film.

The TV-film area offers historical and critical study of film and video as artistic media, and also affords the student an opportunity to acquire basic writing and production skills (3, p. 59).
East Texas State University

Course work in the Department of Journalism and Graphic Arts includes instruction in photography. The degree offered is a Bachelor of Arts or a Bachelor of Science. Courses are designed to prepare the student for professional work in photography or for teaching journalism. For the photography major it is recommended that a second major or minor be taken in art, journalism, radio-TV, speech or management (business). Two courses are offered in film making and film production for eight semester hours (4, pp. 122, 126, 127). There was no stated objective to prepare students for professional roles in film.

North Texas State University

The College of Arts and Sciences of North Texas State University provides intellectual discipline and cultural experiences essential to a liberal education and prepares students for entering professional schools, teaching, certain types of professional work, and graduate study and research. The normal bachelor's degree program offers opportunities for specialization as well as a general education (10, p. 49).

The Department of Journalism offers a Bachelor of Arts degree providing training in journalism, teaching, advertising, public relations, photojournalism, and other areas. The degree in photojournalism recommends six hours
of film production in the Department of Speech Communication and Drama. The primary emphasis is in the print media (10, pp. 107, 108).

The Department of Art offers a Bachelor of Fine Arts degree for students seeking a cultural background in art. One area of concentration available is in photography. There was no stated objective to prepare students for professional roles in film (10, pp. 56, 57).

The Department of Speech Communication and Drama offers training for teaching and professions related to communication. The concentration in radio/television/film primarily provides a broad liberal-arts education leading to a Bachelor of Arts degree. Students may prepare for careers in broadcasting, cable television, educational media, film, and for graduate study in mass communication. Suggested first minors coordinated with student-career goals are: art/photography for careers in film; business for broadcast advertising, sales, management; drama for production and performance; education for instructional media; and journalism for a career in broadcast news. The NTSU Film Production Unit produces films for non-profit sponsors. Any film student may apply for a position with the unit (10, pp. 144-416).
Rice University

The Fine Arts Department offers courses in film and photography. The Bachelor of Fine Arts program consists of a fifth year of intensive study in the creative arts to be taken after the student has obtained a Bachelor of Arts degree in art at Rice or its equivalent at another university (13, p. 161). Other than this reference no information was received that stated the philosophy of the Fine Arts Department at Rice University. There was no stated objective to prepare students for professional roles in film.

St. Mary’s University

The operative goals of St. Mary’s University are threefold: to assist students to get a Catholic education in the Marianist tradition; to serve the community; and to be witness to transcendental values within the intellectual pluralism of the nation (15, p. 5).

It is characteristic of Marianist education that students and faculty work together in what is termed "a congenial family spirit." In this atmosphere a qualified staff of laymen and laywomen, priests, Brothers and Sisters aim to mold students into intellectually trained men and women of moral sensibility and with the competence of assuming the responsibilities of adult life in the areas for which their education prepared them (15, p. 5).
St. Mary's University indirectly but very consciously serves the needs of the larger community by a direct and conscious attempt to prepare leaders for the various life thrusts (15, p. 6).

Cinema is treated as a fine art. "As such the emphasis is on history, appreciation, criticism, aesthetics in the traditional liberal-arts curriculum." (5, p. 232). There was no stated objective to prepare students as professionals in film.

Southern Methodist University

Southern Methodist University offers a degree program tailored as far as possible to special needs, talents, and ambitions. Each student has assistance in planning a degree program that will represent, not a rigid and automatically required curriculum, but rather a college experience that develops talents, seeks new areas of expression, and attempts to determine the most feasible career development. The student "can choose with great freedom, yet the plans they choose must show direction, scope, and substance (16, p. 40).

The Bachelor of Fine Arts degree is offered in broadcast-film arts; art education, with courses in film studies; and broadcast journalism (16, pp. 40, 41). The Journalism and Broadcast-Film Arts Divisions are closely allied in the field of communication arts as electronic and print journalism
grow increasingly aware of each other. Students may undertake a course of study which combines selected offerings from the two divisions. The program integrates the technical and artistic skills of broadcast-film arts with the news orientation of journalism, and it relates the philosophical, historical, and ethical concepts necessary for understanding broadcast-journalism's role and function in society (16, pp. 43, 53).

The aim of the Broadcast-Film Division is to prepare students to work creatively in the media as broadcasters, industrial and educational media producers, media educators, critics, and in media-related business occupations. The student will study audio, radio, television, film, multi-media production, history, writing, criticism, management and programming. Another aim is to prepare the non-professional to deal most creatively and discerningly with the media arts as a responsible citizen in world media (16, p. 42).

**Stephen F. Austin State University**

The objectives are stated:

The Department of Communication has two functions:

(1) education of students in historical, scientific, and artistic aspects of communication; and (2) preparation of students for professional careers. The department attempts to bring the students general and liberal education into focus by organizing it upon a framework of communication as a science, and art, and a service (17, p. 141).

The Department of Communication offers a major in communication leading to a Bachelor of Arts or Bachelor of Science degree. A student majoring in communication may concentrate work in the sequences of general communication, journalism, or radio-television-film. In addition, students
may obtain a Bachelor of Applied Arts and Sciences degree with an area of specialization in public relations (17, pp. 141, 142).

The radio-television-film sequence is designed to prepare the student for a professional career in either the broadcasting or film industry. Courses provide a balance between creative work and theory. For the student who displays exceptional talent, opportunities are available for independent creative work beyond that in the normal sequence of courses (17, pp. 141, 142).

Texas Christian University

Texas Christian University offers a Bachelor of Arts degree in the AddRan College of Arts and Sciences, with a major in speech communication. A student electing this degree will take a basic speech-communication course and twelve hours each from a grouping of skills and theory courses and a grouping of rhetorical and communication theory courses (18, p. 55).

A Bachelor of Fine Arts degree in the Department of Speech Communication may be taken with a major in radio-television-film (18, p. 51). It is possible to elect twenty-one hours in film studies in addition to three hours that are required for all radio-television-film majors.

"The result is a learning environment encouraging each person to discover and reach his or her maximum potential in
preparation for a full life as well as a livelihood" (2, p. 2). Other than this reference no information was received that stated the philosophy of the Department of Speech Communication at Texas Christian University. The film courses appear to be supportive of a broad-based curriculum in speech communication or general emphasis in the areas of radio, television and film. There was no stated objective to prepare students as professionals in film.

Trinity University
The Journalism, Broadcasting and Film Department at Trinity University offers three major areas of study for the prospective professional communicator: Bachelor of Arts in Journalism; Bachelor of Arts in Radio, Television and Film; and a dual-major program in mass communications leading to a Bachelor of Arts degree.

The major in each area is designed to give pre-professional training in the mass communications arts and a full understanding of the social, legal, economic and political roles of the media in society (27, p.253).

The courses offered by this department are designed to provide prospective communicators with basic training in the chief areas of mass communication. Instruction is given to those who desire to work for advertising agencies or in radio, television and film or as public relations practitioners (26).

University of Houston
The University of Houston offers a broad-based program leading to degrees in journalism and radio-television.

The College of Humanities and Fine Arts offers courses about man: his heritage, his literature, his
thought, and his aesthetic achievements; and courses providing pre-professional training in these areas, the fine arts, and communication.

The courses are stated to be:

...the traditional liberal arts offerings of the university. They are designed to enable the student to play a more meaningful role in society, and to prepare the student for certain careers (7, p. 16).

It is not the stated purpose of the University of Houston to prepare students for a career as a professional in film. The film courses are supportive of journalism and broadcasting majors. The objectives are foundational in that the courses provide "pre-professional training" (7, p. 16).

University of Texas at Austin

The undergraduate academic program in Radio-Television-Film is designed to meet two goals. The first is to give students a general knowledge and appreciation of the roles of radio, television and film in society, and the second is to provide training in production and experience in research which will allow the student to enter the professions with competence and confidence.

The RTF program at the University of Texas offers students a variety of options for professional and academic training and prepares them for positions ranging from basic media production to sophisticated administrative, teaching and research responsibilities (21).

Four degrees are available in the School of Communication: Bachelor of Science in Advertising, Bachelor of Science in Radio-Television-Film, Bachelor of Journalism in Radio/Television News, and Bachelor of Journalism in Photojournalism.
University of Texas at El Paso

Rugg wrote, "I personally feel that ENG (electronic news gathering) must become an important part of broadcast curriculum in the near future, in order to properly train students for news gathering careers (14)."

The University of Texas at El Paso offers degrees in broadcasting, journalism, speech and an inter-departmental program in film studies. The English department offers three literature courses which are related to film. An examination of degree plans and correspondence indicates the professional preparation is to train students for broadcast-journalism careers. The film-video courses are designed for news gathering (23, pp. 160-164, 169-174, 186-189; and 14).

Departmental Baccalaureate Degree Requirements for a Major in Film or Film Related Studies

Table III shows the sponsoring departments of film courses in the thirteen subject universities of this study. One-hundred-eighty courses are offered in twenty-three departments.

The thirteen Texas schools studied offer thirty-five degrees with emphasis in film or film related careers (Table IV). Twenty Bachelor of Arts degrees are offered. Six programs result in a Bachelor of Science degree. Six schools offer a Bachelor of Fine Arts degree. One school presents a program leading to a Bachelor of Applied Arts and Sciences
<table>
<thead>
<tr>
<th>Department</th>
<th>Schools</th>
<th>Number of Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advertising</td>
<td>University of Texas at Austin</td>
<td>1</td>
</tr>
<tr>
<td>Art</td>
<td>North Texas State University</td>
<td>(still photo)</td>
</tr>
<tr>
<td>Fine Art</td>
<td>Rice University</td>
<td>21</td>
</tr>
<tr>
<td>Broadcast/Film Arts</td>
<td>Southern Methodist University</td>
<td>3</td>
</tr>
<tr>
<td>Communication</td>
<td>Southern Methodist University</td>
<td>30</td>
</tr>
<tr>
<td>Communication, Theatre &amp; TV-Film</td>
<td>Stephen F. Austin State University</td>
<td>6</td>
</tr>
<tr>
<td>Mass Communication</td>
<td>University of Houston</td>
<td>11</td>
</tr>
<tr>
<td>Oral Communication</td>
<td>Corpus Christi State University</td>
<td>7</td>
</tr>
<tr>
<td>Speech Communication</td>
<td>University of Texas at El Paso</td>
<td>5</td>
</tr>
<tr>
<td>Speech Communication &amp; Drama</td>
<td>Baylor University</td>
<td>13</td>
</tr>
<tr>
<td>Drama-Speech</td>
<td>Texas Christian University</td>
<td>8</td>
</tr>
<tr>
<td>Theatre</td>
<td>North Texas State University</td>
<td>10</td>
</tr>
<tr>
<td>English/Art</td>
<td>University of Texas at El Paso</td>
<td>5</td>
</tr>
<tr>
<td>English</td>
<td>Stephen F. Austin State University</td>
<td>1</td>
</tr>
<tr>
<td>History (Mini-Mester only)</td>
<td>St. Mary's University</td>
<td>14</td>
</tr>
<tr>
<td>Inter-Term Course (England)</td>
<td>University of Texas at El Paso</td>
<td>3</td>
</tr>
<tr>
<td>Journalism</td>
<td>Stephen F. Austin State University</td>
<td>1</td>
</tr>
<tr>
<td>Journalism, Broadcasting &amp; Film</td>
<td>Southern Methodist University</td>
<td>1</td>
</tr>
<tr>
<td>Journalism and Graphic Arts</td>
<td>North Texas State University</td>
<td>(still photo)</td>
</tr>
<tr>
<td>Radio-Television-Film</td>
<td>University of Texas at Austin</td>
<td>1</td>
</tr>
<tr>
<td>Music</td>
<td>Trinity University</td>
<td>10</td>
</tr>
<tr>
<td>Russian</td>
<td>East Texas State University</td>
<td>2</td>
</tr>
<tr>
<td>Theology</td>
<td>University of Texas at Austin</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td>North Texas State University</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>University of Texas at Austin</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>St. Mary's University</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>23</strong></td>
<td><strong>13</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>180</strong></td>
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</tbody>
</table>
TABLE IV

TYPE OF BACCALAUREATE DEGREE OFFERED IN THIRTEEN TEXAS UNIVERSITIES WITH EMphasis IN FILM STUDY

<table>
<thead>
<tr>
<th>School</th>
<th>Bachelor of Arts</th>
<th>Bachelor of Science</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baylor University</td>
<td>Radio-TV-Film</td>
<td></td>
</tr>
<tr>
<td>Corpus Christi State University</td>
<td>TV-Film</td>
<td></td>
</tr>
<tr>
<td>East Texas State University</td>
<td>Photography</td>
<td>Photography</td>
</tr>
<tr>
<td>North Texas State University</td>
<td>Photojournalism</td>
<td></td>
</tr>
<tr>
<td>Rice University</td>
<td>Radio-TV-Film</td>
<td></td>
</tr>
<tr>
<td>St. Mary's University</td>
<td>Film/Photography</td>
<td></td>
</tr>
<tr>
<td>Southern Methodist University</td>
<td>English/Art</td>
<td></td>
</tr>
<tr>
<td>Stephen. F. Austin State University</td>
<td>General Comm.</td>
<td>General Communication</td>
</tr>
<tr>
<td>Texas Christian University</td>
<td>Speech Comm.</td>
<td></td>
</tr>
<tr>
<td>Trinity University</td>
<td>Mass Comm.</td>
<td></td>
</tr>
<tr>
<td>University of Houston</td>
<td>Journalism</td>
<td>Radio-TV-Film</td>
</tr>
<tr>
<td>University of Texas at Austin</td>
<td>Radio-TV-Film</td>
<td></td>
</tr>
<tr>
<td>University of Texas at El Paso</td>
<td>Speech</td>
<td>Broadcast Journalism</td>
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<td></td>
<td>Broadcast</td>
<td>Production</td>
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<td>Broadcast</td>
<td>Inter-Department Program in</td>
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<tr>
<td></td>
<td></td>
<td>Film</td>
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<tr>
<td>Total</td>
<td>20</td>
<td>6</td>
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<tr>
<td>BFA*</td>
<td>BAS**</td>
<td>BJ***</td>
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<tr>
<td>Photography</td>
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<tr>
<td>Film &amp; Photography</td>
<td>....</td>
<td>....</td>
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<tr>
<td>Broadcast-Journalism</td>
<td>....</td>
<td>....</td>
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<tr>
<td>Broadcast-Film Arts</td>
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<td>....</td>
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<tr>
<td>Fine Art Education</td>
<td>....</td>
<td>....</td>
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<tr>
<td>Public Relations</td>
<td>....</td>
<td>....</td>
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<tr>
<td>Radio-TV-Film</td>
<td>....</td>
<td>....</td>
</tr>
<tr>
<td>Radio-TV-News</td>
<td>....</td>
<td>....</td>
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<tr>
<td>Photojournalism</td>
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<tr>
<td>....</td>
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<td>....</td>
</tr>
</tbody>
</table>

6 1 2 35

*Bachelor of Fine Arts.

**Bachelor of Applied Arts and Sciences.

***Bachelor of Journalism.
degree. One school offers two Bachelor of Journalism degrees.

**Baylor University**

The Department of Oral Communication offers a Bachelor of Arts degree in radio-TV-film. Twenty-seven hours are required in the major. One course in each of three areas, speech, drama, and speech pathology and audiology, serves as the core. The remainder of the eighteen hours may be in one division or be spread among the divisions according to individual preference. At least fifteen semester hours are to be advanced-level courses. Journalism courses are acceptable in this program (1, pp. 93-94).

**Corpus Christi State University**

The program in Communication, Theatre and TV-Film offers a Bachelor of Arts degree in TV-film. Twenty-four hours are required in the major with eighteen upper-division hours. Core courses required of the major are Communication Theory, Readers Theatre, History of the Theatre, and Film History. The remaining work is to be selected according to the student's interests from one or more of the areas of concentration (3, p. 59).

**East Texas State University**

The Department of Journalism and Graphic Arts offers a Bachelor of Arts degree and a Bachelor of Science degree in
photography. A student must complete a major and a minor, a broad-field major, or two majors in order to be graduated. A major consists of a minimum of eight courses in one subject field, including four advanced courses. A broad-field major consists of at least sixteen courses, including at least six advanced-level courses.

Those majoring in photography enroll for a one-hour seminar in communication each semester (4, pp. 122-128).

North Texas State University

Degrees in film-related studies are offered in three departments at North Texas State University.

The Department of Art offers a Bachelor of Fine Arts degree with a concentration in photography. A first minor of eighteen semester hours, of which six must be advanced, may be taken in the Division of Radio, Television and Film with an emphasis in film. The major is sixty-three hours in art. The prescribed courses are Art Appreciation, Design I and II, Water-Color Painting or Painting I, Art History Survey I and II, six hours of advanced art history, Sculpture of Advanced Design: Materials Application, Creative Photography for the Artist, Darkroom Techniques, Basic Color Printing, Printmaking I, Printmaking II or Advanced Black and White Photography, Printmaking Studio, and Photography Studio (10, pp. 56-62).
The Department of Journalism offers a Bachelor of Arts degree with emphasis in the photojournalism sequence. Required journalism courses are Principles of Journalism, Newspaper Reporting and Writing, Beginning Press Photography, Desk Work I and II, Press Photography, Law of the Press, Staff Photography I, History of American Journalism and one other course. It is recommended that students complete Department of Speech Communication and Drama courses: Introduction to Film Production and Intermediate Film Production. Majors must take thirty-three or thirty-four hours in journalism. No more than thirty-seven hours of journalism may be counted toward a degree. Students interested in electronic journalism should take a first minor in the Division of Radio, Television and Film (10, pp. 107-111).

The Department of Speech Communication and Drama offers a Bachelor of Arts degree with concentration in radio, television and film. The division requires completion of thirty-six hours in the major with at least twelve hours being advanced. Required courses are Communication, Principles and Practices; Radio, Television and Film in America; Introduction to Film Production; Radio and Television Writing; Audio-Television Production; and Broadcast Law and Regulations. No more than six hours may be earned in any combination of Internship and Special Problems credit (10, p. 145).
Suggested first minors coordinated with student-career goals are: art/photography for a career in film; business for broadcast advertising, sales and management; drama for production/performance; education for instructional media; and journalism for broadcast news (10, pp. 144-149).

Rice University

The Fine Arts Department offers a Bachelor of Arts degree with a concentration in film and photography. A minimum of twelve courses is required, including at least three courses in both the history of art and creative arts. Double majors may take a minimum of ten semester courses, including at least three courses in both the creative arts and the history of art.

A reading knowledge of French, German, or Italian is strongly recommended for all majors (13, p. 161).

The Bachelor of Fine Arts program consists of a fifth year of intensive study in the creative arts to be taken after a student has obtained a Bachelor of Arts degree in art at Rice or its equivalent at another university. Satisfactory completion of a total of ten courses or the equivalent in approved major electives is required for the B.F.A. degree.

Admission to the program is made by the Committee on Examinations and Standing on recommendation of the Bachelor of Fine Arts Committee (13, p. 161).

St. Mary's University

The School of Arts and Sciences offers a Bachelor of Arts degree in English with a minor in art that has a concentration in film studies. The major in English is thirty-six hours of study. Required are six hours in
Rhetoric and Composition; six hours of literature; plus twenty-four advanced hours. The minor in art is eighteen semester hours. Art courses are chosen in a pattern determined with the advisor. Fourteen film courses are available for the student in film studies (15, pp. 55, 67; 5, p. 232).

Southern Methodist University

For the student of film Meadows School of the Arts offers Bachelor of Fine Arts degrees in art education, broadcast journalism, and broadcast-film arts (16, pp. 40-41).

The Broadcast-Film Division requires two core courses: Radio and Television and Film; and Basic Audio Techniques. Twenty-seven hours in addition to the core courses are required. An additional eight hours may be taken in the major or may be electives outside broadcast-film (16, p. 42).

A major may be required to take a comprehensive examination and to produce a creative project in audio-tape, video-tape, or film form. This requirement is exercised at the discretion of the divisional chairperson (16, p. 42).

Students seeking entry into broadcast journalism may undertake a course of study which combines selected offerings from the Divisions of Broadcast-Film Arts and Journalism.

The student's course of study is planned on an individual basis through conferences with the chairpersons of the two divisions. A minimum of twenty-one hours in broadcast-film arts and a minimum of twenty-one hours in journalism is
required, and the student selects either division as the base. Admission to the program requires a minimum grade-point average of 2.50 and the approval of the divisional chairpersons of the Broadcast-Film Arts Division and the Journalism Division; either chairperson may coordinate a student's studies (16, p. 43).

The Division of Fine Arts offers a degree in art education. The Bachelor of Fine Arts degree gives students of fine arts and education an opportunity to obtain a Texas all-level certification in art. Fifty-one hours are required in art and art education. Core courses are Introduction to the History of Art, Pre-Historic through Medieval Art; Introduction to the History of Art, Renaissance through Modern Art; Art Materials and Concepts in the Elementary Schools; and Professional Preparation in Fine Art Education. The following topic electives are available, giving this program its unique quality for the student interested in film studies: Film Study in the Schools, Filmmaking in the Schools, Photography in the Schools, and Advanced Filmmaking in the Schools (16, pp. 50-53, 124).

Stephen F. Austin State University

The Department of Communication offers a major in communication leading to a Bachelor of Arts or Bachelor of Science degree. A student majoring in communication may concentrate work in general communication, journalism, or
radio, television and film. In addition, students may obtain a Bachelor of Applied Arts and Sciences degree through the department with an area of specialization in public relations.

A major consists of twenty-nine to forty-eight hours. The general communication sequence is a forty-eight hour broadfield program, while the journalism and radio-television-film sequence is divided into broadcasting and cinematography (17, pp. 141-142).

Core courses common to the general communication, photo-journalism and cinematography sequences are Communication in Contemporary Society and Basic Photography (17, p. 143).


The photojournalism emphasis in the journalism sequence requires no motion-picture courses. A student may minor in cinematography to enhance the film study aspects of this major area (17, p. 143).
The cinematography emphasis, in addition to the courses mentioned as common to all three sequences, requires *Introduction to Radio-Television*, *Basic Motion Picture Production*, *Television Production*, *Television News Techniques*, *Illustrative Photography*, *Communication Practicum--Radio-Television-Film*, *Motion Picture Editing*, *Radio-Television Programming*, *History of the Motion Picture*, *The Documentary in Film and Television* (17, pp. 143-146).

The Public Relations Program under the Bachelor of Applied Arts and Sciences degree does not require any film courses. However, the student desiring an application of film to public relations may elect a minor or electives in the cinematography sequence (17, p. 141).

