

Studieseksjonen, HF

Dato: 31. januar 2018

Søknad om etablering av studietilbud

Institutt for medier og kommunikasjon søker herved om opprettelse av studietilbudet *Screen Cultures* på masternivå, med oppstart høstsemesteret 2019. IMK ble i desember 2017 tildelt inntil 20 millioner fra HF's Faglige prioriteringer III for undervisnings- og forskningssatsingen *Screen Cultures* for perioden 2019-2023. Søknaden *Screen Cultures – Changing the Way We View Screens* er i sin helhet vedlagt, siden den svarer utfyllende på mange av denne søknadens informasjonskrav. Studieprogrammets navn: **Screen Cultures**

Kvalitet og komparative fortrinn

I tråd med strategidokumentene IMK2020, HF2020 og UiO2020 er *Screen Cultures* et fagfelt IMK og samarbeidspartnerne på de andre HF-instituttene har særlige forutsetninger for å utvikle og lykkes med. Blant deltagerne i undervisnings- og forskningssatsingen *Screen Cultures* er det internasjonalt ledende undervisere og forskere, med stor publiserings- og forskningsfinansieringsstyrke. Den eksterne evalueringskomiteen av kandidatene til Faglige prioriteringer III skriver om *Screen Cultures* at «utdanningsdelen ...er svært godt utviklet og planlagt». Masterprogrammet beskrives særlig på sidene 4 til 6 i søknaden (vedlagt). Satsingen vil få gode nok søkere. Programmet vil rekruttere sterke studenter fra HF, blant annet gjennom nasjonalt og internasjonalt markeds- og kommunikasjonsarbeid. For å identifisere den internasjonale søkermassen vil det blant annet gjennomføres en benchmarking med *Screen Cultures*-programmet ved Northwestern-universitetet i Chicago.

Behov for kunnskap og kompetanse i samfunnet



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Kunnskap i seg selv er i dag stadig oftere begrenset til ulike skjermers rammer. Masterprogrammet i Screen Cultures vil gjennom sine 5 obligatoriske masteremner (totalt 60 studiepoeng) gi ny kunnskap om skjermers historie, estetikk, teori, teknologi og politikk. Det er stort behov for kunnskap og kompetanse om skjermkulturer i samfunnet, og hensikten med studiet er å bidra til en analytisk og kritisk skjermkultur. Som Stephen Monteiro skriver i *The Screen Media Reader*: «Contemporary culture is screen culture, and it has become nearly impossible to separate our relationship with the screen from our sense of what it is to be alive» (Monteiro 2017:1). Den eksterne evalueringskomiteen av Faglige prioriteringer III skriver at «Samfunnsrelevansen kan synes ganske åpenbar siden dette prosjektet tar opp problemstillinger knyttet direkte til den nye medievirkeligheten vi alle er en del av. Søknaden svarer godt på Studiekvalitetsmeldingen Prosjektets kritiske ambisjon med hensyn til moderne medier bidrar til å løfte prosjektet opp blant de beste søknadene.» Screen Cultures vil gjennom måten vi forandrer synet på skjermer bidra til en analytisk og kritisk skjermkultur blant studenter og allmennheten, og gå langt utover hvilken kunnskap og hvilke ferdigheter som pr. i dag er ivarettatt eller synliggjort i fakultetets og universitetets studietilbud.

Målgruppe og rekrutteringspotensiale

Søkergrunnlaget er godt for dette engelskspråklige masterprogrammet, som kommer i tillegg til eksisterende studieprogram på masternivå ved HF, som medievitenskap og kunsthistorie og visuelle studier. Vi vil sikte mot å rekruttere sterke internasjonale søkere. Underviserne har et stort internasjonalt nettverk, hvor markedsførings- og kommunikasjonstiltak vil iverksettes.

Programmets internasjonale samarbeidspartnere består i dag av undervisere og forskere fra København (A. Jerslev, T. Bücher), Berlin (W. Ernst), Stockholm (T. Lundemo), London (S. Cubitt), Udine (S. Venturini), Arizona (P. Lehmann) og Chicago (T. Gunning, L. Spigel).

Målgruppen består nasjonalt av søkere med bakgrunn fra eksisterende bachelorgrader ved HF, som medievitenskap, kunsthistorie og visuelle studier, musikkvitenskap, estetiske studier og allmenn litteraturvitenskap, og tilsvarende utdanninger ved andre universiteter og høyskoler i Norge, som NTNU, UiB og INN. Ellers fra UiO og Oslo: Bachelor i kultur og kommunikasjon (SV-fakultet) og medier og kommunikasjon (OsloMet). Programmets nasjonale samarbeidspartnere består i dag av undervisere og forskere fra Bergen (A. Grønstad), NTNU (N. L. Vestberg, A. S. Hoel,

A. Gjelsvik, S. Brinch), Westerdals (A. Larsson, K. Schwind), KHIO (S. Grøgaard), NB (E. Røssaak) og Nordland Kunst- og Filmskole (S. T. Bull).

Utkast til opptakskrav

- generell studiekompetanse
- fullført bachelorgrad eller tilsvarende utdanning
- en faglig fordypning fastsatt av programmet
- et vektet karaktersnitt i fordypningen på minst C for bokstavkarakterer, eller 2.7 for tallkarakterer
- motivasjonsbrev
- språkkrav: minimum IELTS score 7.5, TOEFL score 108, PTE Academic score 74

Krav til faglig fordypning:

- fordypning på minst 80 studiepoeng i medievitenskap, filmvitenskap, kunsthistorie og visuelle studier, musikkvitenskap, estetiske studier og allmenn litteraturvitenskap, eller tilsvarende utdanninger innenfor det brede skjermkulturfeltet (Screen Cultures)

Utviklings- og samarbeidspotensial

I den tverrfaglige undervisnings- og forskningssatsingen Screen Cultures vil undervisere fra flere institutter ved HF undervise i emnene til masterprogrammet Screen Cultures, som tilbys ved IMK. Det tverrfaglige samarbeidet utgjør kjernen i satsingen, og er beskrevet utførlig i søknaden (vedlagt).

