



**GRADUATE
STUDENT
HANDBOOK**

University of California, Santa Cruz

**Master of Arts Program in
Social Documentation**

2016-2017

**Department of Film & Digital Media
University of California, Santa Cruz
Santa Cruz, CA 95064
<http://socdoc.ucsc.edu>**

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WELCOME TO UCSC

The faculty and staff of the Film & Digital Media (FDM) Department welcome you to the Master of Arts degree program in Social Documentation (SocDoc) at UC Santa Cruz. This handbook will serve as your guide to the program, people and facilities that are available to support and enhance your work during your time as a Social Documentation Graduate Student. You will find the answers to many of your questions about academic programs, requirements, staff and faculty, courses, teaching assistantships, financial aid and other useful campus resources here.

Please keep this handbook during your entire course of study with the program.

The Graduate Coordinator will serve as your primary administrative contact during your time with the department, and will provide you with information about course enrollment, orientation activities, academic employment and payroll, university policies and procedures and deadlines for each quarter. If you have additional questions about the program after reviewing the information in this handbook, you may contact the Graduate Coordinator at any time for assistance. The F&DM staff is available to assist you with your questions about the rules and regulations of the university. You can find a listing of the staff with primary duties and contact information in the directory section of this handbook.

Welcome to the Social Documentation Program! We wish you the best of luck with your time here as a SocDoc graduate student.

THE SOCIAL DOCUMENTATION PROGRAM

About the Program

This is a crucial time for documentary, as traditional sources of journalistic investigation and reporting are dwindling, untested opinions dominate the internet, veracity is under constant attack, and audiences increasingly must search hard to find reliable perspectives on the world. It is at this moment that the Social Documentation (SocDoc) Program has come into being to train the next generation of documentarians in scholarly and creative approaches to experience, representation, and argument. Founded in 2005, the SocDoc Program at UCSC taps faculty across the campus to provide students with access to interdisciplinary expertise in an effort to ground M.A. students in the deepest understanding of the subject matter as well as various documentary mediums.

The Master of Arts degree program in Social Documentation focuses on the development of critical understanding and professional production of social documentaries primarily in the genres of video/film, photography, digital media, and audio. In special cases and when faculty are available to advise students, projects may also be considered in the genres of ethnography, public installation, and museum exhibition.

Benefiting from the years of experience of faculty in representative media, documentary history, social change and community intervention, students are expected to hone documentary approaches suited to their substantive interests, to ground themselves in social-science analysis and research methodologies, and to acquire professional skills while maintaining a commitment to social justice and service to urgent issues and communities in need.

Students in SocDoc learn how to translate scholarly research and theoretical insight into accessible and professional-quality documentary products. Working with FDM faculty and with the Social Documentation Program's affiliated faculty, students will pursue a course of study through which they acquire substantive social- science knowledge and documentary skills that meet the highest professional standards in the approved medium of their choice. They will be expected to understand documentary strategies and to craft their work according appropriately.

Aims and Objectives

The Social Documentation Program intends to train its graduates in critical thinking and the creative use of visual, sound, digital, print, online, and/or locative media dedicated to the documentation of underrepresented areas of community life, explorations of hidden histories, and investigations of unrecognized struggles. The curriculum concentrates on the analysis of social problems, the creation of a critical approach in the collection and presentation of documentary material, and on the role of visual storytelling, sound/music, interactive and analytic documentary in social change.

The Master of Arts in Social Documentation is designed to provide opportunities for the student who is actively committed to social justice to work on a full-time basis beyond the boundaries of the university. Master of Arts candidates build a curriculum around a required set of core courses that offer a foundation in the theory and practice of social documentary, elective courses in their substantive area of interest and the creation of a two year documentary project that is the final requirement of the degree. The two cohorts frequently interact, and each cohort shares a set of concerns both professional and sociopolitical.

Seminars and Special Events

The Social Documentation Program invites visitors throughout the academic year to present seminars or screen work, as well as to meet with faculty and students to share their interests. Notice of these visits will be posted on the department's website, advertised in flyers posted in the main buildings, and sent electronically.

Past Social Documentation presenters have included

Kate Amend (editor *The Long Way Home*), Deanne Borshay (*In the Matter of Cha Jung Hee*), Mary Ann Brunni (*Quest For Honor*), Johanna Demetrakas (*Crazy Wisdom*), Judy Ehrlich (*Daniel Ellsberg: The Most Dangerous Man in America*), Vicki Funari (*Maquilapolis*), Maureen Gosling (*Blossoms of Fire*), Evangeline Griego (*Chevolution*), Judy Irola (*Cine Manifest*), Issac Julien (*Derek*), Ann Kaneko (*Against the Grain*), Deborah Kaufman and Alan Snitow (*Between Two Worlds*), Tia Lessin (*Trouble the Water*), Ben Moskowitz (Mozilla – Popcorn), Megan Mylan (*Smile Pinki, Lost Boys of Sudan*), Stanley Nelson and Marcia Smith (*Jonestown*), Steve Okazaki (*White Light/Black Rain*), Alex Rivera (*Sleep Dealers, Sixth Section*), Hubert Sauper (*Darwin's Nightmare*), Dawn Valadez (*Going on 13*), Isabel Vega (*La Corona*), Deborah Willis (*Reflections in Black; A History of Black Photographers*), and other distinguished guests.