**Texas Christian University**

The Department of Speech Communication offers the Bachelor of Fine Arts degree with a major in radio-television-film and the Bachelor of Arts degree with a major in speech communication (18, pp. 51, 55).

The major in radio-television-film requires thirty-six semester hours with six additional hours of speech. All majors must complete the following courses: *Survey of Broadcasting*, *Radio Production*, *Beginning Television Production*, *Cinematography*, and *Broadcast Law and Regulation*. The major must also complete twenty-one hours of radio-television-film courses in addition to the specifically
required courses for a total of thirty-six hours. The six hours of speech do not satisfy a core-curriculum requirement and may not be radio-television-film courses (18, pp. 53, 58-59).

A major in speech communication may be taken to obtain the Bachelor of Arts degree. For a major in speech communication to be accepted on the Bachelor of Arts degree, the major must be taken in AddRan College. Required are Basic Speech Communication and twelve semester hours from each of the two groups: skills and theory courses and theoretical and communication theory courses. Included in the skills and theory courses are Cinematography and Advanced Cinematography (18, pp. 55, 58-59).

Trinity University

The Journalism, Broadcasting and Film (JBF) Department offers for the film student three major areas of study: Bachelor of Arts in broadcast journalism; Bachelor of Arts in radio, television and film; and a dual-major program in mass communication.

Each area of study is designed as a four-year program. To be admitted into the upper-division course (junior/senior) a journalism, broadcasting and film major must have an overall grade-point average of at least 2.5 on a four-point scale, a C or above in all required JBF courses, and must present a project or portfolio to a jury of JBF faculty.
This review generally takes place the second semester of the sophomore year. If the student's record and performance meet those criteria, the faculty will accept the student as a "full major" within the department. All initial applicants for a major in the Journalism, Broadcasting and Film Department are generally accepted " provisionally," providing they meet general university academic standards (27, pp. 253-254).

The departmental requirements for the degree of Bachelor of Arts with a major in journalism with broadcast-journalism emphasis are thirty-three hours in the department, including Communicating; Television I; The Mass Media; Aesthetics of Sight, Sound and Motion; Reporting I and II; Professional Laboratory; Broadcast News Writing; Television News Production; Senior Seminar; and Communications Law (27, p. 254).

The departmental requirements for the degree of Bachelor of Arts with a major in radio, television and film are thirty-three hours in the department, including the following courses: Communicating; Television I and II; Film I and II; Aesthetics of Sight, Sound and Motion; The Mass Media; Photography I; Film III or Television III; Communications Law; and three hours of Directed Studies in TV/Film (27, p. 254).

A committee administers the interdisciplinary major in Mass Communications.
Only students having at least a 2.5 grade-point average during their first two years will be admitted to the program. This is an interdisciplinary program designed as a second major for the student who wishes an eclectic approach to the study of Mass Communications.

The requirements for the Bachelor of Arts degree with an interdisciplinary second major in Mass Communications are:
completion of a primary major other than Mass Communications;
completion of an additional twenty-four semester hours of coursework (at least twelve in advanced courses) in journalism, broadcasting and film and in other disciplines selected and approved by the Mass Communications Committee (27, pp. 254-255).

University of Houston

The Department of Communications offers the Bachelor of Arts degree with a major in journalism or radio-television.

Communications majors must have a 2.0 overall grade-point average, on a four-point scale, and a 2.5 grade-point average in communications and junior standing to be admitted to any 300 or 400 level course. Communications majors normally will not take more than one communications course per semester during their freshman and sophomore years (7, p. 42).

For a Bachelor of Arts degree with a major in journalism, a minimum of thirty semester hours in communications, including eighteen advanced semester hours, are required.
The special requirements for a major in journalism are *Introduction to Mass Communications*, News Reporting I and II, Typography, News Editing, Communications Laws and Ethics, plus twelve additional advanced hours in communications. Courses may be taken in film and photography to give this degree an emphasis for photojournalism (7, pp. 42-46).

For a Bachelor of Arts degree with a major in radio-television a minimum of thirty semester hours in communications, including eighteen advanced semester hours, is required. The special requirements are *Introduction to Mass Communications*, Mass Media Production, Communications Laws and Ethics, plus twenty-one additional hours in communications, fifteen of which must be advanced courses (7, p. 42). Courses may be taken to give an emphasis in film studies.

**University of Texas at Austin**

In the School of Communication four degrees are offered related to film studies: Bachelor of Science in advertising; Bachelor of Journalism with an emphasis in either radio-television news or photojournalism; and a Bachelor of Science in radio-television-film (22, p. 15, 23).

The Department of Advertising offers the Bachelor of Science degree in advertising. For this major the student must complete

(1) At least twenty-four and no more than thirty
semester hours in advertising, of which at least fifteen hours must be upper division;

(2) Required courses: Advertising as Social Communication or Legal and Ethical Issues in Advertising, Introduction to Advertising, Advertising Copy and Layout, Advertising Media, Advertising Campaigns, and Advertising Managements. Students entering the major with sixty or more semester hours are required to take Legal and Ethical Issues in Advertising and may not take Advertising as Social Communication for degree credit;

(3) At least six semester hours of course work must be taken from courses in the School of Communication but outside of advertising. However, no student may count for credit toward the degree more than forty-two semester hours (transfer credit included) in School or Communication courses;

(4) No more than thirty-six semester hours in advertising, communication, journalism and radio-television-film (transfer credit included) may be taken for degree credit;

(5) No course offered in the School of Communication may be taken pass-fail for degree credit unless the course is offered only on a pass-fail basis (22, pp. 19, 20, 30, 31).

The Department of Journalism offers the Bachelor of Journalism degree. For this major the student must complete

(1) At least twenty-seven and no more than thirty-three semester hours of journalism and other School of Communication courses required for the major may be counted toward the Bachelor of Journalism degree;

(2) Two areas of emphasis are available for the student interested in film:


An emphasis in photojournalism requires: Writing for the Mass Media, Photographic Communications, Photography I and II, History of Photography, Graphics of Journalism, Theories of Mass Communication, Advanced Photojournalism or Photographic Illustration, and The
Mass Media and Society or Media Law and Ethics. Also recommended are: Copy Editing, News Reporting, and Feature Writing;

(3) At least six semester hours of course work must be taken from courses in the School of Communication but outside the Department of Journalism. However, no student may count for credit toward the degree more than forty-two semester hours (transfer credit included) in School of Communication courses;

(4) No more than thirty-nine semester hours (transfer credit included) in any combination of advertising, communication, journalism and radio-television-film may be taken for degree credit;

(5) No course offered in the School of Communication may be taken pass-fail for degree credit unless the course is offered only on a pass-fail basis.

Students may create other areas of specialization, such as a greater emphasis in film studies, through selection of the additional hours provided their selection of courses is outside the Department of Journalism (22, pp. 21-23; 32-36; 38-42).

The Department of Radio-Television-Film offers the Bachelor of Science degree. For this major a student must complete

(1) At least thirty and no more than thirty-three semester hours in radio-television-film courses, of which at least fifteen semester hours must be upper-division;

(2) Required courses in the major are: The Electronic Culture, The Development of The Motion Picture, Introduction to Image and Sound, and Development of Electronic Media;

(3) At least six semester hours of course work must be taken from courses in the School of Communication but outside the Department of Radio-Television-Film. However, no student may count for credit toward the degree more than thirty-nine hours (transfer credit included) in School of Communication courses;

(4) No course offered in the School of Communication may be taken pass-fail for degree credit unless the course is offered only on a pass-fail basis (22, pp. 24-26, and 38).
University of Texas at El Paso

In the College of Liberal Arts four Bachelor of Arts degrees are offered related to film study: Bachelor of Arts in speech, Bachelor of Arts in journalism, Bachelor of Arts in broadcasting, and a Bachelor of Arts with an interdepartmental program in film.

In the Department of Speech and Drama a major in speech must take a total of thirty hours of which fifteen hours are at the advanced level. Majors must include Public Speaking and a choice of one from each of the following pairs: Voice and Articulation or Oral Interpretation, Argumentation or Persuasion, Introduction to Rhetoric and Public Address or Introduction to Speech Communication, to make a total of twelve hours (23, pp. 160, 162-164).

In the Department of Mass Communications a Bachelor of Arts in broadcasting is available in two sequences, broadcast-production and broadcast-journalism, with possible film emphasis.


Specific courses required for the broadcast-journalism sequence are History and Principles of Mass Communication,

The College of Liberal Arts has identified and arranged those film-oriented courses offered within its various schools so that students interested in film may easily construct an area of emphasis. This is an inter-disciplinary program, involving Mass Communications, Drama and Speech, and English (11, 24).

The following courses are considered as core to the curriculum of the film-course sequence: Script Writing for Radio and Television; Introduction to the Art of the Motion Picture; Literary Studies, Film Techniques and Criticism; Analysis of Motion Picture Production Techniques; TV Film Techniques; Television and Screenplay Writing; Creative Film Production; Advanced Film Techniques; Motion Pictures to Inform and Persuade; Cinematography; and Production of Persuasive Films (24).

Other courses dealing with special aspects of film may be offered from time to time under the following open-topic course designations: Drama/Speech--Individual Instruction; English--Advanced Literary Studies; Mass Communications--Studies in Mass Communications (24).
Course Descriptions

The film courses offered in the Texas universities of this study (Appendix I, p. 179) have been categorized as follows: multi-media; production; history, criticism, appreciation and theory; comparative-aesthetic; and functional.

Multi-Media

Courses regarded as multi-media approach film as only one production medium in an integrated presentation utilizing a number of media. Involved may be recorded and live sound, film, 35mm slides, video, live performance, and environmental art.

Three courses are offered in two Texas universities. Southern Methodist University offers two courses. The courses are numbered sequentially and both bear the same title, Multi-Media Production. The course description indicates "varied use of simultaneous, integrated media (film, transparencies, video tape, audio tape, and live performance)" (16, pp. 102-103).

Trinity University offers one course entitled Multi-Media. The course description is

Exploration of various topics of audio/video/film experimental productions. Emphasis on the creative use of the communication arts. Topics vary, including (A) multi-media experimentation, (B) audio production--16 track, (C) expanded cinema, and (D) expanded TV. May be repeated for credit as topics vary (27, p. 259).
Production

Film-production courses by title for the subject universities of this study (Appendix I, p. 179) for the school year 1977-1978 are shown in Table V. Film production utilizing 16mm film receives the most attention. Twenty-three of the forty courses are oriented exclusively toward 16mm production. Of the courses presenting various production techniques, three utilize 16mm film.

Film production utilizing super-8mm film was listed for four courses. Two courses were listed as super-8mm and video-tape production. Video or television was listed as a section of study with film in eight courses. These comprise all of the courses listed under "various production techniques" in Table V.

Only one school, Southern Methodist University, listed a course in animation.

Forty production courses were listed in twelve schools. Only St. Mary's University offered no course in film production.

History, Criticism, Appreciation and Theory

Film history, criticism, appreciation, and theory courses by title for the thirteen Texas universities of the study (Appendix I, p. 179) for the school year 1977-1978 are shown in Table VI. Twenty courses are categorized as being historical in nature. Nine courses specify history
**TABLE V**  
FILM PRODUCTION COURSES BY TITLE FOR THIRTEEN TEXAS UNIVERSITIES, SCHOOL YEAR 1977-1978

<table>
<thead>
<tr>
<th>School</th>
<th>Animation</th>
<th>Film Production</th>
<th>Unknown Film</th>
<th>Guage</th>
<th>Film Production</th>
<th>Super-8mm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baylor University</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Corpus Christi State Univ.</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>East Texas State Univ.</td>
<td></td>
<td>Advanced Film</td>
<td></td>
<td></td>
<td>Production</td>
<td></td>
</tr>
<tr>
<td>North Texas State Univ.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Intro to Film</td>
<td></td>
</tr>
<tr>
<td>Rice University</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>St. Mary's University</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Southern Methodist University</td>
<td>Animation</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Stephen F. Austin State Univ.</td>
<td></td>
<td>Advanced Film</td>
<td></td>
<td></td>
<td>Filmmaking in</td>
<td></td>
</tr>
<tr>
<td>University</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>the Schools</td>
<td></td>
</tr>
<tr>
<td>Texas Christian University</td>
<td></td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>Trinity University</td>
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<td></td>
</tr>
<tr>
<td>University of Houston</td>
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<td></td>
</tr>
<tr>
<td>Univ of Texas at Austin</td>
<td></td>
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<tr>
<td>Univ of Texas at El Paso</td>
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<tr>
<td><strong>Total</strong></td>
<td>1</td>
<td>4</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Basic</td>
<td>Intermediate</td>
<td>Advanced</td>
<td>Various Production Techniques</td>
<td></td>
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<tr>
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</tr>
<tr>
<td>Film Production</td>
<td>. . . . . .</td>
<td>. . . . .</td>
<td>Production Techniques</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fundamentals of Filmmaking</td>
<td>. . . .</td>
<td>Fundamental Film Prod</td>
<td>. . . .</td>
<td>News and Documentary Film</td>
<td></td>
<td></td>
</tr>
<tr>
<td>. . . .</td>
<td>Intermediate Film Prod</td>
<td>Advanced Film Production</td>
<td>. . . .</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>. . . .</td>
<td>. . . .</td>
<td>. . . .</td>
<td>Audio Techniques</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>. . . .</td>
<td>. . . .</td>
<td>. . . .</td>
<td>Film and Video-Tape Ia &amp; Ib, Super-8mm</td>
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<td></td>
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<tr>
<td>. . . .</td>
<td>. . . .</td>
<td>. . . .</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Film Production</td>
<td>Film Production II</td>
<td>. . . .</td>
<td>. . . .</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Basic Motion Picture Production</td>
<td>Motion Picture Editing</td>
<td>Advanced Cinema</td>
<td>. . . .</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cinematography</td>
<td>. . . .</td>
<td>. . . .</td>
<td>. . . .</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Film I</td>
<td>Film II</td>
<td>Film III</td>
<td>Mass Media Production</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cinematography</td>
<td>Cinematography II</td>
<td>. . . .</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Film Production I</td>
<td>Film Production II</td>
<td>. . . .</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cinematography</td>
<td>. . . .</td>
<td>Advanced Film Production Techniques</td>
<td>. . . .</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>7</td>
<td>7</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## TABLE VI

**FILM HISTORY, CRITICISM, APPRECIATION, AND THEORY COURSES BY TITLE FOR THIRTEEN TEXAS UNIVERSITIES, SCHOOL YEAR 1977-1978**

<table>
<thead>
<tr>
<th>School</th>
<th>History</th>
<th>Criticism</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baylor University</td>
<td>History</td>
<td>Film History</td>
</tr>
<tr>
<td>Corpus Christi S.U.</td>
<td>History</td>
<td>Film Criticism</td>
</tr>
<tr>
<td>East Texas S.U.</td>
<td>History/Motion Pic</td>
<td></td>
</tr>
<tr>
<td>North Texas S.U.</td>
<td>History/Motion Pic</td>
<td></td>
</tr>
<tr>
<td>Rice University</td>
<td>(2 courses)</td>
<td></td>
</tr>
<tr>
<td>St. Mary's University</td>
<td>Gangster Film</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Western Film</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Animated Film</td>
<td>Film Criticism</td>
</tr>
<tr>
<td></td>
<td>Development/Art of Film</td>
<td></td>
</tr>
<tr>
<td></td>
<td>History of the Animated Film</td>
<td></td>
</tr>
<tr>
<td></td>
<td>WW II on Film</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Western Hero-John Wayne</td>
<td></td>
</tr>
<tr>
<td></td>
<td>History/Motion Pic</td>
<td></td>
</tr>
<tr>
<td>Southern Methodist University</td>
<td>Animated Film</td>
<td></td>
</tr>
<tr>
<td></td>
<td>History/Cinema as a Dramatic Art.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Musical-Comedy Film</td>
<td></td>
</tr>
<tr>
<td>Stephen F. Austin State University</td>
<td>History/Motion Pic</td>
<td></td>
</tr>
<tr>
<td></td>
<td>History/Cinema as a Dramatic Art.</td>
<td></td>
</tr>
<tr>
<td>Texas Christian University</td>
<td>Gangster Film</td>
<td>Film History and Criticism</td>
</tr>
<tr>
<td></td>
<td>Western Film</td>
<td></td>
</tr>
<tr>
<td>Trinity University</td>
<td>History of Cinema</td>
<td></td>
</tr>
<tr>
<td>Univ of Houston</td>
<td>Documentary and Nonfiction Film</td>
<td>Analysis/Criticism</td>
</tr>
<tr>
<td></td>
<td>History/Soviet Film</td>
<td>American Narrative</td>
</tr>
<tr>
<td>University of Texas at Austin</td>
<td></td>
<td>Animated and Experimental</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Foreign Narrative</td>
</tr>
<tr>
<td>University of Texas at El Paso</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td>20</td>
<td>9</td>
</tr>
<tr>
<td>Appreciation</td>
<td>Theory</td>
<td>Totals</td>
</tr>
<tr>
<td>--------------------------------------------------</td>
<td>----------------------</td>
<td>--------</td>
</tr>
<tr>
<td>Film Appreciation</td>
<td>. . . . . . . . . . .</td>
<td>1</td>
</tr>
<tr>
<td>The Documentary Film</td>
<td>. . . . . . . . . . .</td>
<td>3</td>
</tr>
<tr>
<td>Art of the Film</td>
<td>. . . . . . . . . . .</td>
<td>2</td>
</tr>
<tr>
<td>Film Form (2 Courses)</td>
<td>. . . . . . . . . . .</td>
<td>6</td>
</tr>
<tr>
<td>Adv. Film Form (2 Courses)</td>
<td>. . . . . . . . . . .</td>
<td></td>
</tr>
<tr>
<td>Mature Cinema</td>
<td>. . . . . . . . . . .</td>
<td></td>
</tr>
<tr>
<td>Cinema as Documentary</td>
<td>Cinema Theory</td>
<td>10</td>
</tr>
<tr>
<td>American Cinema</td>
<td>and Criticism</td>
<td></td>
</tr>
<tr>
<td>Contemporary Cinema</td>
<td>. . . . . . . . . . .</td>
<td></td>
</tr>
<tr>
<td>International Cinema</td>
<td>. . . . . . . . . . .</td>
<td></td>
</tr>
<tr>
<td>Provocative Cinema</td>
<td>. . . . . . . . . . .</td>
<td></td>
</tr>
<tr>
<td>Cinema as Comedy</td>
<td>. . . . . . . . . . .</td>
<td></td>
</tr>
<tr>
<td>Film Genre</td>
<td>. . . . . . . . . . .</td>
<td></td>
</tr>
<tr>
<td>Great Director—Griffith</td>
<td>. . . . . . . . . . .</td>
<td></td>
</tr>
<tr>
<td>Directors: Capra &amp; Stevens</td>
<td>. . . . . . . . . . .</td>
<td></td>
</tr>
<tr>
<td>The Short Film</td>
<td>. . . . . . . . . . .</td>
<td></td>
</tr>
<tr>
<td>Women in Film</td>
<td>. . . . . . . . . . .</td>
<td></td>
</tr>
<tr>
<td>The Documentary Film</td>
<td>. . . . . . . . . . .</td>
<td></td>
</tr>
<tr>
<td>Film Study in Schools</td>
<td>Film Theory</td>
<td>16</td>
</tr>
<tr>
<td>The Documentary in Film and Television</td>
<td>. . . . . . . . . . .</td>
<td>4</td>
</tr>
<tr>
<td>Film Documentary</td>
<td>. . . . . . . . . . .</td>
<td>5</td>
</tr>
<tr>
<td>Literature of Film</td>
<td>. . . . . . . . . . .</td>
<td>2</td>
</tr>
<tr>
<td>Studies in Cinema</td>
<td>. . . . . . . . . . .</td>
<td>1</td>
</tr>
<tr>
<td>The Development of the Motion Picture</td>
<td>Introduction to</td>
<td>8</td>
</tr>
<tr>
<td>To Inform &amp; Persuade</td>
<td>Film Theory</td>
<td></td>
</tr>
<tr>
<td>Art of the Motion Picture</td>
<td>Analysis of Motion</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Picture Prod Tech</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>61</td>
</tr>
</tbody>
</table>
in the title. Eight courses explore the history of a type of film, such as gangster, western, animation, John Wayne, World War II, and musical comedy. Two courses follow the development of the art of the film. One course studies the documentary and nonfiction-film historically.

Nine courses are listed as film criticism or as including a critical assessment of particular phases of the cinema. One course attempts to chart the changing emphasis of contemporary film, to analyze the reasons for these changes, and to make some prophesies of future directions. In one course students view films and through discussion attempt to discover the value systems implicit in films.

The film-appreciation courses usually are designed to acquaint the student with film form, the basics of filmic expression, the influence of film, or a particular film period, director, or type. Twenty-eight courses have been placed in this category.

Four courses are under the category of film theory. One of these, Cinema Theory and Criticism, could have been placed in either of two categories. One is an analysis of motion-picture-production techniques. Correspondence from the school offering the course indicates it belongs in film theory (14). Two are exclusively film-theory courses.
Comparative-Aesthetic

This category is termed the "and film" approach (radio, television and film; literature and film; and theology and cinema).

Comparative-aesthetic film courses by title for the thirteen Texas universities of the study (Appendix I, p. 179) for the school year 1977-1978 are shown in Table VII.

Six courses in three schools offer a combined study in radio, television and film. Three courses deal with television or video and film. Three courses are in English departments and study literature and film. Two courses in one school study electronics and film media. One course is a study of theology and cinema. Sixteen courses are considered to be comparative-aesthetic.

