

For TCU/IDG Committee Use:

Received: \_\_\_\_\_

Action: \_\_\_\_\_

Amount: \_\_\_\_\_

FAS Number: \_\_\_\_\_

**TEXAS CHRISTIAN UNIVERSITY  
Instructional Development Fund Grant Application**

**Applicant Name:** Dr. Tricia Jenkins

**Academic Rank:** Assistant Professor

**Other Participants:**

**Academic Rank:**

**Department/School:** Dept. of Radio, Television and Film

**Project Title:** Developing a Study Abroad Course in Australian and New Zealand Film and Television

**Project Abstract: (less than 150 words):** I have developed the curriculum for a study abroad program in Australian and New Zealand film and television, which I hope to launch in the summer of 2010. I am seeking an Instructional Development Fund Grant to travel to these two countries to evaluate sites that may offer our students valuable educational experiences in the study abroad program. Evaluating these locations will also allow me to finalize the program's curriculum and schedule. Funds are specifically requested to pay for my airfare to Auckland, Queenstown and Melbourne, for hotel accommodation and ground transportation, and for site tour and admission fees. If funding for the trip can be obtained through this grant, I will visit the region in July 2009.

**Amount Requested:** \$3924

**Project Period:** June 1, 2009 to May 31, 2010

**Authorizations:**

**Department Chair:** \_\_\_\_\_

**Dean of School/College:** \_\_\_\_\_

**List previous TCU/IDF (not TCU/RF) Grants received within the past three (3) years:**

Dates: none	Title n/a
Dates	Title
Dates	Title

**2. Have final reports of previous grants been submitted?**

Yes       No       Project still in progress

**3. If you have or expect extramural funding for this project, indicate the following:**

Agency: none	
Amount \$	Period

**IDG BUDGET SHEET:**

<b>A. Student Salaries. (List names, if known. Check <a href="#">External Grants</a> information page for the current minimum wage rate. Indicate number of hrs./student.)</b>	
1. none	\$ n/a
2.	\$
Total	\$

<b>B. Permanent Equipment. (Itemize in decreasing priority.)</b>	
1. none	\$ n/a
2.	\$
3.	\$
Total	\$

<b>C. Instructional Materials. (Itemize) (e.g. Books, Video Tapes, Software)</b>	
1. none	\$ n/a
2.	\$
3.	\$
Total	\$

<b>D. Other Expenses. (Itemize) (e.g. Photocopying, Supplies, Postage)</b>	
1. Admission for museum entries, television studios, film sites and tours.	\$471
2.	\$
3.	\$
Total	\$

<b>E. Travel. (Itemize specifically as travel <u>must</u> be justified as essential to meeting the educational objectives of the proposal.)</b>	
1. Round-trip airfare from DFW to Melbourne, Australia with stop-overs in Auckland and Queenstown, New Zealand.	\$2,433
2. Lodging for 5 nights in New Zealand at \$130 USD/night (includes tax).	\$650
3. Ground transportation in New Zealand + gas (includes tax)	\$370
<b>TOTAL PROPOSED BUDGET</b>	<b>\$3924</b>
<b>(Note: costs that exceed the grant's \$3600 limit will either be covered by my department, my college, or myself.)</b>	

## IDG COMMITTEE EVALUATION SHEET

<b>Name:</b> Tricia Jenkins	<b>Department:</b> Radio, Television and Film
<b>Project Title:</b> Developing a Study Abroad Course in Australian and New Zealand Film and Television	

Proposals will be evaluated on the basis of the following criteria:

	<b>POINTS</b>
<b>1. Purpose. (20 pts)</b> Purpose clearly stated? Is need established and substantiated, and directly linked to course? Explanation of how project will directly enhance instruction in current or proposed course?	_____
<b>2. Objectives. (10 pts)</b> Are the objectives and outcomes clearly outlined? Is it explained how the project outcomes will make a significant contribution to the improvement of teaching and learning?	_____
<b>3. Description. (10 pts)</b> Is there an adequate description of the activities to be done during the grant period and how the objectives will be achieved?	_____
<b>4. Usefulness. (10 pts)</b> Is the expected impact on student learning and the number of students reached addressed? Is there potential for extending the benefits beyond the specific objectives	_____
<b>5. Budget and Budget Justification. (10 pts.)</b> Is the budget clearly described, is each expenditure justified, and is overall cost of the project reasonable?	_____
<b>6. Priority Funding. (5 pts.)</b> Does the project develop or expand courses in applied learning, study abroad or online instruction?	_____
<b>TOTAL POINTS (max 65 pts.)</b>	_____