Internasjonalisering

Screen Cultures er et internasjonalt og engelskspråklig masterprogram med stor grad av internasjonalisering blant undervisere og studenter. I det 3. semesteret i studieløpet legges det til rette for et utvekslings- og/eller praksissemester i utlandet. Studenter vil kunne benytte seg av eksisterende avtaler, og IMK planlegger å opprette nye utvekslingsavtaler med internasjonale institusjoner, som for eksempel Northwestern-universitetet i Chicago og Universitetet i Udine.

Ressurser

Undervisnings- og forskningssatsningen Screen Cultures har i tillegg til ansatte ved IMK, bidragsytere og samarbeidspartnere fra følgende HF-institutt: IAKH, IFIKK, IKOS, ILN, ILOS og IMV. Disse representerer fagmiljøer som medievitenskap, historie, kunsthistorie, Japan-studier, teatervitenskap, nordisk litteratur, litteraturvitenskap, engelsk, Balkan-studier og musikkvitenskap.

Screen Cultures-satsningen er tildelt betydelige midler, og en stor andel av disse er satt av til frikjøp til undervisning, undervisningsplanlegging og pedagogisk utviklingsarbeid i perioden 2019-2023. Planlagt oppstart for masterprogrammet er høsten 2019. Programmet skal ha 20 studieplasser. Studieplassene vil bli reallokert fra masterprogrammet i medievitenskap (studieretning medievitenskap). IMK har de siste årene ikke fylt alle plassene sine ved denne studieretningen.

Administrative ressurser

Siden studieplasser overføres fra eksisterende program ved IMK, vil masterprogrammet i Screen Cultures driftes av den eksisterende studieadministrasjonen ved instituttet. I satsingens budsjett er det satt av kr. 200 000,- for oppgradering av infrastruktur i eksisterende undervisningsrom (digitalt utstyr).

Etableringen av masterprogrammet betyr opprettelse av 5 nye undervisningsemner (total 60 studiepoeng) og et 60 studiepoengs masteroppgaveemne. Det er satt av betydelige midler til frikjøp av vitenskapelig ansatte som skal stå for undervisningen i disse emnene. (Se vedlagt budsjett i søknaden).

Screen Cultures-satsingen er forankret gjennom vedtaket som IMKs kandidat til Faglige prioriteringer III i Instituttstyret ved IMK 31. oktober 2017 (Sak 40/17), etter en lengre søknadsprosess gjennom 2017, blant annet med en omfattende diskusjon av et tidlig søknadsutkast i hele den vitenskapelige og administrative staben under vårens instituttseminar i Son. (Se vedlagt søknad for forankring i IMKs, HFs og UiOs årsplaner, samt Strategisk plan 2020, IMK, Strategisk plan 2020 Det humanistiske fakultet, og Strategi 2020 (UiO))

Med hilsen

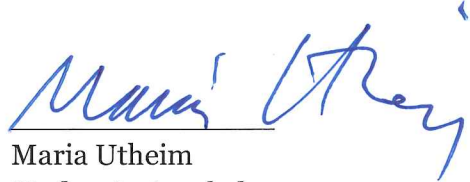


Haakon Berg Johnsen

Jon Inge Faldalen

Saksbehandler, studieleder

Leder Screen Cultures



Maria Utheim

Undervisningsleder

MAIN STRATEGIC ARGUMENTS

- Strong connection to current challenges
- Highly relevant and timely study programme
- Innovative teaching forms with transfer value
- High degree of interdisciplinarity, with great potential for added value, with practical and concrete results
- Potential and concrete plans for both national and international external research funding

PARTICIPANTS, INCLUDING 24 PERMANENT STAFF MEMBERS FROM IMK, IAKH, IFIKK, IKOS, ILN, ILOS, AND IMV, REPRESENTING 12 FIELDS FROM ALL 7 HF DEPARTMENTS:

- IMK: Jon Inge FALDALEN (director), Timotheus VERMEULEN, Gunnar LIESTØL, Espen YTREBERG, Ove SOLUM, Annie FEE, Steffen KRÜGER, Cristina ARCHETTI, Charles ESS, Liv HAUSKEN, Anders FAGERJORD, Gry C. RUSTAD, Kim J. ØSTBY, Synne T. BULL, Anders LYSNE, Anja N. HAGEN, Yngvar KJUS, Maria MOSENG, Kjetil RØDJE, Elisabeth BRUN, Andreas N. ERVIK, Sara R. YAZDANI, Anne JERSLEV (IMK/Copenhagen), and Sean CUBITT (IMK/Goldsmiths) (MEDIA AND COMMUNICATION)
- IAKH: John McNICOL (HISTORY)
- IFIKK: Pasi VÄLIAHO, Ina BLOM, and Ellef PRESTSÆTER (ART HISTORY)
- IKOS: Dick STEGEWERNIS (JAPAN), and Siren LEIRVÅG (THEATRE)
- ILN: Elisabeth OXFELDT, Julianne YANG (NORDIC LITERATURE), and Anne GJELSVIK (ILN/NTNU) (CINEMA STUDIES)
- ILOS: Karin KUKKONEN, Christian REFSUM (LITERATURE), Jakob LOTHE, Michael LUNDBLAD (ENGLISH LANGUAGE LITERATURE), Ljiljana SARIC (CENTRAL EUROPE AND BALKAN STUDIES), and Knut Andreas GRIMSTAD (POLAND)
- IMV: Nanette NIELSEN (MUSICOLOGY)

The initiative will also include one associate professor in *Media Aesthetics* (IMK, 2018-), and fund one new associate professor in *Screen Histories/Cultures*, one lecturer, one postdoctoral fellow, and three professor II's in *Screen Cultures*.