Functional

The functional approach regards film as a unique art form. Its primary concern is how film operates; that is, how it is put together and why it uses certain kinds of content, approach, and strategies of structure. This category differs from the other film courses in that a practical application of production techniques, theory and criticism is brought to "real-world" situations.
### TABLE VII

COMPARATIVE-AESTHETIC FILM COURSES BY TITLE FOR THIRTEEN TEXAS UNIVERSITIES, SCHOOL YEAR 1977-1978

<table>
<thead>
<tr>
<th>School</th>
<th>Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baylor University</td>
<td>Introduction to Electronic and Film Media</td>
</tr>
<tr>
<td>Corpus Christi State Univ.</td>
<td>Seminar in Electronic and Film Media</td>
</tr>
<tr>
<td>East Texas State Univ.</td>
<td>Video and Film Aesthetics:</td>
</tr>
<tr>
<td></td>
<td>Theory and Criticism</td>
</tr>
<tr>
<td>North Texas State Univ.</td>
<td>Topics in Television Film</td>
</tr>
<tr>
<td>Rice University</td>
<td>Radio, Television and Film in America</td>
</tr>
<tr>
<td>St. Mary's University</td>
<td>Broadcast News</td>
</tr>
<tr>
<td>St. Mary's University</td>
<td>Film, Fiction and Drama</td>
</tr>
<tr>
<td>Southern Methodist Univ.</td>
<td>Theology and Cinema</td>
</tr>
<tr>
<td>Stephen F. Austin State U.</td>
<td>Radio and Television, and Film Visual Communication</td>
</tr>
<tr>
<td>Texas Christian Univ.</td>
<td>British Media: Radio, Television and Film in England</td>
</tr>
<tr>
<td>Trinity University</td>
<td>Aesthetics of Sight, Sound and Motion</td>
</tr>
<tr>
<td>University of Houston</td>
<td>Broadcast News Writing</td>
</tr>
<tr>
<td>University of Texas at Austin</td>
<td>Television News Production</td>
</tr>
<tr>
<td>University of Texas at El Paso</td>
<td>Advanced Literary Studies</td>
</tr>
<tr>
<td>Total</td>
<td>16</td>
</tr>
</tbody>
</table>

Functional film courses by title for the thirteen Texas universities of the study (Appendix I, p. 179) for the school year 1977-1978 are shown in Table VIII.
<table>
<thead>
<tr>
<th>School</th>
<th>Performance</th>
<th>Production Technology</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baylor</td>
<td>Performance</td>
<td>Intro Photojournalism/Comm</td>
</tr>
<tr>
<td>University</td>
<td>Business Admin</td>
<td>Advanced Photojournal/Comm</td>
</tr>
<tr>
<td>Corpus Christi S.U.</td>
<td>Intro Photojournalism/Comm</td>
<td>Electronic &amp; Film Workshop</td>
</tr>
<tr>
<td>East Texas S.U.</td>
<td>Radio Equipment Certification</td>
<td></td>
</tr>
<tr>
<td>North Texas State University</td>
<td>Performance</td>
<td></td>
</tr>
<tr>
<td>University</td>
<td>Business Admin</td>
<td></td>
</tr>
<tr>
<td>Rice University</td>
<td>Performance</td>
<td></td>
</tr>
<tr>
<td>St. Mary's University</td>
<td>Business Admin</td>
<td></td>
</tr>
<tr>
<td>Southern Methodist University</td>
<td>Graphic Design</td>
<td></td>
</tr>
<tr>
<td>University</td>
<td>Business Admin</td>
<td></td>
</tr>
<tr>
<td>Stephen F. Austin State</td>
<td>Radio-TV-Film</td>
<td></td>
</tr>
<tr>
<td>Texas Christian University</td>
<td>Production</td>
<td></td>
</tr>
<tr>
<td>University</td>
<td>Business Admin</td>
<td></td>
</tr>
<tr>
<td>Trinity University</td>
<td>Performance</td>
<td></td>
</tr>
<tr>
<td>University of Houston</td>
<td>Advanced Video</td>
<td></td>
</tr>
<tr>
<td>University of Texas at Austin</td>
<td>Performance</td>
<td></td>
</tr>
<tr>
<td>University of Texas-El Paso</td>
<td>Business Admin</td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td>4</td>
<td>17</td>
</tr>
</tbody>
</table>
TABLE VIII—Continued

<table>
<thead>
<tr>
<th>Writing, Research and Miscellaneous Studies</th>
<th>Independent Study, Internship and Seminar</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writing Techniques</td>
<td>Internship in Electronic and Film Media</td>
</tr>
<tr>
<td>Writing the Screenplay</td>
<td></td>
</tr>
<tr>
<td>Writing for Film and Video</td>
<td></td>
</tr>
<tr>
<td>Persuasion in Mass Communication</td>
<td>Internship in Radio/TV/Film</td>
</tr>
<tr>
<td>Institute of Fine Arts</td>
<td>Special Problems (2 Courses)</td>
</tr>
<tr>
<td>Film Institute</td>
<td>Independent Study (8 Courses)</td>
</tr>
<tr>
<td>Imagination, Awareness, and Ideas</td>
<td>Computer Graphics and Animation Seminar</td>
</tr>
<tr>
<td>Screen Writing</td>
<td></td>
</tr>
<tr>
<td>Motion Picture Writing</td>
<td>Producer's Seminar</td>
</tr>
<tr>
<td>Documentary Writing</td>
<td>Special Problems in Communications</td>
</tr>
<tr>
<td>Business Aspects of Motion</td>
<td>Special Problems in Radio, TV, and Film</td>
</tr>
<tr>
<td>Motion Picture Exhibition</td>
<td>Directed Studies in TV Film</td>
</tr>
<tr>
<td>Television and Film</td>
<td>Radio-Television-Film Seminar</td>
</tr>
<tr>
<td>Dramatic Writing</td>
<td></td>
</tr>
<tr>
<td>Broadcast and Film</td>
<td>Special Studies in Broadcasting and Film</td>
</tr>
<tr>
<td>Writing I</td>
<td>Special Projects in Radio-TV-Film</td>
</tr>
<tr>
<td>Advanced Writing for Film and Electronic Media</td>
<td>Internship in Film and Electronic Media</td>
</tr>
<tr>
<td>Introduction to Research in Film and Electronic Media</td>
<td></td>
</tr>
</tbody>
</table>
Functional film courses have been broken down into four categories: performance; production technology; writing, research and miscellaneous studies; and independent study, internship and seminar.

Four courses are listed for two schools as performance. This is the "in-front-of-camera" course.

Seventeen courses are categorized as production technology. Seven of these are oriented toward journalism or news production. Three courses are electronic and film media. Two courses are concerned with audio production and have an emphasis on audio for film. There is one course each in film music, film directing, television and film scenery and lighting, radio-television advertising (includes film), and instructional television and film design and use.

Eighteen courses are classified as writing, research and miscellaneous studies. Ten of these courses teach various aspects of writing with either a portion or all of the course dealing with writing for film. Two courses are classified as institutes, one in film and another in fine arts which includes film. Two courses deal with business aspects of film and film-industry practices. One course is taught in each of the following: persuasion; research; imagination, awareness, and ideas; and film exhibition.

Twenty-one courses are in the final category of functional film courses—-independent study, internship and
seminars. Fifteen courses are special problems, independent study, or directed studies. Three seminars are taught. Three internships are available in film.

Summary

When compared with the fields of music, literature and drama, which have developed traditions from centuries of theory and practice, the motion picture is a relatively new form of expression with unique qualities that are still developing in film education. Table IX shows the number of film courses in the thirteen Texas universities of this study (Appendix I, p. 179) by approach to content for the school year 1977-1978. One-hundred-eighty courses in thirteen Texas universities were studied.

It has been difficult to define the composition of film studies in Texas institutions of higher learning because of the newness, diversity, and multiplicity of approaches and the absence of traditions in this area. Such a definition is mandatory due to the significance of film to present-day culture, the eager willingness of many disciplines to include film education in their departments, and the inadequacy of facilities for film production and film study in many educational institutions.

Data from the questionnaire to members of the Texas film industry give further evidence that change is imperative. From the data in Chapter IV come indications of the changes required.
TABLE IX

NUMBER OF FILM COURSES IN THIRTEEN TEXAS UNIVERSITIES,
BY APPROACH TO CONTENT, SCHOOL YEAR 1977-1978

<table>
<thead>
<tr>
<th>School</th>
<th>Multi-Media</th>
<th>Production</th>
<th>History, Criticism, Appreciation, and Theory</th>
<th>Comparative-Aesthetic</th>
<th>Functional</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baylor University</td>
<td>. . .</td>
<td>3</td>
<td>1</td>
<td>3</td>
<td>6</td>
<td>13</td>
</tr>
<tr>
<td>Corpus Christi State University</td>
<td>. . .</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>East Texas State University</td>
<td>. . .</td>
<td>2</td>
<td>.</td>
<td>.</td>
<td>.</td>
<td>2</td>
</tr>
<tr>
<td>North Texas State University</td>
<td>. . .</td>
<td>4</td>
<td>2</td>
<td>2</td>
<td>3</td>
<td>11</td>
</tr>
<tr>
<td>Rice University</td>
<td>. . .</td>
<td>4</td>
<td>6</td>
<td>.</td>
<td>11</td>
<td>21</td>
</tr>
<tr>
<td>St. Mary's University</td>
<td>. . .</td>
<td>.</td>
<td>10</td>
<td>2</td>
<td>2</td>
<td>14</td>
</tr>
<tr>
<td>Southern Methodist University</td>
<td>2</td>
<td>7</td>
<td>16</td>
<td>3</td>
<td>8</td>
<td>36</td>
</tr>
<tr>
<td>Stephen F. Austin State University</td>
<td>. . .</td>
<td>2</td>
<td>4</td>
<td>.</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>Texas Christian University</td>
<td>. . .</td>
<td>2</td>
<td>5</td>
<td>.</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>Trinity University</td>
<td>1</td>
<td>3</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>University of Houston</td>
<td>. . .</td>
<td>3</td>
<td>1</td>
<td>.</td>
<td>7</td>
<td>11</td>
</tr>
<tr>
<td>University of Texas at Austin</td>
<td>. . .</td>
<td>3</td>
<td>8</td>
<td>.</td>
<td>15</td>
<td>26</td>
</tr>
<tr>
<td>University of Texas at El Paso</td>
<td>. . .</td>
<td>5</td>
<td>3</td>
<td>2</td>
<td>3</td>
<td>13</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td><strong>3</strong></td>
<td><strong>40</strong></td>
<td><strong>61</strong></td>
<td><strong>16</strong></td>
<td><strong>60</strong></td>
<td><strong>180</strong></td>
</tr>
</tbody>
</table>
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8. Huie, William O., Jr., Assistant Professor of Communications, Theatre and TV-Film, Corpus Christi State University, Corpus Christi, Texas, Letter from, 1978.

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CHAPTER IV

PRESENTATION OF THE DATA DETERMINING THE CURRENT
ATTITUDES OF RANDOMLY SELECTED MEMBERS OF
THE TEXAS FILM INDUSTRY TOWARD FILM
STUDIES CURRICULUM

Introduction

A questionnaire was developed to obtain data determining the current attitudes of professional members of the Texas film industry (Appendix C, p. 167). The questionnaire, preceded by a letter of introduction (Appendix B, p. 166) was sent to two-hundred members of the Texas film industry chosen randomly from the 1977 edition of the Texas Production Manual (1). The questionnaires were mailed indicating a designated date for return. One-hundred-nineteen questionnaires, or .595 per cent, were returned. One was returned after the designated date for return and after the results had been tabulated. One was returned unanswered. Three were returned as being not deliverable as addressed. Consequently, the data reported from the questionnaire to members of the Texas film industry represent fifty-seven per cent of those sampled.
Data from Questionnaire to Members of the Texas Film Industry Concerning Attitudes Toward Film-Studies Curriculum

Section IV Personal Information

For a profile of those members of the Texas film industry responding to the questionnaire Section IV will be considered first.

Question 1.—"Have you ever taught in an institution of higher learning?" Fifty persons, 44 per cent, indicated they had taught in an institution of higher learning. Six of the fifty further indicated the extent of their teaching. There was one in each of the following: junior college, out-of-state university, presently teaching in another discipline in a Texas private university, part-time, guest lecturer, and seminar participant. Sixty-three persons, 55 per cent, indicated they had not taught previously. One person, .009 per cent, did not answer the question.

Question 2.—"In your opinion, do you feel your academic preparation adequately prepared you for your present position?" Thirty-eight persons, 33 per cent, responded in the affirmative. Seventy-three persons, 64 per cent, responded that they did not consider their academic preparation adequate for their present position. Three persons, .026 per cent, did not answer the question.
Question 3.--"If the answer to question two is no, could you please comment below as to why it did not help you particularly?" Fifty-six persons, 49 per cent of those sampled, gave an answer to this question. These comments came from 75 per cent of those answering "no" to question two. One person answered "yes" to question two, but still answered question three. The responses were analyzed to discover areas of agreement. Table X lists general areas of criteria to assess the academic preparation of those responding for their present position.

TABLE X

CRITERIA TO ASSESS ACADEMIC PREPARATION FOR PROFESSIONAL EMPLOYMENT

<table>
<thead>
<tr>
<th>Item</th>
<th>Number of Times Appeared</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not enough practical experience</td>
<td>19</td>
</tr>
<tr>
<td>Needed business studies related to film</td>
<td>12</td>
</tr>
<tr>
<td>Major study other than film</td>
<td>9</td>
</tr>
<tr>
<td>Training insufficient or irrelevant</td>
<td>7</td>
</tr>
<tr>
<td>Instructor's lack of knowledge</td>
<td>7</td>
</tr>
<tr>
<td>Inadequate equipment knowledge</td>
<td>4</td>
</tr>
<tr>
<td>Too much theory</td>
<td>4</td>
</tr>
<tr>
<td>Background too general</td>
<td>2</td>
</tr>
<tr>
<td>Almost totally divorced from reality</td>
<td>1</td>
</tr>
<tr>
<td>Very little liberal arts</td>
<td>1</td>
</tr>
<tr>
<td>Inadequate technical knowledge</td>
<td>1</td>
</tr>
<tr>
<td>Limited curriculum</td>
<td>1</td>
</tr>
<tr>
<td>Real world of film cannot be taught in college.</td>
<td>1</td>
</tr>
</tbody>
</table>

Most of the responses dealt with some inadequacies in the academic program as offered in the schools. Only nine had majored in another discipline and then relocated in the
film industry. A complete list of answers to question three appears in the Appendix (Appendix Q, p. 212).

Question 4.—Table XI illustrates the academic preparation of the respondents.

TABLE XI

ACADEMIC PREPARATION OF 114 MEMBERS OF THE TEXAS FILM INDUSTRY

<table>
<thead>
<tr>
<th>Category</th>
<th>Number</th>
<th>Per Cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Did not go to college</td>
<td>4</td>
<td>035</td>
</tr>
<tr>
<td>Film or technical school</td>
<td>6</td>
<td>05</td>
</tr>
<tr>
<td>Some college but no degree</td>
<td>23</td>
<td>20</td>
</tr>
<tr>
<td>Degree in film studies</td>
<td>39</td>
<td>34</td>
</tr>
<tr>
<td>Degree other than in film studies</td>
<td>48</td>
<td>42</td>
</tr>
<tr>
<td>No answer</td>
<td>3</td>
<td>026</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>123</strong></td>
<td><strong>107</strong></td>
</tr>
</tbody>
</table>

The total is more than 114 members due to a number of individuals checking more than one category. Some respondents had more than one degree. Some indicated film or technical school and college. There were also some respondents who had out-of-state and Texas educational experiences. The percentage total is more than 100 per cent for the same reason.
Question 5.—Eighty-four persons indicated a combined total of 336.5 years of college or university study in Texas. The average number of years in Texas colleges and universities was four. Forty-five persons listed a combined total of 136.5 years of college or university study out of Texas. The average out-of-state college or university experience was 3.03 years. Forty-nine persons responding had taken 401 film courses. In a number of instances respondents listed several numbers, such as six or eight. In each instance the lower number was tallied. This averaged 8.18 courses per respondent. One-hundred-four persons answered they had been involved in the film industry a total of 1175.5 years collectively. Per person this averaged 11.3 years of professional involvement in the film industry. Two persons, .017 per cent, did not respond to question five.

Question 6.—Table XII indicates the breakdown of respondents according to professional position.

A large number of persons indicated more than one job title for themselves. This is due to the increased job market available for the person with a number of skills. For the purpose of this study the first job title named was listed in the table.
### TABLE XII

**OCCUPATIONAL TITLE OF 114 MEMBERS OF THE TEXAS FILM INDUSTRY**

<table>
<thead>
<tr>
<th>Title</th>
<th>Number</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Company President</td>
<td>43</td>
<td>38</td>
</tr>
<tr>
<td>Company Manager</td>
<td>6</td>
<td>05</td>
</tr>
<tr>
<td>Company Division Head</td>
<td>11</td>
<td>10</td>
</tr>
<tr>
<td><strong>Other</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Owner</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Producer</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Writer</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Producer-Director</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Assistant Cameraman</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Co-Owner</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Employee</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Self-Employed</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Director of Photography</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Production Manager</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Editor</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Lighting Director &amp; Electrician</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Sound Mixer</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Unspecified</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Public-Relations Associate</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Administrator, Information Services</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Film maker</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Cinematographer</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Attorney</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Office Manager</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Photographer</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>TV-News Photographer</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Television Editor</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Grip-Gaffer</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Associate Producer/Director</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Composer</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Creative Director</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Make-up</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Free-Lance-Unspecified</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td><strong>Total-other</strong></td>
<td>54</td>
<td>47</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td>114</td>
<td>100</td>
</tr>
</tbody>
</table>
Section I and II Film-Studies Curriculum Survey

Section I.—Thirty-five statements were presented in Section I of the survey to be evaluated from strong agreement to strong disagreement. A five-point scale was used. Table XIII with data concerning the opinions from the 114 persons surveyed follows.

<table>
<thead>
<tr>
<th>Statement</th>
<th>% Strong Agreement</th>
<th>% Agreement</th>
<th>% No Opinion/Neutrality</th>
<th>% Disagreement</th>
<th>% Strong Disagreement</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Faculty members should be encouraged to maintain a closer relationship with the local area-film industry by periodic visits.</td>
<td>57</td>
<td>34</td>
<td>08</td>
<td>01</td>
<td></td>
</tr>
<tr>
<td>2. Too many college educated film makers are caught up in the glamour of the industry—they do not understand what film making is all about.</td>
<td>44</td>
<td>36</td>
<td>16</td>
<td>04</td>
<td>01</td>
</tr>
<tr>
<td>3. Film courses should often be directed toward producing something tangible—preparing a commercial, producing a short film or designing a film-viewing series.</td>
<td>57</td>
<td>33</td>
<td>06</td>
<td>03</td>
<td>01</td>
</tr>
<tr>
<td>Statement</td>
<td>Strong Agreement</td>
<td>Agreement</td>
<td>No Opinion/Neutrality</td>
<td>Disagreement</td>
<td>Strong Disagreement</td>
</tr>
<tr>
<td>--------------------------------------------------------------------------</td>
<td>------------------</td>
<td>-----------</td>
<td>------------------------</td>
<td>--------------</td>
<td>---------------------</td>
</tr>
<tr>
<td>4. Colleges are offering proper balance between film production and film history and aesthetics.</td>
<td>. .</td>
<td>08</td>
<td>42</td>
<td>39</td>
<td>11</td>
</tr>
<tr>
<td>5. A person preparing for a career in the film industry should complete a college degree.</td>
<td>15</td>
<td>24</td>
<td>30</td>
<td>23</td>
<td>09</td>
</tr>
<tr>
<td>6. As well as the four-year degree program, film departments should also offer a terminal, two-year 'skills' or 'technical' degree.</td>
<td>27</td>
<td>42</td>
<td>18</td>
<td>08</td>
<td>05</td>
</tr>
<tr>
<td>7. A strong liberal-arts program is the most valuable college background for future film professionals.</td>
<td>16</td>
<td>32</td>
<td>25</td>
<td>22</td>
<td>06</td>
</tr>
<tr>
<td>8. Film studies in colleges is probably not contributing significantly to the improvement of the film industry.</td>
<td>16</td>
<td>29</td>
<td>25</td>
<td>25</td>
<td>05</td>
</tr>
<tr>
<td>9. Colleges should place high priority on industry experience when hiring film-studies instructors.</td>
<td>63</td>
<td>27</td>
<td>07</td>
<td>02</td>
<td>01</td>
</tr>
<tr>
<td>10. Film students should be thoroughly trained in the concept of responsible American commercial enterprise.</td>
<td>30</td>
<td>38</td>
<td>27</td>
<td>04</td>
<td>01</td>
</tr>
<tr>
<td>Statement</td>
<td>Strong Agreement</td>
<td>Agreement</td>
<td>No Opinion/Neutrality</td>
<td>Disagreement</td>
<td>Strong Disagreement</td>
</tr>
<tr>
<td>--------------------------------------------------------------------------</td>
<td>------------------</td>
<td>-----------</td>
<td>----------------------</td>
<td>--------------</td>
<td>---------------------</td>
</tr>
<tr>
<td>11. Teaching basic film-making skills with 8mm or Super-8mm equipment is a current practice of which I approve.</td>
<td>09</td>
<td>31</td>
<td>24</td>
<td>21</td>
<td>16</td>
</tr>
<tr>
<td>12. The only preparation necessary for faculty members teaching film studies is academic training.</td>
<td>01</td>
<td>01</td>
<td>01</td>
<td>20</td>
<td>77</td>
</tr>
<tr>
<td>13. Changing the department designation to 'communication' and including (along with film studies) radio, TV, journalism, speech, and other mass media is a current practice of which I approve.</td>
<td>14</td>
<td>41</td>
<td>22</td>
<td>12</td>
<td>11</td>
</tr>
<tr>
<td>14. The ideal curriculum could be described as one which combines a liberal-arts background with training for first-job skills and basic knowledge of the film industry.</td>
<td>31</td>
<td>46</td>
<td>15</td>
<td>09</td>
<td>..</td>
</tr>
<tr>
<td>15. Colleges should contact professional members of the film industry in their region in order to determine specific employee needs and preferences.</td>
<td>47</td>
<td>41</td>
<td>04</td>
<td>06</td>
<td>01</td>
</tr>
<tr>
<td>Statement</td>
<td>Strong Agreement</td>
<td>Agreement</td>
<td>No Opinion/Neutrality</td>
<td>Strong Disagreement</td>
<td>Disagreement</td>
</tr>
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<td>-----------</td>
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<td>--------------------</td>
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</tr>
<tr>
<td>16. Too many film graduates lack potential; more should be screened out by the colleges.</td>
<td>18</td>
<td>40</td>
<td>27</td>
<td>12</td>
<td>03</td>
</tr>
<tr>
<td>17. Colleges should establish film-studies curriculum advisory committees composed of professionals in the film industry.</td>
<td>36</td>
<td>46</td>
<td>13</td>
<td>04</td>
<td>01</td>
</tr>
<tr>
<td>18. A campus-film environment should be operated, as nearly as possible, like a professional film environment providing important experience in film production.</td>
<td>53</td>
<td>35</td>
<td>09</td>
<td>03</td>
<td>01</td>
</tr>
<tr>
<td>19. Educators should invite professional members of the film industry to meet with college classes occasionally, in order that students and faculty may learn more about industry problems and needs.</td>
<td>71</td>
<td>27</td>
<td>02</td>
<td>..</td>
<td>..</td>
</tr>
<tr>
<td>20. A film-studies program represents adequate preparation for employment in my organization.</td>
<td>01</td>
<td>04</td>
<td>21</td>
<td>45</td>
<td>29</td>
</tr>
<tr>
<td>21. A course in how to motivate people is highly desirable for all film students.</td>
<td>23</td>
<td>33</td>
<td>27</td>
<td>12</td>
<td>04</td>
</tr>
<tr>
<td>22. Teaching basic film-making skills should utilize 16mm equipment.</td>
<td>31</td>
<td>38</td>
<td>21</td>
<td>09</td>
<td>02</td>
</tr>
</tbody>
</table>
TABLE XIII--Continued