## **Project Narrative:**

### **Purpose and Description**

This project seeks funds to develop a study abroad program in New Zealand and Australia to enhance students' understanding of the growing globalization of the film and television industry, the effects of cultural imperialism, and the cultural history of these countries as depicted through the moving image. I am specifically requesting funds to travel to Australia and New Zealand in July 2009 to evaluate the potential of several areas/sites that I hope to incorporate into the study abroad program, which I plan to launch in the summer of 2010.

The places that I wish to visit for evaluation include:

- 1) A stop-over in Queenstown, New Zealand, where I will take The Trail through Middle Earth and Hobbiton tours and learn more about the impact of the *Lord of the Rings* trilogy on the local tourist and local film industry. (The trilogy was largely filmed in this New Zealand region and has had a large impact on its local economy.)
- 2) A stop-over in Auckland, New Zealand to visit The Auckland Museum, a Maori cultural museum; to attend a hangi and cultural dance production performed by Maori tribes people; and to visit Maori Television, an indigenous television station based in Auckland.
- 3) A visit to Melbourne, Victoria to scout The Australian Centre for the Moving Image, The Aboriginal Centre at the Melbourne Museum, as well as various "Kelly Country" sites in northern Victoria and Melbourne. ("Kelly Country" is named for Ned Kelly -- one of Australia's most famous historical figures. Over 26 films have been made about the outlaw, including one that starred Heath Ledger and another that starred Mick Jagger.)
- 4) A visit to Hanging Rock Reserve to visit the educational center and location of Peter Weir's cinematic classic, *Picnic at Hanging Rock*.
- 5) A visit to the *Neighbors*' set in Melbourne, where I will take a tour to learn about the long-running and popular soap opera that is exported internationally.
- 6) A visit to the national television stations based in Melbourne, where I will learn more about the opportunities they provide for audiences to see live tapings.

## Objectives

Currently, the Department of Radio, TV and Film is looking to broaden its curriculum by offering courses that focus on non-Hollywood productions and on international film and television production. This broader focus will help our students' understanding keep pace with the rapid globalization of media production, while still fulfilling the core goals of the program which include helping our students understand the effects of American cultural imperialism on the international community and critically evaluating the representation of different social groups in film and television.

Because the primary language of Australia and New Zealand's media is English, the region provides an accessible outlet for students looking to learn about media globalization and the impact of cultural/media imperialism. Historically, neither country has produced much dramatic or comedic programming due to its inability to financially compete with the American and British entertainment industries. As a result, both countries have imported much of their programming from the United States and the United Kingdom, which means that, unlike the U.S., where television and film are considered the foundation for a shared national, popular culture, much of Australia and New Zealand's media landscape has not reflected the local or indigenous cultures. A trip to the region would provide students with an opportunity to explore, first hand, the evidence and effects of such imperialism.

On the flip-side, the region also provides rich insight into the impact of media globalization. The success of Dutch, British and American reality television formats, such as *Pop Idol* and *Big Brother*, have recently allowed Australia and New Zealand to create local versions of these programs for an affordable price. This, in turn, has helped the region develop a growing television production industry that is now beginning to create original programming for entertainment purposes. Three of the most notable successes are the Australian dramatic series, *McLeod's Daughters*, which just finished its eighth season and became one of the first Australian prime-time series to be exported to North American, European and Asian markets, and *Summer Heights High* and *The Flight of the Conchords*, two distinctly Australian and New Zealand comedic programs which were recently picked up by HBO.

The lower value of the Australian and New Zealand dollar over the last ten years has also led to a significant growth in the region's film industry and changed the local economies in some areas. Most famously, New Zealand's Peter Jackson directed *The Lord of the Rings* trilogy, which was largely filmed near Queenstown on the country's South Island. The success of *The Lord of the*

*Rings* has spawned an entire *Lord of the Rings* tourism industry in the region and helped create a growing, national film industry. By visiting this region and experiencing the effects of movie-tourism first-hand, students should be able to grasp the powerful cultural and economic effects of the entertainment industry on a local level.