“Though the extraordinary may populate our screens at almost all times,
we increasingly lack the resources to recognize it as such.”

– Lutz KOEPNICK, *The Long Take* (2017:8)

TEACHING-DRIVEN INTERDISCIPLINARY RESEARCH ON TECHNOLOGICAL SHIFTS

Contemporary life is screen living. The first of its kind in the Nordic region, the *Screen Cultures* initiative gathers together scholars at the Faculty of Humanities for teaching-driven research centred around an innovative international MA programme as a platform for research development. Through select courses and five accompanying research nodes (entitled *Screen Histories*, *Screen Aesthetics*, *Screen Theories*, *Screen Technologies*, and *Screen Politics*), clusters of experts will teach, develop new research methods and produce scholarship on our ubiquitous screens and their effects, aiming

for lasting impact on students, the burgeoning field of screen studies, and society more broadly. *Screen Cultures* offers an interdisciplinary prism for one of the “most pressing societal challenges”, the “major technological shifts” affecting “man and machine” and “media and cultural products” (*The Humanities in Norway*, 7, 79-81), in particular emphasised in the *Technologies* and *Aesthetics* nodes. The initiative studies the screens that provide and prohibit access to our global realities and affect all aspects of our everyday lives. Through teaching and researching for instance “the societal value” and “historical role” (*Horizon2020*, SC6, WP 2018-20, 27) of screen cultures (in the planned *Screening European Wars* project, and the *Politics*, *Histories* and *Theories* nodes in particular), our objective and vision is to *challenge* and ultimately *change the way we view screens*.

INTERDISCIPLINARY ADDED VALUE IN CULTURAL CHANGE PROCESSES

As Stephen Monteiro (2017) notes in his introduction to *The Screen Media Reader*, “Contemporary culture is screen culture, and it has become nearly impossible to separate our relationship with the screen from our sense of what it is to be alive” (1). Screens are sought out (cinema, television), chanced on (digital signage advertising), carried (smartphone, laptop) and worn (HoloLens, smartwatches and other wearable tech). We look at screens but we also touch them (smartphone), tapping, tilting and swiping to acquire a most diverse range of information. Screens determine how we experience the world around us, even ourselves. So much of our daily experience is screened, yet we rarely stop to think about its implications.

A *screen* – this “surface for animation” (Acland, 167) – means different things in different academic disciplines, each raising a myriad of historical, aesthetic, theoretical, technological and political questions. One of the central aims of the *Screen Cultures* initiative is to bring these different concerns and interests together, bring them into dialogue and let them inform one another. This, we hope, will challenge, broaden, and ultimately, sharpen our understanding of foundational concepts such as *media*, *screen*, *image* and *representation*, and our understanding of the realities which the phenomena behind these concepts suggest and construct, and thus lead to a more holistic and assured grasp of these realities and the lives they imply. Outside of conceptual challenges, our specific concern lies with the ways in which screens at once *provide* (the screen as window onto the world) and *prohibit* (the screen as buffer or barrier) access to our global social, political and economic realities. Fundamentally, these realities are all funnelled through the interfaces of our screens. Even if a major news event reaches us via radio first (while driving home from work, for example), we often verify it by turning to our screen devices.

As screen edges have become the ledges of what we know, our central research question then, is: How do the distinct qualities of screens and the conditions of viewing they afford, affect our understanding of the world? What are the implications for instance of learning about the refugee crisis on your phone, swiping from one vertical image to the next, one app to another, while getting off the bus? How do stock markets translate to urban billboards, health regimes to watches, the internet of things to your refrigerator pad? Each of these examples further begs the question: Do screens tell us where they themselves were made, under which conditions, and by whom? Our vision for *Screen Cultures* is to change the way we view (perceive, think, and talk about) screens, and discuss their impact on everyday life, in order to make a scholarly intervention in major societal challenges. Through what our application quote heading calls “resources to recognize” for instance what is *real* (from augmented reality to reality tv, true crime fiction, and fake news), we aim to foster screen literacy among our students and nurture intelligent screen practices via collaborations with

cultural institutions. This kind of screen education is vitally urgent as we face the “major technological shifts” emphasised by *The Humanities in Norway*. In a broader sense, we want to develop and reapply the critical authority that has been a mainstay of the humanities, the kind of authority that, as Gadamer (1960) put it, “cannot actually be bestowed but is earned” (316).

As the first initiative of its kind in the Nordic region, this innovative, interdisciplinary study and research programme is uniquely placed to develop pioneering new courses on screen culture and to create an energising hub for research by encouraging scholars to pursue new ideas in collaborations with colleagues and institutional partners. Many HF scholars share long-standing teaching and research interests in screen culture, practices and content, yet they have largely worked in isolation from one another.¹ Our initiative will create opportunities for synergy among scholars so that their experience and expertise is brought together to form new teaching and research collaborations along interdisciplinary lines. The initiative includes contributions from all seven departments at the Faculty of Humanities, from disciplines such as history, art history, and literature.

Each of these departments offers study programmes with relatively rigid structures that currently limit interdisciplinarity and restrict mobility. *Build a Ladder to the Stars*, the report from the University of Oslo’s Strategic Advisory Board for the period 2012-14, pointed out that “the bulk of student education takes place in relatively isolated disciplinary silos”. The report suggested countering this tendency by encouraging “more flexibility, more interdisciplinarity and broader programmes” (21). Our *Screen Cultures* initiative shares these aims and seeks to combine them with the aim of *UiO årsplan 2017-2019* to “contribute to solve global challenges” through a “culture of interdisciplinarity, internationalisation and collaboration with the business world” (4). Creating critical screen cultures are among our contributions. We are also attuned to “the potential that lies in broadness and in the many contact zones” as highlighted by HF’s *Årsplan 2017-2019* (1). *Screen Cultures* is about collective competence, thinking broadly about societal challenges and excavating hitherto unexplored regions of interdisciplinarity. Our internationally oriented teaching and research perspectives will also critically counter a tendency of the Norwegian humanities toward being “over-focused on Norwegian issues” (Shearer West, *Evaluation of the Humanities in Norway* presentation, 23 June 2017, ppt slide 7).