<table>
<thead>
<tr>
<th>Statement</th>
<th>Strong Agreement</th>
<th>Strong Disagreement</th>
<th>No Opinion/Neutrality</th>
</tr>
</thead>
<tbody>
<tr>
<td>23. Colleges with film-studies departments are not doing an adequate job preparing students for careers in the film industry.</td>
<td>33</td>
<td>33</td>
<td>29</td>
</tr>
<tr>
<td>24. Television and film are often grouped together in curricula; the media should be treated as separate entities in most course arrangements.</td>
<td>22</td>
<td>36</td>
<td>14</td>
</tr>
<tr>
<td>25. Film educators should ask professional members of the film industry for more advice about curriculum matters.</td>
<td>38</td>
<td>53</td>
<td>07</td>
</tr>
<tr>
<td>26. There is no substitute for practical, hands-on experience.</td>
<td>81</td>
<td>17</td>
<td>02</td>
</tr>
<tr>
<td>27. Film courses do not accurately reflect the real world of film making in 1977--they are too much in the past.</td>
<td>28</td>
<td>25</td>
<td>41</td>
</tr>
<tr>
<td>28. Curriculum planners should stress first and foremost that the film industry is a business.</td>
<td>47</td>
<td>25</td>
<td>12</td>
</tr>
<tr>
<td>29. College training should be coupled with additional outside professional work.</td>
<td>47</td>
<td>45</td>
<td>07</td>
</tr>
<tr>
<td>30. Trade schools and on-the-job training do a better job training film personnel than colleges and universities.</td>
<td>22</td>
<td>20</td>
<td>47</td>
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### TABLE XIII—Continued

<table>
<thead>
<tr>
<th>Statement</th>
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<th>% Agreement</th>
<th>% No Opinion/Neutrality</th>
<th>% Disagreement</th>
<th>% Strong Disagreement</th>
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</thead>
<tbody>
<tr>
<td>31. Strong personal desire is a key ingredient to success and is more important than a degree in film making.</td>
<td>54</td>
<td>30</td>
<td>13</td>
<td>03</td>
<td>01</td>
</tr>
<tr>
<td>32. It is desirable for full-time film industry personnel to teach part-time in colleges, in order that students learn what the industry is really like.</td>
<td>41</td>
<td>44</td>
<td>12</td>
<td>01</td>
<td>02</td>
</tr>
<tr>
<td>33. A recommendation: a part of the college film-studies degree program should be a ten-to-sixteen-week internship program in full-time attendance in the film environment, similar to student-teaching programs.</td>
<td>47</td>
<td>40</td>
<td>13</td>
<td>. .</td>
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</tr>
<tr>
<td>34. Production techniques and business are the two areas needing the most emphasis in college curricula.</td>
<td>25</td>
<td>47</td>
<td>19</td>
<td>10</td>
<td>. .</td>
</tr>
<tr>
<td>35. It really makes no difference if a beginning film maker starts on 16mm or on one of the 8mm formats.</td>
<td>07</td>
<td>18</td>
<td>27</td>
<td>33</td>
<td>14</td>
</tr>
</tbody>
</table>

Total number of questionnaires sent: 200
Total number of useable questionnaires returned: 114
Per cent of returns: 57
While a college degree was not viewed as adequate preparation for employment in the industry, the film-studies program, along with a strong liberal-arts program, was thought to be a valuable background for the future film professional. Of most significance was the opinion that film-studies instructors should have industry experience and that industry professionals should be involved in curriculum matters. Emphasis was placed on skills development.

While 8mm or Super 8mm was accepted for beginners, 16mm was viewed as the film format preferred. The respondents indicated it does make a difference if the beginning film maker starts on 16mm or on one of the 8mm formats.

Stress was placed on the film industry being a business. Business coupled with hands-on experience was seen to be primary to a student's preparation for a career in filmmaking.

Section II.—Fifty course titles were evaluated on a four part scale: very valuable, some value, little value, no opinion. Table XIV, which includes data concerning the opinions from 114 persons surveyed, follows:
### TABLE XIV
SURVEY OF COURSE TITLES FOR FILM STUDIES CURRICULUM

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Very Valuable</th>
<th>Some Value</th>
<th>Little Value</th>
<th>No Opinion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Directing a Film Production</td>
<td>69</td>
<td>26</td>
<td>03</td>
<td>02</td>
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<tr>
<td>Television Newsfilm</td>
<td>39</td>
<td>47</td>
<td>12</td>
<td>03</td>
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<tr>
<td>Art &amp; Music Appreciation</td>
<td>37</td>
<td>53</td>
<td>08</td>
<td>03</td>
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<tr>
<td>Script Writing</td>
<td>73</td>
<td>24</td>
<td>03</td>
<td>01</td>
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<tr>
<td>Motion-Picture Editing</td>
<td>88</td>
<td>11</td>
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<tr>
<td>Media Issues &amp; Effects</td>
<td>16</td>
<td>61</td>
<td>19</td>
<td>04</td>
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<tr>
<td>Creating Commercials</td>
<td>40</td>
<td>52</td>
<td>04</td>
<td>04</td>
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<tr>
<td>Producing the Motion Picture</td>
<td>69</td>
<td>25</td>
<td>04</td>
<td>01</td>
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<tr>
<td>Camera Operation</td>
<td>74</td>
<td>24</td>
<td>02</td>
<td>01</td>
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<tr>
<td>Sound Techniques</td>
<td>73</td>
<td>26</td>
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<tr>
<td>Set Design</td>
<td>30</td>
<td>54</td>
<td>15</td>
<td>01</td>
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<tr>
<td>Laws Affecting the Film Maker</td>
<td>44</td>
<td>40</td>
<td>16</td>
<td>01</td>
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<tr>
<td>Analysis of Great Films</td>
<td>29</td>
<td>50</td>
<td>18</td>
<td>03</td>
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<tr>
<td>Mass Media &amp; Society</td>
<td>15</td>
<td>44</td>
<td>38</td>
<td>04</td>
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<tr>
<td>8mm-Film Projects</td>
<td>17</td>
<td>47</td>
<td>33</td>
<td>04</td>
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<tr>
<td>Psychology</td>
<td>19</td>
<td>54</td>
<td>22</td>
<td>05</td>
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<tr>
<td>Data Processing/Computer Science</td>
<td>02</td>
<td>25</td>
<td>56</td>
<td>17</td>
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<td>Journalism</td>
<td>17</td>
<td>63</td>
<td>18</td>
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<tr>
<td>Film Criticism</td>
<td>15</td>
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<td>25</td>
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TABLE XIV—Continued

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Very Valuable</th>
<th>Some Value</th>
<th>Little Value</th>
<th>No Opinion</th>
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<tr>
<td>20. Sociology</td>
<td>14</td>
<td>48</td>
<td>34</td>
<td>04</td>
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<td>21. Film-Laboratory Operations</td>
<td>51</td>
<td>37</td>
<td>09</td>
<td>04</td>
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<tr>
<td>22. Advertising</td>
<td>30</td>
<td>55</td>
<td>13</td>
<td>02</td>
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<tr>
<td>23. 16mm-Film Projects</td>
<td>69</td>
<td>26</td>
<td>01</td>
<td>04</td>
</tr>
<tr>
<td>24. Survey of Film Literature</td>
<td>09</td>
<td>59</td>
<td>28</td>
<td>04</td>
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<tr>
<td>25. Lighting Design</td>
<td>72</td>
<td>25</td>
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<tr>
<td>26. Mathematics</td>
<td>07</td>
<td>50</td>
<td>36</td>
<td>07</td>
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<tr>
<td>27. Physics</td>
<td>09</td>
<td>40</td>
<td>44</td>
<td>07</td>
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<tr>
<td>28. Documentary Film Making</td>
<td>62</td>
<td>34</td>
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<td>02</td>
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<tr>
<td>29. General Economics</td>
<td>14</td>
<td>55</td>
<td>25</td>
<td>05</td>
</tr>
<tr>
<td>30. Planning &amp; Booking A Film Program</td>
<td>23</td>
<td>47</td>
<td>25</td>
<td>05</td>
</tr>
<tr>
<td>31. Marketing &amp; Film Distribution</td>
<td>50</td>
<td>40</td>
<td>07</td>
<td>03</td>
</tr>
<tr>
<td>32. Basic Photography</td>
<td>67</td>
<td>31</td>
<td>01</td>
<td>02</td>
</tr>
<tr>
<td>33. History of Documentary Film Making</td>
<td>11</td>
<td>59</td>
<td>28</td>
<td>03</td>
</tr>
<tr>
<td>34. Mass Communication Theory</td>
<td>12</td>
<td>49</td>
<td>34</td>
<td>04</td>
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<tr>
<td>35. Video-Tape Techniques</td>
<td>54</td>
<td>38</td>
<td>06</td>
<td>02</td>
</tr>
<tr>
<td>36. Social Responsibility of the Film Industry</td>
<td>18</td>
<td>47</td>
<td>33</td>
<td>03</td>
</tr>
<tr>
<td>37. History of Civilization</td>
<td>10</td>
<td>36</td>
<td>45</td>
<td>10</td>
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<tr>
<td>38. Internship in the Film Industry</td>
<td>80</td>
<td>16</td>
<td>01</td>
<td>03</td>
</tr>
<tr>
<td>Course Title</td>
<td>% Very Valuable</td>
<td>% Some Value</td>
<td>% Little Value</td>
<td>% No Opinion</td>
</tr>
<tr>
<td>--------------------------------------</td>
<td>-----------------</td>
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<tr>
<td>General-Business Practices</td>
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<td>52</td>
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<td>Political Science</td>
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<td>37</td>
<td>47</td>
<td>10</td>
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<td>Studio-Production Techniques</td>
<td>76</td>
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<td>Animation</td>
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<td>56</td>
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<td>History of the Motion Picture</td>
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<td>Humanities Studies</td>
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<td>Special Effects</td>
<td>45</td>
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<td>02</td>
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<td>Advanced Photography</td>
<td>56</td>
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<td>Story Interpretation</td>
<td>40</td>
<td>44</td>
<td>13</td>
<td>03</td>
</tr>
<tr>
<td>Film-Research Techniques</td>
<td>27</td>
<td>55</td>
<td>15</td>
<td>03</td>
</tr>
<tr>
<td>Filming for Television</td>
<td>61</td>
<td>33</td>
<td>05</td>
<td>02</td>
</tr>
<tr>
<td>Graphic Arts</td>
<td>39</td>
<td>53</td>
<td>07</td>
<td>02</td>
</tr>
</tbody>
</table>

Total number of questionnaires sent: 200
Total number of useable questionnaires returned: 114
Per cent of returns: 57
The courses which received the highest scores were techniques courses or were courses directly related to making a film. The lowest-scoring item was Data Processing/Computer Science. Course titles that reflect an opinion of little value as contribution to the education of college film students were: History of Civilization and Political Science. All other courses had fifty per cent or more response in the very-valuable or some-value categories.

Section III Discussion

Questions that were of a more general nature concerning the attitudes of Texas film professionals were grouped in Section III.

From the returned questionnaires it was evident the respondents had difficulty in completing the form accurately. Some data could not be utilized. On some questionnaires the data were only partially supplied. There are, however, some significant findings obtained from the information.

Question 1.—"What criteria do you use to judge a film-studies program as successful or unsuccessful?" Ninety-three responses, 82 per cent, were listed. The largest area of response dealt with the graduate's ability to be accepted into the daily life of the film industry. A marketable first-job skill was the single characteristic sought most frequently. The qualifications-of-the-instructors item was
a low-scoring item, but should be noted. Resources of the school was another item mentioned by only a few respondents. A complete list of the unedited responses is in the Appendix (Appendix J, p. 180).

**Question 2.**—"What are the current needs for employment of film professionals in your business?" Forty persons, 35 per cent, indicated current needs. Sixty-two persons, 54 per cent, indicated no current needs. Twelve persons, 11 per cent, did not respond to this question.

**Question 3.**—"What expectations do you have of college training for personnel employed in your area of responsibility?" Eighty-four persons, 74 per cent, answered this question. A complete list of the unedited responses is in the Appendix (Appendix K, p. 186).

Twenty per cent of those answering the question indicated a negative response from "very little" to "none" for their expectations of college training for personnel employed in their area of responsibility.

Some constructive suggestions were given by the respondents regarding what college training could offer in film studies as preparation to help students become better qualified for entry into the professional film environment. To meet all the suggestions film-studies programs would need to be flexible and center around the student's learning needs as applicable to his career goals.
Question 4.—"What could film studies offer in theory to prepare students for entry into the professional film industry?" Eighty-one persons, 71 per cent, gave a response to this question. Negative remarks centered on too much theory presently being offered. Positive suggestions ranged from an emphasis on business-management techniques to communication skills. A complete list of the comments are in the Appendix (Appendix L, p. 181). The only editing of comments was in deleting expletives.

Question 5.—"What could film-studies education offer in practice to prepare students for entry into the professional film industry?" Thirty-five per cent suggested internship programs or actual work with film professionals as a part of the academic program. Several suggestions were made to utilize professionals as guest lecturers. A large group of respondents indicated a "hands-on" attitude in the film-studies programs to allow the students to "make-a-film." A complete listing of the unedited comments is in the Appendix (Appendix M, p. 196).

Question 6.—"What are the current needs for employment of film professionals in your locale?" Thirty-five persons, 31 per cent, checked "needed presently." Thirty-one persons, 27 per cent, indicated "needed in the future." Thirty-three persons, 29 per cent, responded that "none were needed." Fifteen persons, 13 per cent, made no comment.
Question 7.—"How many people actively involved in motion picture production are currently employed in your place of business?" Eighty-three persons, 73 per cent, answered to provide a total of 265 persons actively involved in motion picture production currently employed in their places of business. This would indicate an average of 3.2 persons employed with each of the eighty-three respondents to this question. Three answers were not used. They listed 150, 200 and 300 persons employed in their places of business. Actually, these were agencies utilizing free-lance personnel and actors.

Question 8.—"Are you a free-lance employee?" Sixty-one persons, 54 per cent, responded "yes." Forty-one persons, 36 per cent, responded "no." Seven persons, six per cent, did not answer the question.

Question 9.—"From job to job do you employ free-lance personnel?" Eighty-nine persons, 78 per cent, answered "yes." Sixteen respondents, 14 per cent, answered "no." Nine persons, eight per cent, did not answer the question.

Question 10.—"How many people with film experience or training are currently needed in your business?" Nine persons, eight per cent, did not answer the question. Sixty-nine persons, 61 per cent, answered "zero." Thirty-six respondents, 32 per cent, indicated a current need for 105 people with
film experience or training in their business. This would be an average of 2.9 persons needed per respondent's business.

**Question 11.** "What in-house training experiences are offered by your organization?" Fifty-two respondents, 46 per cent, answered by listing one or more training experiences. Only one company listed workshops and classes. The others were primarily on-the-job training, internships, and hands-on experience. A complete list of the unedited responses may be found in the Appendix (Appendix N, p. 202).

**Question 12.** "What conferences, seminars or training experiences do your employees participate in on a regular basis? Please specify." Thirty-two persons, 28 per cent, responded by listing one or more items for consideration. The Society of Motion Picture and Television Engineers (SMPTE) was listed eleven times. This society holds monthly chapter meetings in the major metropolitan areas. Four persons listed open-house demonstrations at Victor Duncan, Inc., an equipment dealer-rentor in Dallas. Eastman Kodak had two listings. A complete list is in the Appendix (Appendix ), p. 205).

**Question 13.** "In what professional organizations does your business hold active membership?" Sixty-six persons, 58 per cent, responded by listing one or more organizations of which they were members. The Texas Association of
Film/Tape Professionals (TAFPT) was listed more often than any other organization, twenty-six times, or 23 per cent of the total response. SMPTE was second with nineteen respondents. The International Alliance of Theatrical Stage Employees (IATSE) was listed by 13 respondents. A complete list of the professional organizations is in Table XV.

TABLE XV

PROFESSIONAL ORGANIZATIONS OF SIXTY-SIX MEMBERS OF THE TEXAS FILM INDUSTRY

<table>
<thead>
<tr>
<th>Organization</th>
<th>Number</th>
</tr>
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<tbody>
<tr>
<td>ABET</td>
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<tr>
<td>Advertising Club of Dallas</td>
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<tr>
<td>Advertising Club of Fort Worth</td>
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<td>American Film Institute</td>
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<td>American Women in Radio &amp; Television</td>
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<td>AMI</td>
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<td>Dallas Society of Visual Communication</td>
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TABLE XV—Continued

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</table>

Other responses were: "non-film related only"; "none, but formerly did, found them boring"; and "We've left them all as not being worth the time."

**Question 14.**—"Please make any additional comments you may have that have not been included in these." Thirty-six persons, 32 per cent, did make additional comments. These comments are listed in edited form in the Appendix (Appendix P, p. 207). Editing was made of personal comments to the researcher.

**Summary of Significant Findings**

1. Forty-four per cent of the Texas film professionals indicated they had taught in an institution of higher learning.

2. Seventy-three per cent of the respondents did not consider their academic preparation adequate for their present position.
3. More practical experience related to film making is needed.

4. Additional courses in business which are related to the film industry are needed.

5. It is essential that instructors have experience in the film industry.

6. Seventy-six per cent of those surveyed had a college degree.

7. Thirty-four per cent of the respondents had a degree in film studies.

8. Forty-nine persons indicated an average of 8.18 courses per respondent in film studies.

9. One-hundred-four persons indicated they had been involved an average of 11.3 years each in the film industry.

10. Thirty-eight per cent of the respondents were presidents of their companies.

11. Fifty-four per cent of those surveyed fell in the free-lance or "other" category.

12. A film-studies program, along with a strong liberal-arts program, is considered a valuable background for the future film professional.

13. Super 8mm and regular 8mm were formats generally accepted for beginning film students.

14. The film format preferred in the academic environment was 16mm.
15. Stress was placed on the film industry being a business.

16. The courses scoring most high were techniques courses or were directly related to making a film.

17. A marketable first-job skill was the characteristic sought most frequently.

18. There are job opportunities in the Texas film industry. However, many of the professionals do not have a high regard for the applicant who only has a degree and does not have a marketable skill.

19. Less emphasis should be placed on theory and more emphasis placed on practical application.

20. Film professionals should be utilized as guest lecturers and consulted on curriculum decisions.

21. Most job opportunities are for free-lance personnel. It is more difficult to find employment in a company as a beginning film professional.

22. On-the-job training and internships are the primary training experiences offered by film companies in Texas.

23. SMPTE meetings were listed more frequently than any other conferences, seminars or training experiences.

24. TAFTP, SMPTE and IATSE were listed most frequently as the professional organizations in which active memberships were held.

25. Professional organizations, such as TAFTP, SMPTE and IATSE, are resource pools for the film-studies programs.
The data obtained from the questionnaires support trends and previous findings cited in the literature.

Chapter V presents the development of a philosophy of education in film studies which was developed from the facts and data obtained in the preceding chapters.
CHAPTER BIBLIOGRAPHY

CHAPTER V

PHILOSOPHY OF EDUCATION IN FILM STUDIES TO PREPARE
STUDENTS FOR THE PROFESSIONAL FILM INDUSTRY

Philosophy

Film is a fluid field of study in a changeable society
(1, p. 31). This state of flux in society is recorded by
film. The recording of civilization—presumably initiated
by the caveman on his wall at Altamira, Spain, and since
then the province of writers, sculptors, painters, and
recently, still photographers—is more and more coming to
depend on the motion picture medium (7, p. 69).

Stevens wrote,

In our age the grammar and style of film will
reflect our culture.
So in a large measure will the civilization of
our time be judged by that which survives on celluloid.
And history teaches us that that which is most artful
resists being obscured by the passing of time.
Therefore, it seems both obvious and reasonable that
in America we should have a deep concern over the
development of creative talent in a medium of communi-
cation so fundamental to our culture and our civilization.
Certainly we would not leave to chance the training of
our teachers, our musicians, our statesmen, and our
physicians. How then can we be so casual, even careless,
about the training of our film makers? (7, pp. 69-70).

True mastery of film making requires understanding of
writing, photography, sound, music, optics, architecture,
editing and acting. Mastery of film making also requires
stamina, a facility for transcending difficulties and, of course, the artist's wisdom and vision (7, p. 70).

One of the primary aspects of film as an art form that separates it from literature and drama rests in the fact that it is also a technical medium. It is, with television, perhaps the only art form which involves a wide variety of technical considerations, as well as, generally speaking, a large number of people to accomplish the desired end product (2, p. 33).

If it is true that the arts are close to the center of a nation's purpose and that the quality of our expression will be a measure of our civilization, then it would seem essential that attention be directed to eradicating the poverty of American film training and education (7, p. 70).

Education may be defined as the cultivation of modes of expression; it is the teaching of how to make sounds, images, movements, tools and utensils. One who can make such things well is educated. All faculties of thought, logic, memory, sensibility and intellect are involved in such processes, and no aspect of education is excluded from such processes. They are all processes which involve art, for art is nothing more than the successful creation of sounds, images, and so on. The aim of education is therefore the creation of artists—of people efficient in the various modes of expressions (6, p. 18).
The classroom can become a place where different ways of seeing are examined; and if each student learns to articulate perceptively, then more complex and varied responses may become possible. The realization that there are many different ways of responding to a film and that response involves choice is probably where the film course ends.

We are now in a position to define film studies, not as teaching film to students, but as teaching students in relation to the screen. Our prime task is to teach students, and the choice is made to do this by placing special emphasis on film in the belief that here is a major means of communication comparable to those of speech, writing and acting, and, indeed, comprising these and elements of many others. That these means of communication are also arts, since an art involves communication, and communication involves art, surely implies that those who teach "film" are teachers of art (6, p. 21).

Read sets apart three activities involved in art teaching: self-expression, observation and appreciation (6, p. 21).

He further comments that

... generally speaking, the activity of self-expression cannot be taught. Any application of an external standard, whether of technique or form, immediately induces inhibitions, and frustrates the whole aim. The role of the teacher is that of attendant, guide, inspirer, psychic midwife (6, p. 21).

Self-expression in film studies can take many forms. Primary are the oral and written expressions. The outstanding
opportunities for self-expression which film study can offer are those in the screen language itself, i.e., through film making.