The course that I hope to develop from this grant will not only ask students to explore the industry side of the region's media, however; it will also ask students to learn about the rich cultural history of Australia and New Zealand as depicted through the moving image. Themes that I hope to include in the course revolve around European and convict settlement of the area, the influence of Maori and Aboriginal culture on the moving image, recent trends and attitudes towards Asian immigration, fears about Australia's hostile landscape, the region's relationship to the United States, the cultural divide between the city and the bush, famous heroes and archetypes present in Australian and New Zealand moving images, and much more.

Receiving an Instructional Development Grant will allow me to finalize which themes and media texts the course will explore. For example, I would like students to learn and watch films about Ned Kelly, one of Australia's most famous historical figures. There are numerous educational and tourist sites devoted to Kelly's upbringing and history in Victoria, Australia. Visiting the area will help me assess which sites would prove most valuable to students, which in turn, will help me determine exactly which films we study in the program.

### **Usefulness of the Project**

The study abroad program to Australia and New Zealand would be open to both RTVF and non-RTVF majors and fill a need not just for my department, but for the university as a whole. In the fall of 2008, I spoke with Jane Kucko, the Director of International Studies at TCU, about the possibility of launching this program, and she informed me that each year she has nine to ten students who study abroad in Australia or New Zealand through a private company since TCU does not offer a program in the region independently. She suggested that the program would have no problem attracting the minimum number of students to launch (which is ten). Additionally, twenty-two students at the recent Study Abroad Fair asked to be contacted if the RTVF department is able to offer the Australia and New Zealand program in the summer of 2010, and more students will be attracted to the program through formal publicity and recruitment efforts in the future.

On a more personal level, I hope that my work in developing a study abroad program in Australian and New Zealand film and television will eventually lead to a broader knowledge of my discipline. I teach critical television studies at TCU and much of my published research has focused on issues of nationalism in television programming. Developing a richer understanding of Australian and New Zealand film and television and its reactions to British and American media imports will not only help further my understanding of the effects of American cultural imperialism but to also understand how Australian and New Zealand nationalism is embedded in its entertainment narratives.



## Budget Justification:

In order for me to create a course in Australian and New Zealand film and television, I will need to visit the region to learn more about its media industry, cultural heritage, and local sites that offer students insights into both. As such I am requesting funds for:

1) Airfare from Dallas/Ft. Worth to Melbourne, Australia with stopovers in Queenstown and Auckland, New Zealand (\$2,433.60)

### From Expedia.com:

 <b>\$2,433.60</b>			
<b>9:00 am</b> Depart Dallas (DFW) Arrive Auckland (AKL) <b>4:45 am</b> ⓘ <b>+2 days</b>	<b>Wed 1-Jul</b> Duration: 26hr 45mn		<b>Qantas Airways</b> ↔3042 / 26 Connect in Los Angeles (LAX)
<b>7:10 am</b> Depart Auckland (AKL) Arrive Queenstown (ZQN) <b>9:50 am</b>	<b>Sat 4-Jul</b> Duration: 2hr 40mn		<b>Qantas Airways</b> 2751 1 stop
<b>12:45 pm</b> Depart Queenstown (ZQN) Arrive Melbourne (MEL) <b>6:15 pm</b>	<b>Wed 8-Jul</b> Duration: 7hr 30mn		<b>Qantas Airways</b> 2792 / 134 Connect in Auckland (AKL)
<b>10:25 am</b> Depart Melbourne (MEL) Arrive Dallas (DFW) <b>2:50 pm</b>	<b>Thu 30-Jul</b> Duration: 19hr 25mn		<b>Qantas Airways</b> 93 / ↔3202 Connect in Los Angeles

2) Lodging in Queenstown and Auckland, New Zealand for five nights. (I have access to free accommodation in Melbourne). Five nights at \$130.00 USD/night = \$650.00 (includes tax).