The platform of our teaching-driven research initiative is the MA programme in *Screen Cultures*, integrated with our five research nodes. The programme will consist of five new English language courses led by dedicated teaching collectives which will function as facilitators for research project development and research. Our aim is that at least two of the five scholar clusters should develop larger interdisciplinary research projects financed by the RCN and/or the EU in the first five years of the initiative. We want *Screen Cultures* to set a precedent for collaborative teaching to function as a springboard for new research directions, promoting a “cultural change process” across the Faculty and University as a whole.² Some concrete methods for “teaching-based research” can be found in the course descriptions below. Further, as scholars in an ever-changing media environment we face important methodological challenges and aim to face these head-on by integrating innovative digital pedagogies into our teaching. By integrating digital tools to generate

¹ 15 screen and moving image related courses at the Faculty of Humanities currently exist: Fiction and Film; Film Music; Film i Sentral-Europa og på Balkan; Historie, erindring og identitet; Historie på film; Contemporary Scandinavian Film: Cultural, Aesthetic and Literary Approaches; La grande bellezza: Italiensk film og fjernsyn i Roma; Archaeology of the Moving Image; Audiovisual Aesthetics; Filmhistorie; Alternativ film; Norsk film: historie og analyse; Digital fortelling – Webserien *Skam*; Bildedannelse – et universitet av bildemedier; Moving North: The Moving Image in Nordic Films and Series; Screen Cultures.

² <https://www.uio.no/for-ansatte/enhetssider/hf/aktuelt/leder/2017/leder-kulturelle-endringsprosesser-pa-hf.html>

and disseminate knowledge and increase creativity and collaboration, we will address the rapid changes to our students' media landscape and equip them with practical skills for the workplace. The initiative's strong connection to current challenges makes the study programme highly relevant.

NEW, INNOVATIVE FORMS OF TEACHING, WITH TRANSFER VALUE

Teaching has first priority in the *Screen Cultures* initiative. We hold that there is a basic need for media literacy that currently finds a basic challenge in the inevitability with which we are being drawn towards our screens. The white paper *Quality Culture in Higher Education* writes: "Now more than ever are we in need of a well-educated population that has the ability to reason and analyse, identify relevant questions and use scientific methods and ways of thinking to solve problems and assess the validity of information and arguments" (5). In order to provide students and the general public with a systematic set of courses in screen/media literacy, we will develop an MA programme in *Screen Cultures* as the centrepiece of our proposed initiative. Secondly, this programme will be accompanied and supported by a BA course module on *Screen Cultures* that will serve as a first introduction to the field. A 20 pts. pilot version of this course is currently being prepared by programme director Faldalen at IMK for the 2018 spring term.

A basis in interdisciplinary teaching is already established through several years' cooperation on existing courses, such as *Alternativ film*, which has been a cooperation between Faldalen, Solum (IMK) and Stegewerns (IKOS). As part of the initiative's efforts at exploiting the Faculty's interdisciplinary potentials, we will compose a new "40 group" that will draw upon existing courses on screens and moving images. Combining courses and researcher nodes, the initiative wishes to blur boundaries between research and instruction, letting the teaching take the lead and research grow out of it. This approach meets *Strategisk plan 2020 (HF2020)*'s recommendation for "increased individual attention" (3), and is in line with the argument made by educational sociologist Vincent Tinto (2012) that increased student involvement and a higher degree of assessment and feedback from academic staff increases the number of students completing their degrees.

THE SCREEN CULTURES MA, A RELEVANT AND TIMELY STUDY PROGRAMME

Because of limitations of space, we here focus on the MA programme. *HF2020* aims to create "internationally attractive master programmes connected to strong research environments" (2). As a demanding, strengthened MA programme, *Screen Cultures* aims to attract a significant amount of national and international students. In accordance with a recommendation from *Quality Culture in Higher Education* they will qualify through motivation letters and grades from a BA or equivalent in the wide field of *Screen Cultures*. IMK has experience with the international MA programme *Nordic Media*, and a benchmarking with the *Screen Cultures* programme at Northwestern University, Chicago (see below) will help identify international target students. *The Humanities in Norway* and *Quality Culture in Higher Education* describe strengthened MA programmes as a possible way to profile demanding programmes with high admission demands, fewer students and more one-on-one supervision, towards a more differentiated, personal learning environment. Exceptionally motivated students should be given the opportunity to realise their full potential.

The *Screen Cultures* MA programme will consist of five courses, with a 60-point thesis as the final assignment, following a two-year, four-term track. Work on the thesis will be continuous throughout the whole stretch of the program (and will be credited with 10 pts. per term). For the programme's initial year, we expect 15 to 20 full-time MA students. Places will be redistributed from the existing on IMK's programmes of study. Throughout the five years of the Faculty's

strategic initiative, between 120 and 150 BA and MA students will benefit from what will amount to a roster of ten courses in all. The programme will be financed and maintained by IMK beyond the initial funding period. In line with *HF2020*'s call for international dimensions in study programmes and more teaching in English, the BA course and all courses in the MA programme will be given in English. Students will be able to choose whether they want to be supervised in English or a Nordic language. Here is the planned course structure of the MA programme:

First semester	Second semester	Third semester	Fourth semester
Thesis (10 pts.)	Thesis (10 pts.)	Thesis (10 pts.)	Thesis (30 pts.)
Screen 1: HISTORIES (20 pts.)	Screen 2: AESTHETICS (10 pts.) and Screen 3: THEORIES (10 pts.)	Screen 4: TECHNOLOGIES (10 pts.) and Screen 5: POLITICS (10 pts.) or Exchange/Practice	