Certain words of caution are advisable. Remove film making from its proper context of film study and one starves its roots and it will not flourish as it should. Excited by the value of film making, teachers sometimes plunge ahead without adequate preparation.

Most important is that the student understand what a film is and how a story can be told in moving pictures. This involves learning something of the special language of the screen. The purpose of all technique must be understood in its context, and this comes from the close study of particular films and film extracts in the classroom (6, p. 22).

Observation is almost entirely an acquired skill. It is true that certain individuals are born with an aptitude for concentrated attention, and for the eye and hand coordination involved in the act of recording what is observed. But in most cases the eyes have to be trained, both in observation (directed perception) and in notation. This may embrace: verbal relation (either oral or written), description of shots, set ups, pictorial composition, action, sound track, and others. The purpose of such descriptive and analytical work is to train observation (6, p. 23).
Under observation also comes a variety of lessons and activities from which pupils may acquire information about films. These are: the methods by which films are made and disseminated; the people who make them; the special vocabulary by means of which films may be described and discussed; their history, economics and potential; and others (6, pp. 23-24).

The most valuable method of teaching appreciation of films is frequently the most simple—that of showing good films. There is only one way in which the student will come to enjoy what is good. That is by being exposed to the good frequently and regularly (6, p. 24).

Help is needed in seeing and judging the vast amount of work produced. In education one must be prepared to look at the bad work as well as the good. The principle in the past has been that once the good is known the bad can be distinguished. In fact, this depends on how well the good is known, why it is good, then how close the bad work is, in form, to anything that has been learned (6, p. 25).

Staples (3, p. 5) expressed concern that any rigid separation of cinema (e.g., into production and cinema studies) is working against the liberal-arts notion. This breeds competition and ill will and represents a very inefficient use of faculty and facilities.
The opportunity for film makers to learn and the opportunity for students to develop a taste for excellence are two aspects of American life which will have considerable effect on the quality of our culture. This should be preceded by the training of teachers. A modern man must be "cinemate" as well as literate. There must be leadership in the training of teachers and the planning of curricula (7, p. 70).

Staples (3, p. 5) believes that a "new breed" of film teacher is needed--skilled in one or more of the several arts of film making, yet holding advanced degrees. He would like to discourage the hiring of unqualified "retreads from other disciplines," but the current teacher job market in film and video does not always make this possible. Therefore, he advocates energetic programs of remedial film education for cross-over teachers who may lack "overview, historical insight, or sufficient breadth of viewing experience."

Knight decried the "alarming degree of film illiteracy among people who are going to be teaching film" (3, p. 7).

The general principles of film study set forth have been that film is a technological medium, that film is an art form, and that skilled film makers holding advanced degrees in film study are needed as teachers in institutions of higher learning.
Conceptual Framework for Film-Studies Education

It is difficult to define the field of film study because of the newness, diversity, multiplicity of approaches and absence of traditions in this area.

Wagner is sceptical about calling film a "discipline" because it lacks the necessary prerequisites:

... a taxonomy, a professional organization capable of establishing its objects and standards, a scholarly body eligible for admission to a society of learned societies, and a body of advanced knowledge and demonstrated capabilities which clearly distinguishes the scholar and professional from the dilettante and the amateur (3, p. 6).

Definition of the field has become mandatory due to the significance of film to the present culture, the eager willingness of other disciplines to include film education in their departments, the inadequacy of facilities for film production in educational institutions, and the increasing number of film "enthusiasts" substituting for qualified film teachers (3, p. 3).

Unlike the fields of music, literature and drama which have evolved forms and traditions from centuries of theory and practice, cinema is a relatively new form of expression with unique and varied technical and aesthetic qualities that produce not only diverse genres and opposing stylistic tendencies but, in the still-developing area of film education, a similar proliferation of emphases and instructional methods (3, p. 1).
It is not the purpose of this study to resolve a diversity of thinking into a monolithic, rigid definition of what film education should be. Rather, it is intended to encourage a free exchange of communication and an understanding of difference, to provide an understanding of the issues central to the education of future film artists and scholars, and to form concepts that will assure a higher quality of their education.

Since film is a fluid field of study in a changeable society, the expression of needs is necessarily, though not exclusively, limited to 1977-78. Thus, the concepts reflect the present state of the art as well as a certain degree of ignorance not only of the future but also of existing resources by which some of the needs might more easily be met.

The key concepts essential for both the learner in the field of education in motion pictures and the practitioner of the motion picture arts and sciences focus on a frame of reference based on a systems approach. The concepts explore the body of knowledge pertaining to film studies and relative to the expectations of the motion picture arts and sciences.

The concepts are relative to specific goals within the field and serve as a conceptual framework to formulate a model for a fruitful study of film. The concepts with definitions are as follow:
1. The Film-as-Art Concept views the creative fusion of different types and levels of expression into an experiential medium. Creativity is recognized as an essential ingredient in film making. Reality or nature is manipulated by camera angles, types of lenses, film stocks, editing, printing effects, set design, music scoring, acting techniques, sound effects, and others.

2. The Film-as-Science Concept recognizes that no aspect of motion pictures can exist without a machine. The motion picture is a product of the age of machines. The camera, recorders, processors, editing apparatus and projectors, are all machines. A knowledge of optics, machinery, engineering, chemistry and physics is an aspect of film making that cannot be overlooked in developing the well-rounded film maker.

    Systematized knowledge of film may be derived from observation, study and experimentation. This may be done to determine the nature and principles of the motion picture.

3. The Unity-of-Motion-Picture-Arts-and-Sciences Concept emphasizes that art and science in film depend on each other. The artist utilizes the machines of film making, and thus, blends the two aspects. The film technician employs his craft to bring about the art form.

4. The Film-Reflection Concept refers to the mirroring effect of film for the film maker and film viewer. Brought to the screen by the projector are all the elements of the film maker's craft. The visions, dreams, ideas and
philosophies have been captured on film in the form of pictures and sounds. The film maker has manipulated reality. Projected on the screen and emanating from the speakers are the illusory creations of film.

The film viewer also mirrors toward the screen image the awareness, understanding and interpretations that are unique to that individual. Being aware of the film language and the manipulative powers of film makes possible quite a different viewer from one who accepts the screen as a window into reality.

5. **The Film-as-Illuminant Concept** enables the film student to include a broad view of film as a medium which may entertain, inform, document, research and, in other ways, illuminate the human condition. The film student should, therefore, be aware of the human condition.

6. **The Film-as-Communication Concept** assumes that films should say something. This supposes that the film maker has something to say. The film student should be literate so that extensive knowledge, experience and culture are embodied in the educational processes leading to the resultant film maker or film scholar mediating information to the consumer.

7. **The Film-Flexibility Concept** is an adaptive process employed by practitioners of the film arts and sciences and by consumers, as well. Film has evolved from the curious novelty to an entertainment form and a tool of communication.
Film itself is a flexible medium. Film study should also be flexible so that provision is made for individual differences.

8. The Film-Rigor Concept refers to those aspects of film that are inflexible, strict, exacting. A body of theories, concepts and working relationships has emerged from the scholarly pursuits of professionals and educators. The student of film studies should become thoroughly familiar with this body of knowledge. This foundation should provide for innovative work in both theoretical and studio studies. Stress should be placed on creative research and scientific experimentation.

9. The Film-as-Culture Concept reveals the habits, skills, art, instrument and institutions of people in their environment by the many facets of film production. Film is used to document, train, entertain, manipulate and inform. The student preparing as film maker or film scholar should be orally, verbally and visually literate.

10. The Interdisciplinary-Film Concept encourages a specialty not only in film, but a coupling with one or more other disciplines. Such broad-based, interdisciplinary approaches help to enlarge the film "window." This concept may be realized for the student by a double major or a major and a minor field of study.
Conceptual Model of Film Study in an Academic Environment

Using the conceptual framework for film-studies education, the academic setting for implementation of these concepts will be an environment that understands the diverse genres and opposing stylistic tendencies. Central to the education of the future film artists and scholars will be a free exchange of communication.

The system offers the student a choice of film-studies modules not limited to one or several set structures.

The advantage of this system is that the student does observe a general flow with easy access to course offerings that are of interest and beneficial to the career goals of the individual. The model is structured so as to be responsive to change on all levels. The model also recognizes different professional areas providing support from the film industry.

The conceptual model is in two parts. The diagram of Model Part A is shown in Figure 1.

Model Part A has several important features. First, it has available to the film program a professional advisory committee. The advisory committee advises but does not make decisions related to curriculum. This allows input but eliminates any control. Second, it supports a cooperative system for maintaining and circulating motion pictures within a regional core. Third, the model places major emphasis on intern programs in the film industry. The
professional advisory committee will be able to assist in implementing this program. Fourth, it provides for an artist-in-residence. The students will be able to learn from as well as work with the artist. The term "artist-in-residence" is used to describe the function of a professional film maker or film scholar. Fifth, the program has been categorized into the areas of pre-production, production, post-production, analysis and functional. These categories allow recognition of the film maker and the film scholar.

The diagram of Model Part B is shown in Figure 2. Model Part B has several important features. It should be noted that the diagram is an enlargement of the central module of Model Part A. First, the option is available for a variety of degrees. Second, a number of diverse areas
Fig. 2--Conceptual model part B of film study in an academic environment
are available for concentration: production, post-production, analysis and functional. Third, a student would be exposed to each area and would concentrate in one or more of the others. Fourth, culmination of the program would be in the functional area. Fifth, the student would be required to intern and/or study with the artist-in-residence.

This model will be correlated with the conceptual framework to guide the student entering the role of film maker or film scholar. Learning experiences for the student in this proposed film-studies program will be dynamic and interdisciplinary.

Postulates

Postulate I.—The technology of motion picture making needs serious consideration in institutions of higher learning to prepare students for professional careers in the film industry.

Rationale.—The results of the survey of the institutions of higher learning in the United States by the Society of Motion Picture Engineers indicate very clearly that the technology of motion picture making had not been given serious consideration in institutions of higher learning. It would appear that the industry had advanced to a point where training should be recognized as calling for special instruction in schools and colleges (4, pp. 103-104).
Results of the survey to professional members of the Texas film industry reinforce the earlier survey.

Postulate II.—Film making should be classified as a profession and should not be regarded as strictly a craft.

Rationale.—The Society of Motion Picture and Television Engineers has made the assessment that it was time for cinematography to be emerging from the strictly "craft" classification into that of a full-fledged profession. The modern cinematographer should have a basic education in physics, chemistry, illumination, photography, camera design and all other elements that comprise the work of a cinematographer (4, pp. 103-104).

Williams suggests that the intermediaries—the controllers of the media—have become, or are becoming, the most important parties to communication (6, p. 10).

Postulate III.—The study of film should be allowed its own position in the academic environment and should not share that position with other disciplines.

Rationale.—Breitrose reported the following at the three-day-film-study seminar at Lincoln Center for the Performing Arts in New York City, September, 1964:

The most popular approach to film study is historical.
The second major approach is called comparative-aesthetic. It might be termed the "and film" approach. This includes music and film, the novel and film,
poetry and film, painting and film, and others. The approach achieves a patina of academic respectability in consequence of its root in older and more entrenched arts (9, pp. 41-42).

The weakness of these courses, according to Breitrose, is that, by relating the study of film to so many other disciplines, the peculiar and distinctive nature of film is sidetracked, denigrated or related out of meaningful existence (9, pp. 41-42).

Postulate IV.—Breitrose wrote,

The functional approach to film study represents a synthesis of historical and the comparative-aesthetic, together with a unique quality. Its uniqueness lies in its consideration of both history and aesthetics as tools rather than ends (9, pp. 41-42).

Rationale.—The functional approach to film study regards the film as a unique art form. It assumes that the basic materials of the film medium and the technique of structuring them have been created, defined and affected by a multiplicity of forces—personal, psychological, biographical, sociological, economic, historical and philosophical, to name a few. Its primary concern is how film and individual movies operate, use certain kinds of content and approach, and strategies of structure (9, pp, 41-42).

Postulate V.—Teachers must be skilled in one or more of the several arts of film making and must have achieved advanced degrees in film studies.
Rationale.—Staples (8, p. 5) believes that a "new breed" of film teacher is needed—skilled in one or more of the several arts of film making, yet holding advanced degrees. He would like to discourage the hiring of unqualified "retreads from other disciplines," but the current teacher job market in film does not always make this possible. Therefore, he advocates energetic programs of remedial film education for cross-over teachers who may lack "overview, historical insight, or sufficient breadth of viewing experience."

Postulate VI.—Rapport should be established between the film industry and film teachers.

Rationale.—According to Stewart (9, pp. 59-60) the attitude of college and university students and teachers was incredibly high with regard for motion pictures, while intellectually and emotionally they appeared to have had great disdain for the industry.

The lack of useful communication between the film industry and higher education, particularly with respect to how films are financed and distributed, was the source of much student confusion. The fact is that a veritable chasm exists between the film industry and education.

Postulate VII.—The film-studies curriculum should allow for courses that would attract people from other departments of the university.
Rationale.--Stoney wrote,

We face the fact, in the film world at least, that more and more of our information is coming to us via film and television; more and more of our education, our entertainment, our propaganda, our advertising, and communication.

Somehow we learn about words. Few do about film. Moreover, the use of film and television is now so widespread that a surprisingly large number of people in other professions already find themselves in positions where they need to know how to work with film makers. Doctors, social workers, journalists, psychologists, they are all trying to use film now, and most are making a bad job of it because they don't know how to begin to think in film terms. And the film makers with whom they work haven't time to absorb their clients' special knowledge and points of view.

Eventually I'd like to see our courses attracting more people from other departments of the university so these specialists can make their own films as they now write their own books, helped along, to be sure, by professional editors (8, pp. 95-96).

Postulate VIII.--A system of accreditation of film schools and film teachers must be devised.

Rationale.--Mast remarked, "It seems that film teachers come from almost anywhere but from a background in film study (5, p. 3).

Knight, before the CUNY Conference in 1974, spoke ardently to the group on the need for "accreditation" of film schools and film teachers. "A system has to be devised," he urged (5, p. 3).

Staples believes that graduate, "professional" training should be at the same demanding levels that are expected of law, medicine and others (3, p. 5).
Wagner is sceptical about calling film and video a "discipline" because it lacks the necessary prerequisites: "a taxonomy, a professional organization capable of establishing its objects and standards . . ."(3, p. 6).

Postulate IX.—The functional film-study module (based on a conceptual framework of film study with a free exchange of communication) is the prerequisite unit before the student takes the special projects with artist-in-residence unit or the intern-program unit. The student has a variety of areas from which to choose in the functional module that best fulfills the desired objective. The production and analysis modules serve as a prerequisite for the functional unit. These modules also offer a variety of areas from which to choose in order to fulfill course objectives.

Rationale.—A common core exists in film study—the films produced—and film makers and film scholars use that core in any setting, with varying types of film, and at various levels of involvement. It behooves the student to become familiar with the production and analysis units before attempting to function in the film environment.

The functional activities serve as a preparation for "in-the-field" experiences.

Postulate X.—The curriculum for this instructional theory emphasizes intra-, inter- and trans-disciplinary
approaches to film studies for the film maker and film scholar. A second major will be taken outside the central core of film study.

**Rationale.**—Film crosses many boundaries in society. Film serves as a novelty, an entertainment medium, a tool for most people in work and school, as entertainment and as information. Film study particularly needs to develop new approaches that cross into other specialties. Rigid and limited career patterns have evolved in education for the student of film. Early in the student's higher education experience the opportunity for increased freedom within the system should be realized.

The second major allows the broader base necessary: i.e., physics, chemistry, business, sociology and psychology for the film maker; foreign languages, statistics and research methodology, computer science, English and theatre for the film scholar.

**Postulate.**—A specific undergraduate curriculum designed for film-study students is not desirable nor deemed necessary due to the student's freedom and flexibility to develop a program based on the modular-unit concept that will more specifically meet educational, experiential and professional goals.
Rationale.--With the aid of a faculty advisor the student seeking preparation for a career as professional film maker or as an active film scholar should consider developing a program containing the following elements: knowledge and competence in film making or film scholarship including a broad liberal background; the ability to define occupational roles; establishing inter-, intra- and trans-disciplinary relationships; an understanding of the film as a medium of communication; the development of expertise in an area of special interest; utilization and synthesization of knowledge from related fields; the assumption of responsibility for the professional role as a film maker or film scholar and leader in the profession.

Postulate XII.--The film-studies curriculum is flexible, providing for a number of electives and choices available to the student and is not lock-step course sequencing.

Rationale.--Staples considers film education at the undergraduate level to be the liberal art of the 20th century. "Therefore, any rigid separation of cinema (e.g., into production and cinema studies) is working against the liberal-arts notion. This breeds competition and ill will and represents a very inefficient use of faculty and facilities (3, p. 5). The program overcomes this rigidity by having the student sample, as electives, from modules other than the area of concentration."
Postulate XIII.—The film-studies curriculum is built on a learning-modules system organized by pre-production, production, post-production, analysis and functional units. The student may concentrate in the production, post-production or analysis modular units and choose electives from the other modular units.

Rationale.—An effective curriculum for film-studies education may be organized by utilization of learning modules. This plan would organize the learning experiences in a functional manner and would move toward practice or involvement of a career nature in the final modules of the program.

The curriculum includes sufficient experience and learning experiences integrating broad common elements to serve as a foundation for any professional or specialist.

Postulate XIV.—Education and practice must work together during the student's learning experience if the film maker or film scholar is going to be able to effect change, translate theoretical learning into practice and effectively communicate, both as learner and as graduate, which is the total rationale for the existence of our profession.

Rationale.—Hodgkinson writes,

It is we, the educators, who hold the responsible middle position. We stand, like Janus, facing both
ways. As guardians of past traditions, we must choose which of them we regard as appropriate for the future: as intermediaries between the communicators and the receivers, it is we who should interpret the messages and facilitate the responses: in our respective fields of work or study, we must ensure that our knowledge and enthusiasms are imparted wisely and widely, and not restricted to narrow, formalistic ritual groups (6, p. 17).

As the student becomes an intermediary—a controller of the media—he has become, or is becoming, the most important party to communication (6, p. 10).

Postulate XV.—Film-making skills will utilize 16mm equipment.

Rationale.—Statement 22, Table XII, page 98, indicates a response of 69 per cent of the film industry personnel prefer teaching basic film-making skills utilizing 16mm equipment.

In answer to statement 35, Table XIII, page 100, 47 per cent indicated disagreement to teaching in 16mm or on one of the 8mm formats. Only 25 per cent indicated agreement.

The philosophy of education in film studies to prepare students for the professional film industry has been developed, the conceptual framework for film-studies education established, the conceptual model of film study in an academic environment illustrated, and postulates with rationale stated. Chapter VI will further develop the program based on the developed philosophy of education in film studies, will compare the current curricula offered in Texas, and make recommendations for modification.
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CHAPTER VI

A PROGRAM BASED ON THE DEVELOPED PHILOSOPHY OF EDUCATION IN FILM STUDIES AND COMPARISON TO CURRENT CURRICULA WITH RECOMMENDATIONS FOR MODIFICATION

Theoretical Framework Model of Undergraduate Education in Film Studies

From the preceding postulates as stated in Chapter V, the following model of a theoretical framework of film-studies preparation for film makers and film scholars is developed (see Figure 3).

The student chooses to pursue a Bachelor of Arts degree in film studies or a Bachelor of Science degree in film studies. The decision is based on the student’s educational goals.

The film-studies program consists of total minimum credit hours of thirty-six, which consist of the following: foundation modular strand of nine credits, a specialization modular strand of nine credits, a functional modular strand of nine credits, and a general education strand of nine credits. Included in these credits are a total of twenty-four elective credits. The student will complete the university core and a second major for the degree selected.

Course Descriptions

**Foundation Modular Strand: Nine Credits**

The foundation modular strand consists of the
<table>
<thead>
<tr>
<th>Bachelor of Arts in Film Studies</th>
<th>Bachelor of Science in Film Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Foundation Strand</strong></td>
<td></td>
</tr>
<tr>
<td>Modular Units:</td>
<td>Modular Units:</td>
</tr>
<tr>
<td>Pre-production</td>
<td>Pre-production</td>
</tr>
<tr>
<td>Production</td>
<td>Production</td>
</tr>
<tr>
<td>Post-production</td>
<td>Post-production</td>
</tr>
<tr>
<td>Analysis</td>
<td>Analysis</td>
</tr>
<tr>
<td>(3 other than specialty)</td>
<td>(3 other than specialty)</td>
</tr>
<tr>
<td>9 credits</td>
<td>9 credits</td>
</tr>
<tr>
<td><strong>Specialization Strand</strong></td>
<td></td>
</tr>
<tr>
<td>Modular Units:</td>
<td>Modular Units:</td>
</tr>
<tr>
<td>Pre-production</td>
<td>Pre-production</td>
</tr>
<tr>
<td>Production</td>
<td>Production</td>
</tr>
<tr>
<td>Post-production</td>
<td>Post-production</td>
</tr>
<tr>
<td>Analysis</td>
<td>Analysis</td>
</tr>
<tr>
<td>9 credits in one module</td>
<td>9 credits in one module</td>
</tr>
<tr>
<td><strong>Functional Strand</strong></td>
<td></td>
</tr>
<tr>
<td>Functional Modular Unit:</td>
<td>Functional Modular Unit:</td>
</tr>
<tr>
<td>9 credits to be coordinated with career objectives</td>
<td>9 credits to be coordinated with career objectives</td>
</tr>
<tr>
<td><strong>General Education Strand</strong></td>
<td></td>
</tr>
<tr>
<td>Modular Elective Unit:</td>
<td>Modular Elective Unit:</td>
</tr>
<tr>
<td>6 credits</td>
<td>6 credits</td>
</tr>
<tr>
<td>Intern or Special Projects Module:</td>
<td>Intern or Special Projects Module:</td>
</tr>
<tr>
<td>3 credits</td>
<td>3 credits</td>
</tr>
<tr>
<td><strong>Second Major Strand</strong></td>
<td></td>
</tr>
<tr>
<td>Liberal Arts Modular Elective</td>
<td>Science Modular Elective</td>
</tr>
<tr>
<td>Total Minimum Credit Hours</td>
<td></td>
</tr>
<tr>
<td>Foundation Strand</td>
<td>9 credits</td>
</tr>
<tr>
<td>Specialization Strand</td>
<td>9 credits</td>
</tr>
<tr>
<td>Functional Strand</td>
<td>9 credits</td>
</tr>
<tr>
<td>General Education Strand</td>
<td>9 credits</td>
</tr>
<tr>
<td>Total</td>
<td>36 credits</td>
</tr>
</tbody>
</table>

Fig. 3--A model of a theoretical framework of film studies preparation for film makers and film scholars.

pre-production, production, post-production and analysis modules. The student will select three modules for three credit hours each. The remaining module will be the specialization module.
Pre-production is the preparatory stage of a film's production. First is client contact, or the project may be self-initiated. Second is the idea and its treatment. Third is the research phase. Research includes everything necessary being planned to bring the project to the screen. Fourth would entail the final writing and breaking down into component parts of the shooting script. This unit would involve script writing, research, business management, scouting for talent and locations, set design, wardrobe, production pre-planning, client psychology and sales technique.