3) Ground transportation to visit local museums, film sites, Glen Rowan (Kelly Country), and television studio tapings. This will include a rental car, taxi and bus fares. Estimated total: \$370 USD.

4) Admissions to the Australian Centre for the Moving Image, The Old Melbourne Goal (where Ned Kelly was hung), The Kelly Family Homestead, The Ned Kelly Museum, the Auckland Museum (Maori cultural museum), The Aboriginal Centre at the Melbourne Museum, and Hanging Rock Reserve.

5) The tour fees for the two *Lord of the Rings* tours in Wellington, New Zealand and

the back-lot tour of *Neighbors* in Melbourne, Australia.

A breakdown of each site's cost-of-entry and tour fees follows:

<b>Admission Site</b>	<b>Cost of Entry</b>
Australian Centre for the Moving Image	\$15 AUD
<i>The Lord of the Rings</i> Trails of Middle Earth Tour + Hobbiton Tour	\$325 NZD + \$195 NZD
The Old Melbourne Goal	\$30 AUD
The Kelly Family Homestead	\$3.50 AUD
The Ned Kelly Museum	\$4.50 AUD
The Auckland Museum	\$5 NZD
The Aboriginal Centre at the Melbourne Museum	\$6 AUD
Hanging Rock Reserve	\$10 AUD
The set of <i>Neighbors</i>	\$65 AUD
<b>Total:</b>	\$520 NZD + \$139 AUD
<b>Total when converted into USD as of 1/27/09</b>	\$356 USD + \$115 USD = \$471

Grand Total for Project: \$3924.60

(Note: Costs that exceed the grant's \$3600 limit will either be covered by myself, my department, or my college.)

## Recent Scholarly Activity

As requested by the IDG guidelines, I have included a list of my scholarly publications.

### Refereed Works (in print or in press)

- “The Suburban Spy and the Rise of the New Right: Negotiating Gender Politics in *Scarecrow and Mrs. King*.” *The Journal of Popular Film and Television* 36.4 (Winter 2009): Forthcoming.
- “How the Central Intelligence Agency Works with Hollywood: An interview with Paul Barry, the CIA’s new Entertainment Industry Liaison.” *Media, Culture and Society*. 31.3 (March 2009). Forthcoming.
- “Country Music and Thomas Jefferson’s Agricultural Ideal.” *Popular Music and Society* 29.1 (February 2006): 55-68.
- “James Bond’s ‘Pussy’ and Anglo-American, Cold War Sexuality.” *The Journal of American Culture* 28.3 (September 2005): 309-317.
- “‘Potential Lesbians at Two O’clock’: The Heterosexualization of Lesbianism in the Contemporary Teen Film.” *The Journal of Popular Culture* 38.3 (February 2005): 491-504.
- “Forming Cultural Identity in the Face of Exodus: A Look at Li-Young Lee’s *The City in Which I Love You* and *Book of My Nights*.” *South Asian Review* 24.2 (October 2003): 199-210.
- “From Radicalism to Mainstream Evangelicalism: Exploring the Effects of Doctrinal Upheaval on Second-Generation Members of the Worldwide Church of God.” *The Journal for the Study of Radicalism*. Forthcoming.

### Non-Refereed Works (in print or in press)

- “Re-writing *Alias*: A Comparative Look at the Series’ Media Tie-Ins and Fan Fiction.” *Investigating Alias: Secrets and Spies*. Eds. Stacey Abbott and Simon Brown. New York: I.B. Tauris, 2007.
- “Spy Thrillers.” *Reading in America Today: The Greenwood Encyclopedia of Contemporary Popular American Literature*. Ed. Ken Womack. Westport, CT: Greenwood Press, 2007.
- “Balestrom-Solf, Lagi Countess.” *Women and War: A Historical Encyclopedia from Antiquity to the Present*. Ed. Bernard Cook. Santa Barbara: ABC-CLIO, 2006.
- British Cinema and the Cold War* by Tony Shaw. *Journal of Popular Film and Television* 32:3 (Fall 2004): 144.
- Shakespeare and Modern Popular Culture* by Douglas Lanier. *Journal of Popular Culture* 37:3 (February 2004): 552-553.

### Under Active Review

- “Get Smart!: How Hollywood Works with the CIA.” *Film and History*.