In the first semester (Fall 2020), students will take the *Screen Histories* course (20 pts.). This course will be taught by a selection of prominent researchers in the field, such as Blom, Bull, Cubitt, Faldalen, Fee, Grimstad, Hausken, Jerslev, Liestøl, McNicol, Oxfeldt, Prestsæter, Saric, Solum, Stegewerns, Vermeulen, Väliäho, and Ytreberg. Parts of the course will be open to the public, and held at Cinemateket and at the National Library in Oslo, as part of a “more long-term and institutionally rooted collaboration with other actors” (*HF2020*, 4). Formalised cooperation with external actors (emphasised in *Strategy 2020* and *Strategisk plan 2020*, *IMK (IMK2020)*) will strengthen the societal impact of *Screen Cultures*. Lecturers will not just seek to unearth the various historical instantiations of screens and their cultural-political impact but recreate the historical screen cultures, so that students will experience, for instance, the camera obscura, the Lumière screens of 1895, the 3D screens of the 1950s, and the 70mm screen of the 1970s. Such experiences have a strong potential to shed light on our contemporary screen cultures. Some of the lectures will be given from living rooms or public transportation, with students being enabled to both experience *and* learn about television- and computer-screen mediated communication, its contexts and modalities.

In the second semester (Spring 2021), students will take the *Screen Aesthetics* (10 pts.) and *Screen Theories* (10 pts.) courses. Possible teachers for *Screen Aesthetics*, a course that concentrates on narratives, styles, tones, genres and strategies of (re)presentation, are Archetti, Blom, Bull, Ess, Faldalen, Fee, Gjelsvik, Grimstad, Hausken, Jerslev, Kjus, Krüger, Kukkonen, Leirvåg, Liestøl, Lothe, McNicol, Nielsen, Oxfeldt, Prestsæter, Refsum, Rustad, Saric, Solum, Stegewerns, Vermeulen, Väliäho, Yang, and Østby. As part of this course, we plan to have students curate a screening series at Cinemateket, providing practical professional skills. Possible teachers for *Screen Theories* are Blom, Brun, Bull, Ess, Faldalen, Fee, Gjelsvik, Hausken, Jerslev, Krüger, Leirvåg, Lothe, Prestsæter, Refsum, Solum, Väliäho, and Vermeulen. This course will help students sharpen their own research questions, and discussions in the teacher collective will foster research ideas around foundational concepts.

During the third term (Fall 2021), students are scheduled for the *Screen Technologies* (10 pts.) and *Screen Politics* (10 pts.) courses. Possible teachers for *Screen Technologies* are Blom, Brun, Bull, Cubitt, Ess, Fagerjord, Faldalen, Fee, Hausken, Kjus, Liestøl, and Väliäho. During the course, students will visit screen (content) producers, such as Telenor, NRK, HBO Nordic or a film set. Associated IMK researchers have extensive experience with such collaboration. As part of the course seminars, the students will take part in the publication processes of one or more of their teachers, discussing the submitting, revising and resubmitting of actual papers. Based on concrete

experience from the IMK course *Digitale medier: konstruksjon og interpretasjon*, 3-4 student papers will be developed into published peer-reviewed articles. Possible *Screen Politics* teachers are Archetti, Ess, Gjelsvik, Grimstad, Hausken, Krüger, Rustad, Saric, Stegewerns, Väliäho and Vermeulen. As an innovative evaluation format, we aim to have the students put together and present a paper on a *Screen Cultures* conference, chaired by the teachers. This will provide practical academic skills. A potential focus of this course could revolve around the question of whether there exists a particular Nordic screen culture, often seen as *slow* in its approaches to technologies, aesthetics, and politics.

The penultimate term could alternatively be used for international student exchange (for instance at Northwestern), or a practice semester (for instance in collaboration with the practice professor II's), sharing *Årsplan 2017-2019*'s aim at "increased use of practice" (14). Relevant courses (20 pts.) must be taken while being abroad, in addition to continued supervision on the MA thesis. Exchange contributes to the initiative's already significant aspects of internationalisation, sharing *HF2020*'s ambition to "increase the number" (2) of mobile students and candidates abroad.

Finally, semester four (Spring 2022) will be reserved for the finalisation of MA theses. Having the same class of students throughout every course in the two-year master will help more of them complete the programme. The *Screen Cultures* MA will have more frequent and closer encounters between instructors and students than usual programmes, what *HF2020* describes as "increased individual attention" (3). Our aim is for at least 70 per cent to complete their study programmes on time, in line with Faculty requirements.

FIVE CROSSCUTTING TEACHING AND RESEARCH COLLABORATION NODES

Screen Cultures is a high-degree interdisciplinary initiative with potential for added value. It is thoughtfully planned how the interdisciplinarity will give practical and concrete results. During the planning phase in 2018 and 2019 we will prepare teaching of the five MA courses, and establish the five accompanying research nodes, through workshops and seminars. They will engage in intensive seminar work, have in-depth discussions based on empirical materials or half-baked texts, use collaborative tools like book sprints and shared writing. Also, collaboratively teaching the materials and conceptual advances of research is extremely useful in testing the challenge empirical materials make to theory, evidence and arguments. Throughout 2019-2023 we will organize seminars and conferences, and write collective publications (edited books, special issues of high-impact journals). Applications for research funding will be developed in the nodes. The scholars involved have significant experience with working on joint project applications.

In order to become a functioning research network, *Screen Cultures* will establish its five nodes during 2018-2019, with the following as module directors: Väliäho (*Histories*), Vermeulen (*Aesthetics*), and the new associate professor (*Theories*), postdoctoral fellow (*Technologies*) and lecturer (*Politics*). Each of these will head the development of research projects out of nodes and teaching collaboration. Väliäho and Vermeulen have previous international experience creating and teaching *Screen Cultures* modules, and the programme director (Faldalen) will meet with the five module directors regularly, to discuss coordination challenges and ensure that milestones are met.