Production includes multi-media, basic and intermediate 16mm film making and animation. This module would offer industry related techniques in still photography; motion picture filming; transparency preparation; video taping; audio taping; performance, especially in front of a camera; animation; crew integration; budgeting; location logistics; lighting; cooperation with unions; and so on.

Post-production would include advanced 16mm production techniques and various other techniques. Modular titles might include single-system sound, double-system sound, audio mixing, editing, film-laboratory operations, special effects, and distribution.

The analysis module would offer various courses related to film history, criticism and film theory. The comparative-aesthetic, or "and film" approach would give the student the opportunity to study film's influence in and by other media.
**Specialization Modular Strand: Nine Credits**

The student will select one of the foundation modules for specialization. This specialization will require a minimum of nine credit hours within the module. The concentration may be in pre-production, production, post-production or analysis. An incomplete list of possible career opportunities arising out of this specialty is as follows: writer, cameraman, producer, director, production manager, editor, electrician, sound mixer, grip, gaffer, TV news, make-up, lighting engineer, assistant cameraman, critic, film librarian, researcher, script-continuity, film distributor and instructor.

**Functional Modular Strand: Nine Credits**

The functional module depends on the student's specialization units. The functional module extends the concentration into writing, performance, production project, seminar, independent study and research. Required are nine credits. A unit within this module may be repeated for credit.

**General Education Modular Strand: Nine Credits**

The general educational modular strand consists of six elective-credit units and three credits in the intern program or in study with the artist-in-residence. The modular elective units may be taken in any of the modules. However, only three of these elective hours may be taken in the area of concentration.
University Core

The university core for the Bachelor of Arts degree or the Bachelor of Science degree will vary between universities.

Common to the program should be a modern language for the Bachelor of Arts degree. The language requirement allows active research in film literature of other countries. Languages may be French, German, Italian, Russian, Japanese or others that apply to the student's interest area.

The Bachelor of Science degree requires a science related to film. Courses may be optics, physics, electricity or chemistry.

Second Major Strand

The second major will be determined by the student's degree structure. A Bachelor of Arts degree would have a liberal-arts modular elective as the second major. The Bachelor of Science degree would have a science modular elective as the second major.

Barnouw writes of an encouraging tendency for students of the screen arts to choose double majors (2, p. ix). Such a plan of study is broad based and interdisciplinary.

A strong case may be made for a double minor in place of the second major. The career objectives of the student would determine the necessary course structure.

Elective action of the student may be exercised in the foundation strand, functional strand and in the modular elective unit. Twenty-four hours are elective credit.
Assessment System for Intern Programs in Film Studies

In order to fulfill the role of film maker or film scholar, both as a learner and later as a practitioner, the following assessment system was developed.

The following assessment tool was developed to provide a logical, systematic approach to the relationship between faculty, student and the segment of the industry with which the student interns. This will allow guidance for the learning experiences and evaluation of progress (see Figure 4). This system involves three phases: assessment, informational and evaluation of the individual.

The assessment or diagnosis phase is a process of assembling objective and subjective data and arranging the facts to determine the individual's problems or needs. The problem or need list identifies: the student's immediate goals and long-range goals, previous experience in the achievement of these goals, expectations from the student and nature of referrals by the faculty. The referral results in intern implementation.

The informational phase includes the intern implementation and educational interaction to fulfill as many of the learner's goals as possible. When a student is placed in an intern program, collaboration is established between the faculty and the representative of the organization in which
<table>
<thead>
<tr>
<th>I. DATA BASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessment or Diagnosis</td>
</tr>
<tr>
<td>A. Identification of Career Objectives.</td>
</tr>
<tr>
<td>B. Educational and Experience Profile.</td>
</tr>
<tr>
<td>C. Student's Resume.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>II. PROBLEM OR NEED LIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>D. Immediate Goals.</td>
</tr>
<tr>
<td>E. Long Range Goals.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>III. INTERN IMPLEMENTATION AND EDUCATIONAL INTERN ACTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Includes supportive, remedial, re-educational or preventive intervention in collaboration and coordination between faculty and intern program.)</td>
</tr>
<tr>
<td>F. Implementation of Intern Program.</td>
</tr>
<tr>
<td>G. Educational Interaction</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>IV. PROGRESS ANALYSIS AND EVALUATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>H. Progress Assessment.</td>
</tr>
<tr>
<td>I. Debriefing Summary.</td>
</tr>
</tbody>
</table>

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Fig. 4—Model of an Assessment System for Intern Programs in Film Studies.

the internship is taking place. This collaboration will result in coordination of educational interaction. Interactions will take the form of: restorative (one which changes the present state to a more desirable one), inhibitive (one which reduces or eliminates a deteriorating process),
preventive (one in which anticipation of undesired consequences leads to action which reduces or eliminates the possibility of these consequences occurring) and constructive (one in which the student's repertoire of abilities is increased or the quality of skills is improved).

The evaluation phase completes the system. It includes two parts: progress assessment and debriefing summary. Determination is made of progress toward immediate and long-range goals. The debriefing summary (status of each identifiable goal) reflects condition and progress upon completion of the intern program. Recommendations are then made that will update the data base.

This same tool will be utilized with the student who continues in the academic environment and undertakes a special-problems assignment with an artist-in-residence.

Goals of the Proposed Film Program

The goals of this proposed undergraduate film program are to offer the prospective student who plans to seek a career goal of either film maker or film scholar an opportunity to develop and pursue a program leading to a Bachelor of Arts degree in film studies or a Bachelor or Science degree in film studies.

The program consists of university core; foundational, specialization, functional and general education strands; and an additional, individually selected modular unit of a
second major that more accurately supplements film knowledge, experience and skills in order to produce a master practitioner in the field of film making or film scholarship.

Major Objectives of the Proposed Program

Role of Faculty

The role of the faculty in this program is to

(1) collaborate with the student in determining learning needs, interests, skills and career goals;

(2) aid the student in developing an undergraduate program incorporating the university core; foundational, specialization, functional and general education strands; and the additional second major modular unit from the data obtained in Objective 1;

(3) guide the student in developing a specific behavioral performance objective for the undergraduate program and for each modular unit in the program;

(4) meet with the student as frequently as needed to assess progress in relation to the behavioral objectives;

(5) evaluate and record data of the individual student's progress on the degree plan;

(6) reassess the learning needs of the individual in order to adjust the curriculum plan based on student progress and changes desired; and

(7) be the student's personal link to the university system to insure a quality educational experience.
Role of the Student

The role of the student in this program is to

(1) determine learning needs based on interests, skills and career goal or goals;

(2) develop an undergraduate program incorporating university core; foundational, specialization, functional and general educational modular strands for nine credits each with thirty-six minimum credit hours required in the film-studies program; an additional elective second major modular unit with credit hours to be determined by the department of the second major;

(3) develop specific behavioral performance objectives for the module of specialization and for each modular unit in the program;

(4) seek assistance as needed;

(5) evaluate progress in relation to objectives;

(6) reassess learning needs; and

(7) adjust the curriculum plan based on progress and changes desired.

Expected Instructional Outcomes and Possible Teaching Strategies for the Learning Experiences

During or at the completion of the program, the student should be able to demonstrate

(1) ability to assume a leadership role;

(2) articulation of a philosophy of film making or film scholarship to guide actions as a professional in the film industry;
(3) a research process throughout the work and ability to utilize and communicate research findings;

(4) a beginning expertise in writing skills;

(5) expertise in film specialization after the functional modular unit;

(6) understanding of the film industry, organizational theory, process of change and goals of the specific area of concentration to seek employment upon graduation;

(7) ability to acquire and transmit knowledge and utilize skills;

(8) understanding of the film professional's role in society and responsibility to fellow men;

(9) knowledge and application of film theories;

(10) knowledge of the role and utilization of media in society;

(11) collaboration and coordination through effective communication on all levels;

(12) development of a concept of responsibility for continued learning;

(13) fulfillment of professional responsibilities;

(14) participation on a community-basis in film-related issues;

(15) knowledge of business techniques for the film maker, beginning knowledge of funding sources and grant application procedures for the film scholar.
The program incorporates many teaching strategies to facilitate learning. Those that best facilitate each objective will be utilized. The possible teaching strategies to use are lecture, seminars, case presentations, practicums, independent study, learning modules, programmed instruction, multimedia, library work, crew experiences, peer evaluation, team teaching, practice in film making, participation and attendance of professional activities, participation with professionals in their environment, assessment tool, personal supervision and counseling, written assignments, film viewing assignments, verbal presentations, collaboration and coordination with appropriate persons, tutoring, participation in self-evaluation and determining one's own learning needs.

Comparison of Current Curricula in Film Studies and Recommendations for Modifications

From the outset of this study it has been the intent to conduct a study that would be of use to the field as a whole and not simply a guide to a single institution concerning educational policy or procedure.

Grogg detailed the attempts of the American Film Institute to gather information and the great difficulty it has had in getting faculties around the country to reveal
their programs (1, p. 8). This has been no less true for the institutions of higher learning in Texas. A number of schools were very helpful in providing the information requested, but in only one instance was any school contacted less than three times by letter and telephone call. Similar frustration is experienced by students desiring information about the respective programs.

Few schools offer a variety of courses that would allow for freedom in determining one's own career objectives with appropriate course content. Four schools offer half of all courses offered in production (Table IX, p. 85). Three schools offer more than half of all courses offered in the functional category (Table IX, p. 85). In fact, four schools offer more than fifty per cent of all courses offered by the thirteen Texas schools of this study (Table IX, p. 85). Only two schools offer degrees that have an exclusively pure film major. The others are combined with journalism, radio, television, art, speech, English, advertising, photography and public relations.

In no instance was there mention of the interaction of the professional film community as an active participant in curriculum planning and development.

Three schools indicated internships were possible in film. However, no plan for achieving a broad number of placements in internships was indicated.
No core collection of film classics seems available for distribution to the Texas region. Films that are available are prohibitively expensive for small or emerging programs. Films that are rented are usually available for only one classroom showing.

No association of film schools has been established. Some confusion exists even in the Texas Film Commission as to what is being done in film-studies education in the state. It is not that the Film Commission has not made attempts at coordination. The problem is lack of response on the part of the schools offering film studies.

No attempt was made in this study to determine professional and academic preparation of the faculties.

Several schools have film making units structured along professional guidelines that produce films according to professional standards. The physical capabilities and personnel structures of these units were not specified.

Recommendations for Modification

Academic isolationism should be set free, particularly in providing information for scholarly pursuits. Organizations established to provide information to others outside a particular academic setting should have ready access to such information. These would include the Texas Film Industry Commission, American Film Institute and other groups.

Undergraduate programs should include pre-professional training as do medicine, education and law.
Teachers should be skilled in one or more of the several arts of film making and obtain advanced degrees in film studies.

Remedial film education in the form of regional film institutes to provide film-study training for teachers experienced in other fields who may have crossed over into film study should be established.

The split between liberal arts and vocational approaches should be lessened.

Standards should be established for the differing fields within the field of film study, as well as for the major field itself.

A core collection of special, high-quality, "cinema-studies" prints should be established for classroom showings of films in limited or specialized situations (1, p. 7).

An association of film schools should be established for the state in order to provide exchange of information.

A number of models must be developed and tested for film makers, film maker/teachers, scholars, universities and programs. For the emerging program, or the university desiring to establish a film program, information needs to be made available: details of how to proceed, and what it costs in terms of equipment, facilities, teaching hours, dollars, raw stock—and how to go about doing it for how many students, over what period" (1, p. 8).
Opportunities for cooperative projects between higher
education and the film industry should be established
(4, p. 37).

Some of the state schools need either to embellish
their programs by enlarging their courses of study in film
or to combine with other schools in the state to offer
realistic programs in film study. At the time of this study
a number of programs are masquerading as film-studies majors
to prepare students for entry into professional film environ-
ments.

Stoney wrote,

I would like to observe that when we set our-
serves up on tax-exempt publicly supported campuses,
when we collect the fees we do from parents and--
most important--when we occupy big hunks of the
student's time during the most important years of
their lives, we have no right to kid them into
thinking they are getting an education when they
aren't (3, p. 96).

The same position is true of undergraduate programs
in a number of private institutions of higher learning as is
ture in the state schools.

Extensive intern interactions with the film industry
need to be established. There are a number of organized
structures in existence that may coordinate a program of
this nature: The Society of Motion Picture and Television
Engineers, The International Alliance of Theatrical Stage
Employees, The Texas Association of Film/Tape Professionals
and The Texas Film Commission.
Each school should establish an artist-in-residence program to allow a frequent exchange of information with persons actively involved in the film industry.

Advisory committees of film professionals should be established to allow input into curriculum development and planning.

Film units should be structured to allow "real-world" experiences in an academic environment. Rather than awarding a grade of this experience, the proposed assessment tool should be utilized.

Conclusions

Based on the findings, the following conclusions have been reached.

1. Critics are distressed at the inclinations of academia to codify and structure film study. To date no one has offered a way of studying cinema that the heterogeneous crowd of film teachers can begin to live with.

Beginning in the 1800's, there arose what has become an almost continuous interest in individualizing instruction. The label "visual education" appeared in 1908. In 1910 public schools in New York became the first to adopt films for regular, visual instructional use.

In 1945-46 the Society of Motion Picture Engineers surveyed the sources for education in motion pictures. The committee formed for the study made the judgment that courses
generally came under the broad heading of "visual education." The technology of motion picture making had not been given serious consideration in institutions of higher learning.

The Lincoln Center Film Study Conference in 1964 reported that higher education had only just begun to respond to motion pictures as a contemporary art. A film-study project undertaken by Dartmouth College indicated a tendency to codify and structure film study. Academia treated film more as a craft than a profession. The CUNY Conference in 1974 exposed a lack of professionalism within the ranks of film teachers.

2. It may be concluded that the following negatives should be turned into positives by coordinated action on the part of the academic community involved in teaching film studies. Tremendous growth in the number of film courses and schools offering these courses has been experienced. However, the growth has not been disciplined or coordinated with similar programs in other schools.

Few schools offer a variety of courses that would allow for freedom in determining one's own career objectives with appropriate course content.

In no instance was there mention of the interaction of the professional film community as an active participant in curriculum planning and development.

No plan for achieving a broad number of placements in internships was indicated.
No core collection of film classics seems available for distribution to the Texas region.

No association of film schools has been established.

When compared with the fields of music, literature and drama which have developed traditions from centuries of theory and practice, the motion picture is a relatively new form of expression with unique qualities that are still developing in film education. The thirteen Texas universities of this study offered one-hundred-eighty courses that were analyzed.

It has been difficult to define the composition of film studies in Texas institutions of higher learning because of the newness, diversity, multiplicity of approaches and absence of traditions in this area. Such a definition is mandatory due to the significance of film to present day culture, the eager willingness of many disciplines to include film education under their departments and the inadequacy of facilities for film production and film study in many educational institutions.

3. There is an opinion by a large number of Texas film professionals (73 per cent) that their academic preparation was inadequate for their present position. While a film-studies program, along with a strong liberal-arts program, is considered a valuable background for the future film professional, many of the professionals do not have a high regard for the applicant with only a degree and no marketable
skill. Stress was placed on the film industry being a business, and it was considered essential that instructors have experience in the industry.

Most job opportunities are for free-lance personnel. It is more difficult to find employment in a company as a beginning film professional. A marketable first job skill was the single characteristic sought most frequently.

There is not a high regard overall for film-studies programs in Texas institutions of higher learning within the film industry. This may be overcome by an interaction of the professional film community as an active participant in curriculum planning and development. Support of professional organizations would yield support for academic programs. Of prime consideration should be an association of film schools coordinating programs in cooperation with The Texas Film Commission.

4. A number of models should be developed and tested for film makers, film maker/teachers, scholars, universities and programs. For the emerging program, or for the university desiring to establish a film program, information should be made available.

Opportunities for cooperative projects between higher education and the film industry must be established.

Remedial film education in the form of regional film institutes to provide film-study training for teachers
experienced in other fields who may have crossed over into film study should be established.

5. An effective curriculum for film-studies education may be organized by utilization of learning modules. This plan would organize the learning experiences in a functional manner and would provide practice or involvement of a career nature in the final modules of the program.

A common core exists in the film study—that being the films produced. Film makers and film scholars use that core in any setting, with varying types of film and at various levels of involvement. It behooves the student to become familiar with the production and analysis modules before attempting to function in the film environment.

The functional activities serve as a preparation for "in-the-field" experiences.

The value of this instructional theory depends upon the results produced as research is undertaken to determine its reliability and validity. Its usefulness is yet to be determined.
Recommendations

1. It is recommended that an experimental program be established in an accredited university setting to test this instructional theory and the postulates underlying it.

2. It is recommended that the postulates for this particular instructional theory be researched and identified for applicability to other disciplines.

3. It is recommended that a graduate program be developed for film studies on the masters and doctoral levels.
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APPENDIX A

Date
Name
School
Street Address
City, State

Dear ______________,

This letter respectfully requests your assistance in obtaining data for my doctoral dissertation researching attitudes of the Texas film industry toward film-studies curriculum in Texas institutions of higher learning.

In order to ascertain the current nature of programs in existence which identify their curricula as specific for preparation of students for careers in film studies, I am examining the philosophy, objectives and courses designated to fulfill the degree requirements.

Your assistance concerning the following is needed:

1. Would it be possible to have a copy of all the course outlines including course objectives which are designated as essential to your curriculum?

2. Could you specify what is core content and what is specialized content?

3. Lastly, would you please send me a current catalogue for your school.

Your help in this endeavor will be greatly appreciated. Thank you for your assistance.

Respectfully,

Paul E. Potter
Doctoral Candidate
North Texas State University
4723 Old Lufkin Road
Nacogdoches, Texas 75961
APPENDIX B

Date

Name
Address
City, State

Dear ________,

This letter respectfully requests your assistance in obtaining data for my doctoral dissertation researching attitudes of members of the Texas film industry toward film studies curriculum in Texas institutions of higher learning.

Enclosed is a questionnaire devised to obtain your personal opinion concerning the appropriateness of film education as preparation for a career in the film industry. Some questions are specifically about you and your work. Others are of a general nature; some are purely opinion in nature. Feel free to indicate "no comment" if you have not formed an opinion.

These data will be held in strict confidence and in no way will you or your business be identified in the tabulated responses or in the resulting dissertation.

This questionnaire is being sent to a representative sample of professionals listed in the Texas Production Manual, second edition.

Your help in this endeavor will be greatly appreciated. Could you please complete the enclosed questionnaire and return it in the enclosed self-addressed, stamped envelope by February 13, 1978?

Thank you for your assistance.

Respectfully,

Paul E. Potter
Doctoral Candidate
North Texas State University
4723 Old Lufkin Road
Nacogdoches, Texas 75961
APPENDIX C

QUESTIONNAIRE CONCERNING ATTITUDES OF RANDOMLY SELECTED MEMBERS OF THE TEXAS FILM INDUSTRY TOWARD FILM STUDIES CURRICULUM

All comments will be held in strict confidence and in no way will you or your business be identified in the tabulated responses or in the resulting dissertation.

Please return by ____________________________________________

TO:  Paul E. Potter
      Doctoral Candidate
      North Texas State University
      4723 Old Lufkin Road
      Nacogdoches, Texas 75965

I. FILM STUDIES CURRICULUM SURVEY

INSTRUCTIONS: This questionnaire is designed to require only a few minutes of your time for completion. For each of the following statements, indicate the extent of your agreement or disagreement by placing a 1, 2, 3, 4, or 5 in the appropriate position following each statement.

| Strong Agreement: 5 | No opinion/Neutral: 3 | Strong Disagreement: 1 |

EXAMPLE STATEMENT: Filmmaking is an exciting career.  
In this example, the respondent strongly agrees with the statement.

Now place a 1, 2, 3, 4, or 5 in the appropriate space following each statement according to your own opinion.

1. Faculty members should be encouraged to maintain a closer relationship with the local area film industry by periodic visits.
2. Too many college-educated film makers are caught up in the glamour of the industry—they do not understand what filmmaking is all about.
3. Film courses should often be directed toward producing something tangible—preparing a commercial, producing a short film, designing a film-viewing series.
4. Colleges are offering proper balance between film production and film history and aesthetics.
5. A person preparing for a career in the film industry should complete a college degree.
6. As well as the four year degree program, film departments should also offer a terminal, two year “skills” or “technical” degree.
7. A strong liberal arts program is the most valuable college background for future film professionals.
8. Film studies in colleges is probably not contributing significantly to the improvement of the film industry.
9. Colleges should place high priority on industry experience when hiring film studies instructors.
10. Film students should be thoroughly trained in the concept of responsible American commercial enterprise.
11. Teaching basic film making skills with 8mm or Super 8mm equipment is a current practice of which I approve.
12. The only preparation necessary for faculty members teaching film studies is academic training.
13. Changing the department designation to “communication” and including (along with film studies) radio, TV, journalism, speech, and other mass media is a current practice of which I approve.
14. The ideal curriculum could be described as one which combines a liberal arts background with training for first-job skills and basic knowledge of the film industry.
15. Colleges should contact professional members of the film industry in their region in order to determine specific employee needs and preferences.

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16. Too many film graduates lack potential; more should be screened out by the colleges.

17. Colleges should establish film studies curriculum advisory committees composed of professionals in the film industry.

18. A campus film environment should be operated, as nearly as possible, like a professional film environment providing important experience in film production.

19. Educators should invite professional members of the film industry to meet with college classes occasionally, in order that students and faculty may learn more about industry problems and needs.

20. A film studies program represents adequate preparation for employment in my organization.

21. A course in how to motivate people is highly desirable for all film students.

22. Teaching basic film making skills should utilize 16mm equipment.

23. Colleges with film studies departments are not doing an adequate job preparing students for careers in the film industry.

24. Television and film are often grouped together in curricula; the media should be treated as separate entities in most course arrangements.

25. Film educators should ask professional members of the film industry for more advice about curriculum matters.

26. There is no substitute for practical, hands-on experience.

27. Film courses do not accurately reflect the real world of film making in 1977—they are too much in the past.

28. Curriculum planners should stress first and foremost that the film industry is a business.

29. College training should be coupled with additional outside professional work.

30. Trade schools and on-the-job training do a better job training film personnel than colleges and universities.

31. Strong personal desire is a key ingredient to success and is more important than a degree in film making.

32. It is desirable for full-time film industry personnel to teach part-time in colleges, in order that students learn what the industry is really like.

33. A recommendation: a part of the college film studies degree program should be a ten to sixteen week internship program in full-time attendance in the film environment, similar to student-teaching programs.

34. Production techniques and business are the two areas needing the most emphasis in college curricula.

35. It really makes no difference if a beginning film maker starts on 16mm or on one of the 8mm formats.

11. INSTRUCTIONS: Rate the following course titles in terms of their value in contributing to the education of college film students. Place a check (V) in the appropriate column.

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Very valuable</th>
<th>Some value</th>
<th>Little value</th>
<th>No opinion</th>
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<tbody>
<tr>
<td>1. Directing a Film Production</td>
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<td>2. Television News-film</td>
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<td>3. Art &amp; Music Appreciation</td>
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<td>4. Script Writing</td>
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<td>5. Motion Picture Editing</td>
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<td>6. Media Issues &amp; Effects</td>
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<td>7. Creating Commercials</td>
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<td>8. Producing the Motion Picture</td>
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<td>9. Camera Operation</td>
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<td>10. Sound Techniques</td>
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<td>11. Set Design</td>
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<td>12. Laws Affecting the Film Maker</td>
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<td>13. Analysis of Great Films</td>
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<td>14. Mass Media &amp; Society</td>
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<td>15. 8mm Film Projects</td>
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<td>16. Psychology</td>
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<td>17. Data Processing/Computer Science</td>
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<td>18. Journalism</td>
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<td>19. Film Criticism</td>
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<td>20. Sociology</td>
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<td>21. Film Laboratory Operations</td>
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<td>22. Advertising</td>
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<td>23. 16mm Film Projects</td>
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<td>24. Survey of Film Literature</td>
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<td>25. Lighting Design</td>
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<td>26. Mathematics</td>
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<td>27. Physics</td>
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<td>28. Documentary Film Making</td>
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<td>29. General Economics</td>
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<td>30. Planning &amp; Booking a Film Program</td>
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<td>31. Marketing &amp; Film Distribution</td>
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<td>32. Basic Photography</td>
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<td>33. History of Documentary Film Making</td>
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<td>34. Mass Communication Theory</td>
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<td>35. Video Tape Techniques</td>
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<td>36. Social Responsibility of the Film Industry</td>
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<td>37. History of Civilization</td>
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<td>38. Internship in the Film Industry</td>
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<td>39. General Business Practices</td>
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<td>40. Political Science</td>
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<td>41. Studio Production Techniques</td>
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<td>42. Animation</td>
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<td>43. History of the Motion Picture</td>
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<td>44. Humanities Studies</td>
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<td>45. Special Effects</td>
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<td>46. Advanced Photography</td>
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<td>47. Story Interpretation</td>
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<td>48. Film Research Techniques</td>
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<td>49. Filming for Television</td>
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<td>50. Graphic Arts</td>
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</tbody>
</table>
III. INSTRUCTIONS: The following questions are of a discussion nature to allow you more freedom of expression. Please comment on each. Some will require checking an appropriate answer.

1. What criteria do you use to judge a film studies program as successful or unsuccessful?

2. What are the current needs for employment of film professionals in your business? (check one)
   a. Needed
   b. None needed

3. What expectations do you have of college training for personnel employed in your area of responsibility?

4. What could film studies education offer in theory to prepare students for entry into the professional film industry?

5. What could film studies education offer in practice to prepare students for entry into the professional film industry?

6. What are the current needs for employment of film professionals in your locale? (check one)
   a. Needed presently.
   b. Needed in the future.
   c. None needed.

7. How many people actively involved in motion picture production are currently employed in your place of business? Please specify the number.

8. Are you a free-lance employee?
   a. Yes.
   b. No.

9. From job-to-job do you employ free-lance personnel?
   a. Yes.
   b. No.

10. How many people with film experience or training are currently needed in your business? Please specify the number.

11. What in-house training experiences are offered by your organization?

12. What conferences, seminars, or training experiences do your employees take part in on a regular basis? Please specify.

13. In what professional organizations does your business hold active membership?

14. Please make any additional comments you may have that have not been included in these questions.

IV. INSTRUCTIONS: The following is a personal information section. Please answer the following questions as indicated. Information in this section will be held in strict confidence and in no way will you or your business be identified.

1. Have you ever taught in an institution of higher learning? (check one)
   a. Yes.
   b. No.

2. In your opinion, do you feel your academic preparation adequately prepared you for your present position? (check one)
   a. Yes.
   b. No.
3. If the answer to question two is no, would you please comment below as to why it did not help you particularly?

4. Please check one of the following:
   - I did not go to college
   - I went to a film or technical school.
   - I have some college but no degree.
   - I have a degree in film studies.
   - I have a degree other than in film studies.

5. Please indicate the appropriate response for the following:
   - Number of years of college or university in Texas.
   - Number of years of college or university out of Texas.
   - Number of courses in film studies.
   - Number of years professionally involved in the industry.

6. Survey completed by: (check one)
   - a. company president
   - b. company manager
   - c. company division head
   - d. other (please specify)

Signature

Business

Title

THANK YOU.
APPENDIX D

Date

Name
Street Address
City, State

Dear ________________________,

Enclosed is a questionnaire developed to obtain data for my doctoral dissertation researching attitudes of members of the Texas film industry toward film-studies curriculum in Texas institutions of higher learning.

Your assistance is respectfully requested in examining the questionnaire and responding to the pertinence of the questions asked. For each item please indicate your opinion, is the item valid or invalid? Any suggestions and/or deletions concerning any item is requested. Changes will be incorporated from your comments before the questionnaires are distributed to professional members of the Texas film industry.

Your help in this important endeavor will be greatly appreciated.

Thank you.

Sincerely,

Paul E. Potter
Doctoral Candidate
North Texas State University
4723 Old Lufkin Road
Nacogdoches, Texas 75961
APPENDIX E

DESCRIPTION OF THE VALIDATION PANEL

Validity was established by a validation panel composed of five experts in their particular fields of endeavor. Each of the panel members was chosen by the researcher. They agreed to examine the questionnaire and respond to the validity of each item. A simple majority was used to retain a particular item. Only one change was incorporated based on their suggestions and comments before the questionnaires were distributed to the subjects of the survey. The words theory and practice were underlined in questions four and five, section III, as a result of suggestions made by the committee to differentiate between the two questions.

Mrs. Ginny Hart, Sales Manager, Victor Duncan, Inc., was chosen for her extensive contacts in the professional and academic areas of film making. For more than ten years Mrs. Hart has been providing assistance to beginning film makers, film schools and professionals. Her job requires that she stay current with the expectations of the film industry. Her knowledge is primarily in motion picture hardware.

Dr. G. William Jones, Professor of Film Art, Director of the Southwest Film Archives and Director of the USA Film
Festival was selected for his academic interests and his constant involvement with the film industry. Dr. Jones worked as media advisor for the U.S. Navy's Project LEAD, a film project for men stationed aboard Polaris submarines. This work enabled Dr. Jones to establish a strong working relationship with film distributors and major studios.

Dr. William G. Powers, Assistant Professor of Speech and Dramatic Art, University of Missouri, was selected for his interests and achievements in academic research. Dr. Powers currently has been printing "Rhetorical Interrogatives: Anxiety or Control" for Human Communication Research and for 1978 publication "Uncertainty as a Function of Grammatical Class Size" for Communication Quarterly. In the June, 1977, issue of Missouri Speech Journal, Dr. Powers had published "Communication Apprehension in the Classroom." In May, 1977, Dr. Powers presented a paper "Theory and Research in Instructional Communication: A Critique" for the International Communication Congress meeting in Berlin, West Germany. He has had extensive experience developing research methodology, including questionnaires. Dr. Powers has also had direct experience related to industrial films, commercials and advertising programs.

Mr. Frank Reinking, Vice-President and General Manager, P.S.I. Film Laboratory, Inc., is knowledgeable in film software. He is a Phi Beta Kappa graduate of The Ohio State
University. Prior to his affiliation with P.S.I. Film Laboratory, Mr. Reinking was Regional Sales Manager for Eastman Kodak. His positions have kept him in constant contact with academic and professional members of the film community.

Mr. Rex Spencer, Director of Public Relations, Texas Forestry Association, was selected for his personal involvement in film making and public relations. Mr. Spencer has been a news reporter and cameraman. He worked his way up to the position of News Director of a ten-member news team. For the past two years Mr. Spencer has served the Texas Forestry Association as the Director of Public Relations. In this position he has had contact with the academic community, mainly through the School of Forestry, Stephen F. Austin State University. He is also aware of industry expectations in film making. He has been responsible for supervising the creation of television commercials and newsfilm.
APPENDIX F

LISTING OF ALL INSTITUTIONS IDENTIFIED BY THE TEXAS FILM COMMISSION AND THE AMERICAN FILM INSTITUTE AS OFFERING COURSES IN FILM STUDY

The following fifty schools were contacted by phone to determine the extent of their film-studies program:

Abilen Christian University
Amarillo Junior College
Austin College
Austin Community Junior College
Baylor University
Bee County College
Corpus Christi State University
Dallas Theological Seminary
Eastfield College
East Texas State University
Howard Payne University
Lamar University
Lee College
Midland Junior College
North Texas State University
Odessa College
Our Lady of the Lake University
Paul Quinn College
Prairie View A & M University
Rice University
Richland Junior College
St. Mary's University
Sam Houston State University
San Antonio College
Central Texas College
Southern Methodist University
Southwest Texas State University
Southwestern University
Stephen F. Austin State University
Sul Ross University
Tarrant County Junior College
Texas A & I University, Kingsville
Texas A & M University
Texas Christian University
Texas Lutheran University
Texas Southern University
Texas Southmost College
Texas State Technical Institute
Texas Tech University
Texas Woman's University
Trinity University
University of Houston
University of Houston at Clear Lake
University of Saint Thomas
University of Texas at Arlington
University of Texas at Austin
University of Texas at El Paso
University of Texas Health Sciences Center at Dallas
West Texas State University
Western Texas Junior College
APPENDIX G

INSTITUTIONS SURVEYED TO DETERMINE DEGREES OR EMPHASIS IN FILM STUDIES

The following sixteen institutions initially indicated an advanced learning experience resulting in a degree or emphasis in film studies and were surveyed by letter with follow up by telephone inquiry:

Baylor University
Corpus Christi State University
East Texas State University
North Texas State University
Rice University
Southern Methodist University
Stephen F. Austin State University
St. Mary's University
Texas Christian University
Texas Southern University
Texas Tech University
Texas Woman's University
Trinity University
University of Houston
University of Texas at Austin
University of Texas at El Paso
APPENDIX H

LIST OF SCHOOLS RESPONDING WITH INFORMATION REQUESTED

Seven schools responded with course outlines identifying core content and specialized content and sent a current catalogue for their respective schools.

Baylor University
Corpus Christi State University
Stephen F. Austin State University
Texas Christian University
Trinity University
University of Texas at Austin
University of Texas at El Paso
APPENDIX I

LISTING OF TEXAS INSTITUTIONS OF HIGHER LEARNING OFFERING ADVANCED LEARNING EXPERIENCES IN FILM STUDIES

The film programs studied were from the following thirteen Texas universities:

Baylor University
Corpus Christi State University
East Texas State University
North Texas State University
Rice University
St. Mary's University
Southern Methodist University
Stephen F. Austin State University
Texas Christian University
Trinity University
University of Houston
University of Texas at Austin
University of Texas at El Paso
APPENDIX J

CRITERIA USED TO JUDGE A FILM STUDIES PROGRAM

A complete list of unedited responses to question one, Section III, from the questionnaire to professional members of the Texas film industry (Appendix C, p. 170) follows:

1. The number of graduates who find work in their field.

2. The interest of the student & the amount they've learned that they can apply professionally.

3. If the student learns something useful to the trades then the program was successful.

4. The viewers retaining image.

5. If student can apply directly to film he is making.

6. # of graduate working with film after graduation, either as a vocation or an avocation.

7. The demonstrated abilities of its graduates.

8. Whether or not it meets the expectations of students at completion.

9. How much practical knowledge of film making the student receives.

10. That its students can function in a business environment rather than an academic environment.

11. Up-dated resources (equipment, instructors, hands-on experience).

12. Ability to incorporate an accurate sense of "real world" issues and techniques.

13. Whether or not its graduates can get jobs in the industry.
14. The courses offered, the instructors qualifications for teaching the courses & how will they help me to get a job.

15. Whether or not it prepares you to get a paying job.

16. By the degree of specific skills, as well as the energy & enthusiasm brought to a project by a graduate of the program.

17. I feel a successful one will introduce as much as possible to the film student so that they will be more aware of the full potentials and opportunities available. A unsuccessful is one that is too specific in its course of studies.

18. Knowledge gained from entire class.

19. Will it apply itself in the market place.

20. Absolutely none, until the student works with a pro film crew the first time.


22. A film studies program is successful if it produces graduates who can function in the film business.

23. Students have in-field filmmaking experience. Can work some way ie. w/professors, teachers or internship w/professionals.


25. Practical knowledge rather than theory.

26. If it is relevant or can be easily applied to current situations.

27. How good the students are.

28. I don't have any, I've never before been asked to comment on film study guidelines.

29. Success & employment of graduates.

30. The instructor.
31. Personal contacts a student would make in course work or internship.

32. Students gen. knowledge of nuts & bolts - internship or other practical studies offered - whether or not school offers variety of courses.

33. I have never judged or been involved in a film program.

34. If students have a realistic approach to filmmaking.

35. Whether or not it turns out students who can make films.

36. Can the student make a living w/his knowledge?

37. The quality of its product.

38. Does it cover business end adequately along with techniques.


40. How many graduates are working professionally.

41. The people who come out of it.

42. My day to day working exp. with film graduates.

43. Success of its graduate students in films.

44. Whether it is of practical use in the industry.

45. Are the graduates prepared to make a financial success of a project?

46. How well the film student grasps the reality of the industry.

47. The people it produces and their skills.

48. If it is helpful to a first job, starting as low person in the organization. Does it teach the basics required in a basic job.

49. The end result.
By its ability to prepare students for the "real" film production business...economics...politics, etc.

Working with materials and being realistic about job opportunities.

Good if students have a broad liberal arts background and have "hands on" skills—i.e., grip, gaffer, asst. camera, etc.

Is it practical; will it make the graduate useful on set or in production.

The students retention of factors applicable to film industry.

The product graduated.

Feeling of competence the students have upon leaving.

Does graduate have common horse sense along with his vast knowledge of cinema verité.

Students are knowledgeable about techniques, tools, language of the trade, and have some basic skill that can be readily put to use.

One that is successful equips the student to get a job by training him in a specific skill at the same time teaching him overall production and film theory.

"On the job" capabilities of product of program.

Success of graduates.

The flexible, constructive attitudes of the graduates.

Professional experience of instructors—emphasis on real film world as opposed to Gregg Toland techniques.

I can only use my own experience in film inside & outside of school.

By the success or failure of the majority of their products when they are engaged in the actual production business.

The program usually speaks for itself.
67. Over all professionalism.

68. Education should result in making a student successful communicator with social conscious.

69. If the students have a proper attitude toward working in the business.

70. How many films were they able to work on or make?

71. Quality of work & students produced.


73. Ability to conceive and tell a story visually.

74. Balance between practical "hands on" courses vs. theory & film festival courses.

75. (1) Good background of film industry.
(2) Working knowledge of equipment.
(3) Preparation for entering industry.
(4) Appreciation of one's work.

76. Quality of instruction ie. experience of faculty... facilities...course study offering.

77. If they contribute to the achievement of a professional goal.

78. Students ability.

79. Job placement.

80. Amount of controlled experience, exposure to basic models of film work.

81. (1) Develop students own ideas of what film is & how it works.
(2) Help students to actually produce individual films incorporating these ideas.

82. Ability of grads and quality of films they make-in school and after.

83. # of graduates working in the field & their competency.

84. Personal experience,
85. Practice in basic skill as well as a good background in theory & aesthetics.

86. Employability.

87. (1) Does it teach practical skills.
     (2) Does it give accurate picture of film industry.

88. Whether or not the students succeed later in the real world.

89. Have never judged a film studies program.

90. If graduates have skilled practical knowledge of at least one area of the film industry to perform competently in a first job, realistic awareness of the film industry as a "business," and no delusions of graduating as a "film producer-director."

91. How closely it represents the real world of motion picture production.

92. The choice of films to represent whatever theme is being used.

93. Success of students achieving the marriage of their ideas to the finished film.
APPENDIX K

EXPECTATIONS OF COLLEGE TRAINING

A complete list of unedited responses to question three, Section III, from the questionnaire to professional members of the Texas film industry (Appendix C, p. 170), follows.

1. Very little.

2. To give the personnell production, business, & some artistic knowledge.

3. Capabilities in production work phases.

4. That they be responsible, totally organized, logical.

5. Heavy concentration in scriptwriting with an appropriate amount of professional experience.

6. A general liberal arts background weighted toward art, graphics, writing, and with some technical knowledge of film.

7. Very limited.


9. Having had hands-on experience in a working situation.

10. Good general knowledge, but on-the-job experience is more directly relevant.

11. To have all the basics and just need some practical experience to complete job knowledge.

12. Very little. They can only teach so much—the rest you have to learn on the job.
13. To be aware of the realities of commercial film and willing to learn new techniques quickly.

14. None at all.

15. Questionable...depending upon university.

16. Ability to relate the training in a practical way to the world of business.

17. Some knowledge and potential.

18. Not much.

19. It is the key to the continued life of the professional industry.

20. Low percentage.

21. Experience with equipment.

22. Relative to the individual.

23. Average.

24. Half-way intelligent.

25. The only way to really learn location sound recording is by doing it...with the help of a pro.

26. Competency, ability to listen & learn, initiative, certain level of "smarts."

27. Must be a jack of all trades. Electronics, carpentry, accounting. But most of all, a thinker and a positive attitude.

28. General technical knowledge & some liberal arts awareness.

29. An ability to learn quickly and think creatively.

30. Basic skills - desire to learn.

31. Rely more on practical knowledge.

32. None, one man operation.

33. College is not necessary but it is beneficial.
34. None!

35. In the long run an overall exposure to ideas which college gives a student often helps one to perceive the overall film picture with clearer thought processes.

36. Most of what I know about my business I learned out of college.

37. Very little. Entirely secondary to amount of practical experience or interest shown.

38. Very little expectation (read "hope"), but a desire that the colleges could somehow teach kids to communicate.

39. Little value.

40. A person with a desire or motivation can make it in film without a college degree. A person with a degree may or may not make it.

41. Complete technical training, liberal arts background.

42. Ready to go into chosen field.

43. That they would be familiar with the fundamentals of the film business.

44. College training helps to insure a wider base of knowledge in many areas that increases the filmmakers resources.

45. Average "asst. cameraman" knowledge.

46. Open aggressive minds, curious, basic understanding of film.

47. A working knowledge of post-production work.

48. Realistic knowledge or experience.

49. To know how to use a 16mm camera.

50. Students are knowledgeable about techniques, tools, language of the trade. And have some basic skill that can be readily put to use.
51. Learn the equipment and have a realistic outlook.

52. Good classroom work & practical experience.

53. None.

54. They must know day-to-day problem solving—more business-oriented & aware of exigencies of time!

55. Good if students have a broad liberal arts background and basic "hands on" skills—ie., grip, gaffer, asst. camera, etc.

56. Realization that films are 90% sweat and 10% glory.

57. All students are expected to have a comprehensive training in the technical aspects....plus by its ability to prepare students for the "real" film production business....economics....politics, etc.

58. Very little.

59. Equipment knowledge & operation/proper useage.

60. Knowledge & Desire to listen & learn.

61. Technical skills & personal communication.

62. Development of taste, development of professional, mature attitude toward work.

63. Grasp of technical vocabulary, clear understanding of responsibility.

64. Less degrees without more O.J.T.

65. Technical competence, reliability, positive attitude.

66. Greater than they are capable of rising too.

67. Equipment & language familiarity.

68. Knowledge of the production process—some technical skills and interpersonal skills.

69. Hopefully, good, new contributions.

70. A basic understanding of the filmmaking exercise and a willingness to continue learning.
71. Sophisticated orientation to filmmaking, blended with the innocence of creativity.

72. Well rounded curriculum. I'm always interested in knowing if students have applied their skills through an internship or other work program.

73. None.

74. General knowledge.

75. Not much.

76. With music, study & technique develop the professional.

77. A good work attitude!

78. They should be aware of basic camera, film, and tape techniques & limitations.

79. Literacy-open mindedness.

80. Not much.

81. Familiarity w/equipment and every aspect of filmmaking. Know the "ropes" of a working set, the patience, conscientiousness, and quick-thinking for a production to work correctly.

82. Teach them practical skills and the desire to use them to the best of their ability.

83. Math, cost control and honestly.

84. None, I am a writer who sells to any market that will buy.
APPENDIX L

RESPONSES OF CRITERIA TO ASSESS FILM THEORY
NEEDED FOR FILM STUDENTS

A complete list of responses to question four, Section III, from the questionnaire to professional members of the Texas film industry (Appendix C, p. 170) follows. The only editing of comments was in deleting expletives.

1. A course on the law of survival, and one emphasizing importance of making opportunity not waiting for it.

2. Patience and funds to live on between shows.

3. A general background in theory is sufficient—Theory does not make films.

4. Its a crowded business—you must be able to offer something in the field—ie, quality, expertise, a specialty, that can't be easily acquired in the profession.

5. Access to varied production methods.

6. Film is a working business with many more applicants than jobs. Internships, work experience are more important than theory.

7. Replace theory with hypothetics. Offer them situations that they might encounter as they look for a job or even after obtaining one.

8. Some degree of "how to" communicate in any medium—some direction of "what to" communicate.

9. The role of the media (good/bad) in society.


11. Studies relative to financing and production.

12. What difference does it make?
13. Any general background info is helpful, but practical courses are more beneficial.

14. Realistic camera & lighting theory, more emphasis on basics—that's where student will begin career, not as producer or director.

15. To upgrade the level of public taste. The start is with your base.

16. A good general education. Knowledge of the business—this includes planning and managing.

17. Theories?

18. Inspiration.

19. Very little.

20. Development of taste, development of professional, mature attitude toward work.


22. Survey of prior productions & business organizations.

23. Lighting & composition.

24. Theory education should include history of film, its progress, current status and future potential.

25. Complete automation.

26. All that will improve artistic sensibility, taste, & style. History helpful when examples are viewed.

27. Show good commercial (as opposed to "art") films and analyze why they're successful in terms of dollars!

28. Hard facts of business and/or production.

29. Creative process, client relations, professional conduct.

30. How we have gotten to where we are.

31. Filmmaking as a practical business. Drama and emotion as communication.
32. Theoretically, a student should have learned a skill to support himself immediately, but also should have acquired enough broad based knowledge to become a director or producer.