EXTERNAL FUNDING 1: THE RESEARCH COUNCIL OF NORWAY (RCN)

We will seek out external funding during 2019-2023 from the Research Council of Norway's relevant thematic calls, FRIPRO, FRIHUMSAM, IKTPLUSS, and SAMKUL (Cultural conditions underlying social change). Screens are crucial cultural prerequisites underlying social change. As a

pilot project during the year 2018, we will bid SAMKUL to establish *Screen Cultures* as an international, interdisciplinary “research network” (25 April 2018, 250 000 kr), and thereafter aim for main calls in 2019 or 2020 (both 48 mill. kr), focused particularly on “technology and material environments” or “man and machine”. Participants will also apply for YoungCAS (Fee, Rustad), the ERC Starting Grant (Fee, Vermeulen) and Consolidator Grant (Nielsen).

SAMKUL understands *culture* as “the sphere within which various groups and individuals think, communicate and act” (9). The RCN report *Evaluation of the Humanities in Norway (HUMEVAL)* writes that “growth areas are Aesthetic and Media Studies” (49), counting *Screen Cultures* participants from for instance art history (Blom, Väliaho), musicology (Nielsen), and theatre (Leirvåg). The long-term plan for research in Norway is being revised in 2018, and the humanities are promised a more prominent role. *The Humanities in Norway* states that “Humanities subjects like history and media studies have a key critical role to play in modern society”, citing for instance the emergence of “fake news” (10). In *Screen Cultures*, scholars from history (eg. McNicol) and media studies (eg. Liestøl) will develop their critical engagements with society through collaboration on teaching and research. RCN has proposed a greater emphasis on cultural perspectives within a new thematic area: “Cultural and global change processes”. If accepted, this will be highly relevant for *Screen Cultures* research applications between 2019 and 2023. Non-Eurocentric approaches (Stegewerns, Väliaho) are natural contributions. Other examples are potential research projects changing the way we view screen politics: *global screen wars/screen terror* (Archetti, Faldalen, Gjelsvik, Hausken, Liestøl, Lothe, McNicol, Stegewerns), *screen migration* (Grimstad, Saric), and *screen identity* (Archetti, Gjelsvik, Oxfeldt), aimed at the challenges of both “integration, migration, and conflict” and “major technological shifts” (*Humanities in Norway*, 7).

EXTERNAL FUNDING 2: ERC, HORIZON 2020 AND BEYOND

In addition to seeking RCN funding, we will consider relevant calls for external funding from the EU, ERC, HERA, Marie Skłodowska Curie Actions, Horizon 2020 and beyond, focused on technological shifts. There is a good chance that future EU calls for funding will increasingly align with the research and teaching priorities of *Screen Cultures*. For example, a case will be made for the urgent “heritage memory preservation” of amateur film and “home movies” for the future Horizon 2020 call “Social platform on endangered cultural heritage” (WP 2018-20, 28). Relevant panels in ERC’s “Panel Structure 2018” are SH5 *Cultures and Cultural Production*, hereunder SH5_4 *Visual and performing arts, film, design* and SH5_8 *Cultural studies, cultural identities and memories, cultural heritage*. In the recently published Horizon 2020 Work Programme 2018-2020 13. “Europe in a changing world – Inclusive, innovative and reflective societies” (Societal Challenge 6), the relevant call TRANSFORMATIONS-08-2019: *The societal value of culture and the impact of cultural policies in Europe* opens for an emphasis on media and screen culture: “On the basis of innovative approaches and a representative geographic coverage of different parts of Europe, proposals should explain how cultural values are constructed in the age of social media, internet and television across different socio-economic groups.” (27) Our ambition is to bid and win such calls.

Society needs “humanists who contribute with their perspectives in the development of technology” (*The Humanities in Norway*, 77). With support from RCN’s IKTPLUS, IMK (Liestøl) has followed the development of WP 2018-20 (Horizon 2020) closely, contributed to the SC6 Scoping paper and influenced the final SC6 Work Programme. A concrete bid for the call DT-

TRANSFORMATIONS-12-2018-2020: “Curation of digital assets and advanced digitisation” will thus be made in March 2018, as project leader. A central focus in this proposal – entitled *Screening European Wars* – will be war and battlefields in Europe from antiquity to the 21st century, and how it may be retold and reconstructed *in situ* with location-based screen media (augmented and mixed reality). Screen documentations and simulations of war will also be explored and developed in addition to the SC6 proposal with *Screen Cultures* participants, in collaboration with KHIO (Grøgaard), among others. “Humanistic studies of past conflicts, together with studies of how such conflicts have been treated politically, literary and artistically through the ages,” *The Humanities in Norway* argues, “is of relevance for today’s understanding of conflict.” (75)

In recent years, film education has become a priority area for European funding bodies. We will foster close ties with the national MEDIA desk in Norway and local Creative Europe partners in response to future “Support for Film Education” calls from the EACEA (Education, Audiovisual and Culture Executive Agency). We will consider applying for the recently implemented €1.5 million EU funding call to develop innovative, interdisciplinary MA modules that equip our students with the professional skills required to be successful in the creative and cultural industries. Such modules will be developed in cooperation with strategic actors in the private and public sector, thus spurring “closer cooperation” between archives, libraries and museums (*The Humanities in Norway*, 18). *Screen Cultures* will consolidate an incipient community of Film Studies scholars, already praised in *HUMEVAL* for producing “original research of interest to international audiences” (18) and holding a “strong position” in Norwegian Media and Communication Studies (25). The significant number of initiative participants (including 24 tenured full-time professors, associate professors, and lecturers at the Faculty of Humanities) have proven potential for acquiring additional external research funding, individually and collectively, in both a national and international context. Participants have documented experience with the RCN and the EU.

THE CROSSCUTTING RESEARCH POTENTIAL OF SCREEN REPRESENTATIONS

As another example of our innovative, interdisciplinary research, scholars from across the Faculty have each studied screen *representations* individually in the past. Ytreberg has studied the representation of historical media events on the silver screen; Liestøl has looked at historical imagination through mobile screens; Gjelsvik has examined depictions of gender in cinema; Rustad focuses on youth in a broad spectrum of TV fiction. Additionally, there are media aesthetic approaches to terror (Hausken, Gjelsvik), love (Refsum), climate change (Gjelsvik), biopolitics (Lundblad, Väliaho), analyses of robots and sci-fi futures (Ess, Lundblad), comics and graphic novels (Kukkonen), data (Cubitt), and screen ethics (Ess, Lothe). *Screen Cultures* would allow for these researchers across a range of disciplines to join in thinking about the properties of the media and their environments. Concentrating on the trajectories of specific representational issues across screens in time, for instance how representations of climate change differ depending on whether they are shown on a wide screen, a smart phone or in VR, is one example of a viable research focus. Also, Liestøl’s blended learning approach to studying and teaching history through situated screen simulations presents exciting possibilities for application to other issues, such as gender, race, religion, age or class.³ During the funding period, we emphasise student participation such as the production of situated screen simulations, peer-reviewing of papers, and conference participation.

³ <http://www.uio.no/for-ansatte/enhetssider/hf/aktuelt/saker/2017/host-2017/impact-titusener-har-lastet-ned-humanistiske-appen.html>

OUTREACH, COLLABORATION AND ORGANISATION

We aim for a close connection between teaching and outreach. The seminars of the MA programme in various environments outside the classroom will provide our students with an extra dimension of experience and learning. This also goes for our planned lectures in (cooperation with) cinemas, galleries, in living rooms or on public transport, for curating film series and participating in conferences. Such alternative arenas broaden the horizon for collective learning, and helps us to strive for what *Quality Culture in Higher Education* describes as “education that energises and engages students as equal members of the academic community” (2). According to this document, “[i]n a labour market that is increasingly characterised by higher competence levels and less routine work, there is a need for professionals capable of exercising ethical reflection, creative problem-solving and critical thinking, who are able to manage complex and ambiguous information at the same time as collaborating across geographical, academic and cultural boundaries” (10). *Screen Cultures* aims to educate candidates suited to this changing, future job market.

The MA programme will have its home at IMK, but, as detailed above, there will be cooperation across the Faculty on concrete course work and research nodes. The programme and module directors will meet quarterly from 2019 to 2023, at the beginning and end of each term. The research nodes will meet at least bi-monthly for seminars during the same period. We propose to use funding for a number of positions: a permanent (associate) professor that IMK will fund after the initial period (alone, or in collaboration with IFIKK), a lecturer, a postdoctoral fellow, an international and two practice professor II’s, all assigned to the MA programme and accompanying research. The projected position in “media history” at IMK will be designated as a “screen histories/cultures” position. We also propose to invest in infrastructure, a classroom with state of the art screen facilities and adjustable seating possibilities (round-table). Furthermore, we aim to arrange research conferences and symposia, publish joint anthologies, special issues of high-ranking journals, articles, and monographs, and disseminate findings to a larger public through open lectures (on- and off-screen), journalistic essays and commentaries, blogs and podcasts. Associated researchers have extensive experience in all these. Popular dissemination of teaching events and research results will happen through the Norwegian online film and television web site *rushprint.no*.

EXISTING AND PLANNED COLLABORATIONS OUTSIDE OF THE UNIVERSITY OF OSLO:

International: Screen Cultures at Northwestern University, Chicago (L. Spigel)
The Department of Art History at the University of Chicago (T. Gunning)
Arizona State University (P. Lehman)
Stockholm University (T. Lundemo)
The University of Copenhagen (A. Jerslev, T. Bücher)
The University of Udine (S. Venturini)
The Department of Media and Communications at Goldsmiths, University of London (S. Cubitt)
Humboldt-Universität zu Berlin (W. Ernst)

National: The Department of Information Science and Media Studies at the University of Bergen (A. Grønstad)
The Media Acts Research Group at NTNU (N. L. Vestberg, A. S. Hoel, A. Gjelsvik, S. Brinch)
Westerdals Oslo School of Arts, Communication and Technology (A. Larsson, K. Schwind)
Oslo National Academy of Arts (KHIO) (S. Grøgaard)
NFI/Cinemateket in Oslo (J. Langlo)
The National Library of Norway (E. Røssaak)
Nordland Kunst- og Filmskole (S. T. Bull)
Rushprint (K. Lismoen)
Joachim Trier and Eskil Vogt (Motlys)
Julie Andem (NRK)

BENCHMARKING WITH WORLD-LEADING EXTERNAL COLLABORATOR IN CHICAGO

Among several opportunities for international collaboration, *Screen Cultures* has chosen to prioritise Northwestern and its Screen Cultures programme. The university is world-leading, and its

programme very similar to what we propose. It integrates interdisciplinary opportunities both within the School of Communication and across the University. This programme usually receives 110 to 130 applications a year, and accept about 6 to 8 students. We will carry out a benchmarking analysis with the Northwestern Screen Cultures programme, in collaboration with professor Lynn Spigel, founder of the programme. We carried out a preliminary best practice benchmarking analysis summer 2017 in collaboration with Spigel, and we will conduct a full analysis during 2018.

RELATION TO JOB PLANS AND STRATEGIES, PLANS FOR PHASING IN POST-FUNDING

For the five last years, IMK has been ranked among the 50 best communications and media departments in the world by the QS World University Rankings. *Screen Cultures* comes out of an already existing intra-disciplinary collaboration between members of the prioritised research areas *Media Aesthetics*, *Media Innovations (CeRMI)*, and *Political Communication*, as well as the recently awarded research projects *Streaming the culture industries (STREAM)* (NFR, Fagerjord), *Mediated synchronisations* (CAS, Ytreberg, Faldalen), and *Living the Nordic Model* (UiO:Norden, Staksrud). *Screen Cultures* will also draw on the project *ScanGuilt* (Oxfeldt, ILN) and the Centre of Excellence *RITMO* (Nielsen, IMV).