33. Skip theory & go for on job training.

34. General economics & business practices.

35. Psychology, poetry, physics, physiology, optics.

36. A more free approach to theory (individualistic).

37. The basics of business procedures, how to make a proposal, how to figure a budget, the basic economics of the job.

38. Don't know.

39. They could learn that not everyone can be a director or cameraman. Someone has to be the grip!

40. Gives them a background—they view completed films—but the making of a film is quite another experience.

41. Visual communications skills.

42. Less emphasis on how the "old timers" used to make films & more emphasis on business aspects & positive attitudes in general.

43. A better understanding of marketing and more emphasis on how to break into the business.

44. The strongest would be aesthetics and composition.

45. A larger selection of courses.

46. Unlimited access to materials, time, and guidance.

47. As little "theory" as possible.

48. There's already too much "blue-sky."

49. Basic film history, theory & aesthetics; and a realistic portrait of the industry.

50. (1) Sales procedures.
   (2) Billing procedures.
(3) Dealing with I.R.S.
(4) Social hierarchy in the film world.

51. The history & art of film courses are valuable—it's a good combination of that plus hands-on experience that counts.

52. Really good old films.

53. None.

54. Potentially quite a bit.

55. Reality of business/art relationship.

56. A) That this is a professional industry.
    B) To be professional the student must wean himself from educational.

57. Cinematic story-telling & good taste.

58. Technical material & lectures/discussions. More emphasis on paperwork/budgeting/etc. side of business.

59. Business courses as well as.

60. Unexpected hazards that arise in the field, that your classes never teach.

61. As broad a base of understanding as their curiosity demands.

62. The knowledge that this is the (perhaps) toughest, most competitive business in the world. Students should be discouraged to a reasonable degree.

63. Real people talking to them.

64. Reality of the business they'll invade.

65. Structure of film (editing).

66. Too much theory at this time.

67. Learn to take orders; listen and expand.

68. The why to what makes something work. Too often theory is lectured, memorized, tested and forgotten. As a student myself, I never understood what good was this going to do me. I'm now starting to pick up the understanding on
my own. Because I can see where and why it works or doesn't work.

69. Concentration on the structure of film, from an editorial and script standpoint.

70. (1) Editing.
    (2) Composition.
    (3) Lighting Theory.

71. Film history as an introduction to what is going on in the industry intellectually, mass communication theories, etc.; economics, business; psychology and other liberal arts courses to help deal with people.

72. Production techniques.

73. They do good in theory already.

74. Theory doesn't get the job done.

75. Composition, aesthetics, art history, music.

76. Heavy work in all aspects of film theory with emphasis on researching techniques and writing.

77. See & discuss the values, concepts & successes of films of every age and genre. The professional film industry is not the only place for filmmakers and film lovers, however.

78. (Blank) theory - use imagination and make film.

79. Techniques of the technical phases.

80. That the industry is 10% art & 90% business.

81. Production, history, the arts (theatre, music, dance, art), and business.
APPENDIX M

RESPONSES OF CRITERIA TO ASSESS FILM PRACTICE NEEDED FOR FILM STUDENTS

A complete list of unedited responses to question five, Section III, from the questionnaire to professional members of the Texas film industry (Appendix C, p. 170) follows.

1. Internship in film industry, guest speakers from industry, experience with equipment & techniques used in the business.

2. Allowing them—encouraging them—to produce as much as they can—to let them make mistakes while still in school.

3. Practical experience in basic film making.


5. Semester projects in media of graduated difficulty and scope, hands-on experience in every production facet, industry internship for 10-16 weeks.

6. Much more direct contact with the professional community, such as internship programs in the industry.

7. Basic photography, film editing, business administration.

8. Much more direct contact with the cold, hard world of professional film making.

9. Actual crew assignments on professional shoots.

10. Internship, hands-on experience.

11. Basics, such as lighting, graphics, producing, directing, operating cameras, editing, sound, internships, hands-on experience in all aspects of film production.

12. Externships. 9 hrs of equipment courses--3 hrs camera--3 hrs lighting & grip--3 hrs editing (including editing film on tape).
13. Real practice with real equipment on real budgets.

14. Fewer directors, producers and editors and more grips, gaffers, real production assistants, set dressers, etc. The top three come with years of experience and hard work.

15. Practical experience with film production units.

16. Hands on training!

17. Structure of film (editing).

18. Internship on a regular basis.

19. In-service training.

20. Develop apprenticeships for college credit.

21. As much experience as possible in the area of film making the student chooses as a goal.

22. Field trips on productions that last from the final draft of a script to the answer print of the picture.

23. An intern program.

24. On-the-job experience/apprenticeships, more actual production with more emphasis on technique & less on content. Also paperwork, etc. experience.

25. Tech.

26. Practice.

27. Complete film production. (In concept, pre-production, shooting, post-production & final product.)

28. Very little.

29. Make all sorts of films.

30. Producing practical films—commercials, documentaries, etc. If a person is artistic it will come naturally without having to make an "art film."

31. Technical training with equipment.

32. As much hands-on-experience as possible, often utilizing Super 8.
33. Knowledge of the processes-expansion of technical.
34. As much practical experience as possible.
35. Limited access.
36. Work-study programs.
37. A good film program should offer crafts such as lighting-griping-editing, etc. which could help a beginning professional find employment.
38. Perhaps exposure or an internship with as many phases of the industry as possible. (ie. TV news, advertising, education, medicine, features, sales films, etc.) Testimonials from each area could help as to how each started. One part of the program could be the preparation of something to show (film, script, etc.) that would carry sufficient weight with an employer.
39. Encourage working film people to give lectures to students.
40. Visual communications skills.
41. Projects scaled down in budget.
42. Let them make all the films they can!
43. Use more guest professors and a part time work training program.
44. Internships & practical experience in all phases of film production.
45. Hands on experience w/equip. as well as practice in general capacities-camera, sound, producer-director, etc.
46. Either 8 or 16-make films illustrating techniques and concepts.
47. Small one & two person productions.
48. On job training.
49. Offer courses such as:
   (1) Film and the Law (corp. laws, taxes, insurance). This is important.
   (2) Job description (perhaps a day would be spent on each job: 2nd asst. dir., asst. editor, special effects). Also a film course in music would be good.
50. Considerable use of the tools of production. Critical evaluation of their products from technical standpoint rather than as editorial statements.

51. Do a film.

52. Marketing, direction, mechanics of all phases of film making.

53. Offer current insights from professionals.

54. (1) Write a good story/script! (2) Photograph and light it well! (3) Make sure you can hear it! Study Unions!

55. Hands on skills w/professional equipment and production routines.

56. On the job training.

57. Possible summer "positions" with responsible and co-operative production companies.

58. Knowledge of grip & lighting gear and cameras if available.

59. Internships or student productions in 16mm or video.

60. Apprenticeship program.

61. Some technical skill to afford entry-level employment, beyond that, the motivated person will advance under his own steam.

62. Basic requirements necessary for compatibility of labor and film management.

63. Production.

64. Internship. Basic Knowledge.

65. Equipment operation and development of production skills.

66. Confluence with professionals--part time.
67. Internship with professional community.

68. Teach basics so they can get jobs.

69. Studies relative to production and financing.

70. Anything related to production—educ. TV programs thru local stations; commercial exercises; pub. serv. projects; documentary productions; etc. Most Texas schools seem to stress film or video tape productions. In commercial productions its important to understand both. Therefore I look for students who have some exposure to both areas... few do.

71. Much, Much more in every phase of production.

72. Work as assistants on commercial (paid) assignments.

73. Required internships of 1 year in media.

74. Equipment familiarity has functions. Actual "hands on" time with everything available.

75. Internships & work experience.

76. Employment in field, or access & use of equipment.

77. In-field production w/professional filmmakers as teachers, or working with professors.

78. Patience and funds to live on between shows.

79. Let students touch equipment, get dirty, tired & sore—work does make films.

80. How to hustle.

81. A full range of "hands-on" experience—in a real production situation.

82. Good production techniques.

83. More hands on type teaching & close supervision, and teachers who care, and know what they teach.

84. Experience and expectation of working in many capacities in films, not just as a director.

85. Teach them how to make films that communicate.
86. As much practical, hands-on experience as possible; with instruction from someone who really knows what they're talking about.

87. Produce a film.

88. Internship in their interest area.
APPENDIX N

IN HOUSE TRAINING EXPERIENCES OFFERED BY
FIFTY-TWO TEXAS FILM INDUSTRY MEMBERS

A complete list of unedited responses to question eleven, Section III, from the questionnaire to professional members of the Texas film industry (Appendix C, p. 170) follows.

1. Film production and TV commercials.
2. Only those on a free-lance basis.
3. We learn new things about all aspects all the time.
4. Camera, sound, editing, pre-production, post-production, continuity, etc.
5. Supervision—hands-on experience.
6. Only booking.
7. Working with crews, observing, assistant editing, griping, production assistance.
8. You learn everything.
9. What ever a person working with us wants to learn.
10. Everyday work.
11. Internships.
12. Hands-on, sink or swim.
13. I hire new faces for less than scale to allow them first hand knowledge of a production.
14. Planning, dealing with clients, production skills.
15. Pre-production, technical production skills, editing, lighting, camera techniques.

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16. Whatever needed.
17. All film basics.
19. On the job training.
20. Film editing 16 & 35 mm.
22. Negotiable w/university planners.
23. Whatever is required to bring employee up to our required production quality level.
24. Motion picture production.
25. Post-production work (editing, conforming, sound mix).
26. Whatever an open trainee would want.
27. 16mm shooting, editing, sound recording and mixing, transfers to videotape.
28. Workshops, classes.
29. General application of make-up is taught in modeling; make-up for TV & film has to be adapted.
30. All equipment: with ample ability to learn exhibited, we are willing to train anybody.
31. Internships.
32. All.
33. 10 trainees per year.
34. O-J-T.
35. A limited summer internship (1 person).
36. Hands on-in all areas.
37. Film editing, video tape editing 3/4", advertising, etc., sound recording, mixing.
38. On the job/after I see that the basics are understood.


40. All aspects of production, from the business, to the art, to the "mechanics."

41. Hands-on equipment training sessions.

42. Writing for all media, and multi-media production. (Heavy on photography).

43. Every aspect of 16mm film, 3/4" to 2" video production.

44. Editing, sound track preparation & location production.

45. Practical—we produce commercials, documentary and feature films.

46. As a free-lancer, this varies widely.

47. Many.

48. Complete.

49. Mailing, selling, office management, film design & production.

50. On the job.

51. All around stunts & special effects.

52. On the job, plus film production, library, periodicals & magazines.
APPENDIX O

CONFERENCES, SEMINARS AND TRAINING EXPERIENCES TAKEN
PART IN ON A REGULAR BASIS BY THIRTY-TWO
TEXAS FILM INDUSTRY MEMBERS

A complete list of responses to question twelve, Section
III, from the questionnaire to professional members of the
Texas film industry (Appendix C, p. 170) follows.

1. Victor Duncan, P.S.I., etc.
2. SMPTE.
3. Different ones for different areas—programming,
   production, engineering, business, etc.
4. SMPTE, ITVA (excellent programs for members).
5. Chapter meetings SMPTE and ITTV and other work shops.
6. Production, scripting, lighting and sound.
7. Everything we can find in this area.
8. Occasional open-houses at Victor Duncan for new equip.
9. SMPTE national.
10. Eastman Kodak training courses & in-house conferences.
11. All available re: business aspects of the industry.
12. Employers/employees select their own—ex. SMPTE/
    audio-visual.
13. SMPTE, NAB, & AES conventions.
14. SMPTE meetings, ITVA meetings & occasional technical
    conferences.

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15. Anything related to production.
17. Cannot recall any recent ones particularly convenient or valuable for anyone to attend.
18. NATO updating of equipment seminars.
19. Kodak's basic cameramans school-Dallas,
20. Various.
21. SMPTE.
22. NAB.
23. Photo workshops-ie. Ansel Adams Workshop/Yosemite, California.
24. SAG workshops, IFA lighting seminars, Lampman R&TV workshop, NAVA seminars, Ad Age Creative Workshops.
25. PBA, ITVA, SPI, SMPTE, PPA, AMI.
27. An occasional SMPTE meeting.
28. I go to TAFTP meetings. Watch lots of films.
29. Business administration, sales skills.
30. SMPTE meetings.
31. Seminars held by CMA, AFM, AFTRA, Telephone pioneers, BMI.
32. PR-man, Promion, -Direct, etc.
APPENDIX P

ADDITIONAL COMMENTS FROM THIRTY-SIX TEXAS FILM INDUSTRY PROFESSIONALS

A list of responses to question fourteen, Section III, from the questionnaire to professional members of the Texas film industry (Appendix C, p. 170) follows. These comments are listed in edited form. Editing was made of personal comments to the researcher.

1. Budgeting!!! Unions: how to get into them; how to deal with them.

2. Despite a person's educational record, entry into the motion picture industry is difficult, involving persistence, hard work and possibly some "inside" influence.

3. The kids need to be trained in the real life problems of being in this business. How to find a job, how to mature professionally.

4. Film history in film studies curriculum should not be a major portion of study. Film history should play a part of a whole course, like a spice or condiment, production being the main ingredient.

5. At present, we have many people (talented & trained) in Texas area unemployed as well as California & other areas.

6. The majority of film graduates have no idea how a commercial film crew operates, they believe they come out of school and just be accepted with open arms as a film maker. An apprentice program would give them a look at the real world and also let the film community look at them.

7. Practical skills, aggressive attitude, acceptance of commercial productions and talent most important. Skills in 16mm & 35mm equipment. 8mm fine for beginning courses.
8. The main advantage of film studies is to allow a student to find out if he has the ability and talent for film.

9. Film students, like film pros, have too little humility and almost no sense of humor about film.

10. I feel a distinction has been made between professionals in the industry and everyone else, but there are many degrees of involvement in film and filmmaking and all of them deserve support—the artistic and rebellious, the formal w/o content & vice versa, etc.

11. You would do well to advise students that they need to prepare for at least five years of poverty. Only the dedicated can survive.

12. Most people in Texas work as free-lance, in fact the best people do from grip to director. To get work one must be (A) good & (B) know people.

13. Film attracts dreamers, and many schools take advantage of them.

14. Filmmaking is an art as well as a business. Most film students, in my experience, are more likely to practice filmmaking as an art or as supplemental education, than they are to become involved as professional film technicians.

15. Gotta look at a lot of old classics, gotta know still photography techniques, and you gotta want it.

16. Filmmaking as a business and filmmaking as an art form are distinctly different and difficult to combine.

17. Most schools seem to turn out nothing but directors & cameramen. They seem to forget there are many other skills & crafts that go into filmmaking.

18. Film graduates are not prepared for film work, and are not too enthused about the monotony of some film work.

19. A course in communication between composer & filmmakers is vital.

20. To get work—you need to be a film nut with the basic skills.

21. Students are not prepared to begin at the bottom of a job. More emphasis should be placed in training for
menial jobs in filmmaking.

22. Too many film students come out of college with the idea that they will start as a director or producer. There are 45,000 film & TV graduates every year—the average employment will be 1%—this means the competition is incredible. I think every film student should be made aware of this fact before graduation.

23. A 16mm camera does not make a filmmaker.

24. Let me stress one point of most importance in filmmaking. A production is either made or lost in pre-production. Pre-production money is the cheapest and most valuable money that can be spent. Without proper pre-production time, you can blow a budget before you are halfway through your film. I think this is the key to good filmmakers. A production man that can make a production work like a machine is music to a producer's ears. These people are rare indeed. And are always in demand. ...There are so many things that come up that are not in text books.

25. The "Film industry" is not a homogenous entity. On location, the cook is part of the film industry. Cooks don't need to go to college. On the other hand, college doesn't make directors either.

26. I personally reject the term filmmaker. As music is made by a number of individual musicians, each skilled in their particular instrument, or skill, commercial film is made by a number of skilled technicians and craftsmen. Few filmmakers learn enough about the individual skills necessary to really excel at anything. There is a place for the one man band, the troubadour, the "filmmaker," but he is only able to occupy a small part of the film community. What our industry needs is the skilled craftsmen necessary to become part of the filmmaking team. There should be more emphasis upon recognizing that the making of motion pictures is predicated upon the concept that the "creative" process is supported by strong technical understanding. That all filmmaking skills are not necessarily "creative" nor should they be.

27. Formal education does not produce filmmakers. Some filmmakers are formally educated.

28. I am more involved in television production than film production, however there is little difference between the two now, with the advent of videotape editing equipment,
which we have.

29. With the opening of (name of company) we are now able to A-B roll video tape in Dallas. Film and video should be treated as one media.

30. Students need a general knowledge of film lab operations (what happens to their film in a lab).

31. Although the film degree does afford the serious student a hands on experience too much emphasis is put on producer, director and editor of the show. Little is really emphasised of the actual "less" glamorous work. The two most used free lance film tech...are the gaffer and grips. Advertising agency and production companies are not about to hire an unproven editor or director where they will take a chance on an unproven grip or gaffer working with a proven one.

32. The one thing that makes some of these questions hard to answer fairly is this: usually a person in college doesn't know what he/she wants to specialize in, so it's hard for them to be really good at any one thing-unless they decide early. One thing we were never exposed to was the importance of professionalism in the areas of technical work: grip, gaffer, electrician, sound, wardrobe, makeup, hair, etc. These are all careers in themselves. What they tried to do with all of us was make us all directors and camera people.

33. I hope when you refer to "film" you include video tape as an equally important area. The needs and openings may be even more topical as tape firms are (in Dallas) out numbering film companies. But the need for top notch "Hollywood" film companies in Dallas is critical.

34. The things you have omitted or slighted are:
   Interaction of film, VTR, multi-media.
   Distinction between craftsmen and artists. Many people are content merely to work-others wither unless they "create." The shortcomings of most "film" programs at the college level (as I read them, anyway) is that all the graduates want to produce or direct-the nitty-gritty bores them.

35. Regarding question 16, Section I, this is one of our problems-some of the best production students are turned down because of low G.P.A.'s, but they are excellent film-makers!!!
More professionalism and less academia!!!

36. Please don't think I'm down on this industry. I love it and would do nothing else. But it's tough. The more hats a person can wear the better his chances. Learn a practical skill first; editing is the smartest for a variety of reasons but mainly for security.
APPENDIX Q

REASONS ACADEMIC PREPARATION WAS SEEN AS INADEQUATE FOR PRESENT POSITION

A complete list of edited responses to question three, Section IV, from the questionnaire to professional members of the Texas film industry (Appendix C, p. 170) follows.

1. Could not find a job because of no experience in my degree—B.A., RTV. So, I have eventually ended up in public relations.

2. No conveyance of practical application:
   (a) financing,
   (b) marketing/distribution,
   (c) hustling $,
   (d) understand industry.

3. It (my academic training) was totally irrelevant (in general and specific to my job).

4. My teachers seemed to see me more as a threat than a possibility, and so withheld whatever knowledge of film they possessed.

5. I answered "yes," but a better business background would have been valuable. I'm now taking graduate business courses to fill this deficiency.


7. Because the curriculum was not adequate for preparation. There were no business or economic course taught as related to film production. The attitude was that film was an art, not a business. And it was taught by academicians not business people or anyone with experience in the field.

8. (Name of school) was directed toward writing, directing and criticism—you do not go from college to directing—you start at grip—also instructors were academicians not film makers.

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9. I did not study film in college. I studied psychology. I have never taken a film course.

10. All the make-up training I received during my college career I did myself there was no one trained to help me. So it was a lot of trial and error.

11. I studied fashion, math, and had worked in the accounting field for several years before getting in this field by recommendation.

12. I did not have adequate prep. in equipment and I did not realize just how much of a business prod. is.

13. Emotionally to lead in society - yes. To run a business - no.


15. Could have used more courses in film, business, journalism and advertising.

16. Antiquated equipment, theory and practice did not prepare me for the real world.

17. When I was in college the only schools offering film, motion pictures, video, etc. were on the west coast. They were to exp.

18. Did not cover adequately the business of filmmaking.

19. Because, there is no substitute for actually working in the industry. My college experience did not provide an opportunity to work in the industry.

20. Too theoretical and not enough practical knowledge.


22. There was no available academic schooling available.

23. I was instructed by dreamers, not professionals. My real training was on-the-job.

24. I received no training at (name of school) in the business and financial aspects of a film career.
25. A technical working knowledge of motion picture cameras is required of my position and the equipment necessary for this was not available to me in the university.

26. Changed field completely after 40 years old.

27. Not enough post production.

28. Not enough tech; not enough solid, true knowledge or information about filmmaking & tech; not enough production or opportunity in function or role.

29. I took no film course only liberal arts degree, with minor in biology.

30. The Real world of film cannot be learned in college.

   To hear is to forget
   To see is to remember
   To experience is to understand.

31. It was almost totally divorced from reality.

32. While it did help indirectly, at the time I got into production there were few schools teaching this profession.

33. I majored in one field, but work in another.

34. I did not receive enough "trade school" training in regard to film making.

35. My academic preparation was far too general. It never really got down to specifics, which is what my present job involves. I think the school should approach the program more practically.

36. Very little liberal arts.

37. I have an M.F.A. and a B.F.A. in film communications, but I had to start by sweeping floors and work my way up before I became a director. It was a long hard road which tells me that colleges do not spend enough time teaching practical film making.

38. Academic preparation along with experience.

39. Make-up courses are for stage not TV or films.
40. It did help particularly, but was not in itself wholly adequate.

41. (Blank) instructors with no real world experience.

42. Not enough emphasis on production techniques or film business practices.

43. Lack of business preparation, marketing, sales, dist.

44. All work in this area (acting, designing, casting) has come as a result of on-the-job training.

45. I entered a field unrelated to degree.

46. Very little business background and inadequate production background.

47. Not enough practical filmmaking, too much theory and criticism.

48. Lacking in technical skills. Lacking in understanding of film world realities.

49. Didn't study film in college.

50. There's nothing around here that applies. I had to learn by trial and error.

51. Not enough hand-to-hand combat and survival training. The pavement is tough in this business. College is utopia.

52. It helped me for my first job in the business - but it could not have prepared me for my present position. As trite as it sounds, the years of experience make a big difference in the film business in most cases.

53. In actual practice I was not prepared technically to perform with competence.

54. Not enough good practical instruction.

55. Limited and mandatory curriculum.

56. At (name of school), theory was rampant and equipment and knowledgeable instructors were scarce. It was a joke.
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