Screen Cultures features a close fit with strategies at the Department of Media and Communication, which endorses the *Screen Cultures* initiative. Supporting *Screen Cultures* will help the department to “concentrate its resources” on “prioritized areas” (*IMK2020*, 6). *Screen Cultures* offers the possibility to strategically strengthen IMK’s planned position in “media history”. We will contribute to the *IMK2020* and *Strategy 2020* goals of impact at the international research front, through internationalisation and interdisciplinarity. Benchmarking will identify world-leading forms of teaching and research; exchange of teachers and researchers and international professor II positions will integrate the research front in teaching *Screen Cultures*. As we hope to have shown, the study of screens is especially well suited for quality study programmes, in alignment with *IMK2020*’s goal that “IMK shall develop a position as a front environment within quality of study where the department has particular prerequisites” (2). The *Screen Cultures* MA programme will continue from 2024 by relocating resources from other IMK programmes and courses.

BUDGET AND POSITIONS FOR THE ADDED VALUE OF TEACHING-DRIVEN RESEARCH

We will use funds to arrange teaching and research seminars and conferences, exchange, infrastructure, and the teaching of the MA programme (see detailed budget below). In order to further strengthen our teaching and research excellence we will hire a permanent associate professor, a lecturer, a postdoctoral fellow, an international and two practice professor II’s. Since this is a teaching-driven initiative, all positions include teaching. The associate professor, lecturer and postdoctoral fellow will also be responsible for three of the five teaching and research clusters. Four-year postdoctoral positions are crucial for activating high-level publishing and international exchange activities, in tandem with teaching. And in line with the Strategic Advisory Board’s suggestion “to bring in external talent, a wider and more strategic use of the Professor II position is one way forward” (22). Candidates for possible calls to the international and practice professor II positions are Spigel from Northwestern, and the directors and screenwriters Joachim Trier (*Reprise*, *Oslo*, *August 31*, *Louder Than Bombs*, *Thelma*) and Julie Andem (NRK, *SKAM*). The latter two could contribute to teaching, for instance guest lectures, doing workshops and possibly excursions to sets, bridging academic, professional and artistic screen cultures.

BUDGET SCREEN CULTURES (2019-2023)

Institutt:	IMK
Fagområde:	Medievitenskap
Beskrivelse:	Prioritert område

Aktivitet	Beskrivelse	Hva legges inn?	2019	2020	2021	2022	2023
Professor	Frikjøp av samarbeidspartnere	Legg inn årsverk		0,25	0,25	0,5	0,5
1. amanuensis	Førsteamanuensis og frikjøp av samarbeidspartnere	Legg inn årsverk	1	1,25	1,5	1,5	1,5
Lektor	Lektor og Lektor/prosjektleder	Legg inn årsverk	1,5	1,5	1,5	1,5	1,5
Prof II	1 internasjonal og 2 praktisk professor II	Legg inn årsverk		0,5	0,5	0,5	0,5
Postdok	1 postdoktor	Legg inn årsverk	1	1	1	1	
Stipendiat		Legg inn årsverk					
Adm.støtte		Legg inn årsverk					
Drift 1	Konferanser, studiereiser, nettverksbygging	Legg inn beløp	100 000	200 000	250 000	250 000	250 000
Drift 2	Infrastruktur i eksisterende rom (digitalt utstyr)	Legg inn beløp	200 000				
Drift 3		Legg inn beløp					
Drift 4		Legg inn beløp					
Drift 5		Legg inn beløp					

Egenandel	Beskrivelse	Hva legges inn?	2019	2020	2021	2022	2023
Professor		Legg inn årsverk					
1. amanuensis		Legg inn årsverk					
Lektor	Lektor/prosjektleder	Legg inn årsverk	0,5	0,5	0,5	0,5	0,5
Prof II		Legg inn årsverk					
Postdok		Legg inn årsverk					
Stipendiat		Legg inn årsverk					
Adm.støtte	Administrativ koordinator/studiekoordinator/vit. Ass	Legg inn årsverk	0,5	0,5	0,5	0,5	0,5
Annet 1		Legg inn beløp					
Annet 2		Legg inn beløp					

	2019	2020	2021	2022	2023	Sum
Professor	0	253 608	259 948	532 893	546 216	1 592 665
1. amanuensis	808 981	1 036 507	1 274 904	1 306 776	1 339 446	5 766 615
Lektor	1 104 732	1 132 350	1 160 659	1 189 676	1 219 418	5 806 835
Prof II	0	482 447	494 508	506 871	519 543	2 003 369
Postdok	864 664	886 281	908 438	931 149	0	3 590 532
Stipendiat	0	0	0	0	0	0
Adm.støtte	0	0	0	0	0	0
Drift	300 000	200 000	250 000	250 000	250 000	1 250 000
Sum søknad	3 078 378	3 991 193	4 348 457	4 717 365	3 874 622	20 010 016
Professor	0	0	0	0	0	0
1. amanuensis	0	0	0	0	0	0
Lektor	368 244	377 450	386 886	396 559	406 473	1 935 612
Prof II	0	0	0	0	0	0
Postdok	0	0	0	0	0	0
Stipendiat	0	0	0	0	0	0
Adm.støtte	299 428	306 914	314 587	322 451	330 513	1 573 893
Annet	0	0	0	0	0	0
Sum Egenandel	667 672	684 364	701 473	719 010	736 985	3 509 504
Totale kostnader	3 746 050	4 675 557	5 049 930	5 436 375	4 611 607	23 519 520

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Postdok	1 postdoktor	Legg inn årsverk	1	1	1	1	
Stipendiat		Legg inn årsverk					
Adm.støtte		Legg inn årsverk					
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Stipendiat	0	0	0	0	0	0
Adm.støtte	0	0	0	0	0	0
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Postdok	0	0	0	0	0	0
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