The broader Film & Digital Media Department, which includes a BA and PhD program, also actively invites speakers to campus and holds numerous special events. To get the latest news on these activities, please visit: http://film.ucsc.edu/news_events

Other lecture series and events of interest are put together by:

- Visual Arts and Media Cultures Colloquia - <http://arts.ucsc.edu/images/vmcc>
- Digital Arts & New Media MFA Program - http://danm.ucsc.edu/news_events
- Arts Division - http://arts.ucsc.edu/news_events/all_upcoming_events
- Center for Cultural Studies - <http://ccs.ihr.ucsc.edu/>

ABOUT THE DEPARTMENT

Department / Program Foundation

The Social Documentation (SocDoc) Program welcomed its first class in 2005, when it was initiated as a graduate program in its original home in the Community Studies department of the Social Sciences Division. In July 2011, SocDoc moved from the Social Sciences Division into its permanent home in the Film and Digital Media department. The masters program in SocDoc has now graduated eight cohorts of award-winning students.

SocDoc continues its basic commitment to the development of expertise in the understanding and production of social documentaries primarily in the genres of video / film, photography, new digital media, and audio.

You may take courses that are designated SocDoc courses, and may meet SocDoc students in your graduate courses in Film and Digital Media and in other programs.

The Film and Digital Media (FDM) department had its beginnings in the Theater Arts department, when a film and video track crystallized into a Film and Video Program and eventually became the Film and Digital Media department in 1998. Since its beginnings, the department has been committed to growing as a venue where theory and practice are integrated: rather than splitting off production and critical studies, as many “film schools” have done, FDM has been passionate about remaining a single department in which critical studies and production co-exist and inform each other. This approach underpins the undergraduate as well as the graduate programs. FDM now graduates approximately 100-150 undergraduates a year. In addition to the MA in Social Documentation, FDM has another new graduate program, the PhD in Film and Digital Media, which debuted in the fall of 2010. The PhD classes are open to you, and you may encounter PhD students in SocDoc courses. (In fact, one PhD student, Alex Johnston, graduated from SocDoc in 2010.)

Film and Digital Media is also closely affiliated with the MFA in Digital Arts and New Media (DANM). DANM is an interdisciplinary MFA program within the Arts Division with participating faculty drawn from a number of Arts departments. Among the FDM faculty, Sharon Daniel, Soraya Murray, and Warren Sack all do fifty percent or more of their teaching in DANM; other faculty also teach courses from time to time. Just as with SocDoc, you are urged to explore relevant course offerings in DANM, and DANM students may show up in FDM graduate courses.

Other Arts Division graduate programs are the MA and PhD in Music, the DMA in Composition, and the PhD in Visual Studies (HAVC). Visual Studies offers a Designated Emphasis in Visual Studies and, as FDM has close ties to this program, you may also want to consult their course offerings on a regular basis; you will meet their faculty and grad students at the regular joint colloquia for which the two departments collaborate in both programming and organization.

UCSC has a strong interdisciplinary history that you will naturally access in SocDoc as you select your advisors and begin to work intensively on researching the subject of your documentary. You should familiarize yourself with graduate courses and faculty that intersect with your overall interests, as well as connecting with faculty whose work relates to your project. There are many opportunities to connect with peers and colleagues across campus, and such connections can be deep and fruitful.

STUDENT ADVISING

Faculty Advisors

According to SocDoc protocol, each student is required to have three faculty advisors. These faculty advisors are there to guide the development of substantive documentary content and to guide the development of creative documentary skills. Each student will begin the first quarter assigned at least one advisor from the faculty and Affiliate Faculty pool. This person will serve as an “interim” or “bridge advisor” who assists the student with the identification and confirmation of an ideal permanent advisor and committee based on the student’s given research emphasis and proposed thesis project (in some cases, the “bridge advisor” may serve as a student’s permanent advisor). Each student must arrange to meet with his or her assigned “bridge advisor” early in fall quarter to discuss the intended course of study. Students will declare their second advisor by the end of the fall quarter. The third advisor must be selected by the end of the winter quarter. It’s important that the full committee be in place and working with you by the time of your Qualifying Exam in the spring quarter of your first year.

Note: Close contact with faculty advisors is absolutely crucial to success as a Social Documentation graduate student.

Students will be required to turn in a contract of planned curriculum signed by both advisors prior to the final week of fall quarter. By the end of their first fall quarter, students should notify the department of the permanent faculty advisors (see *Master’s Plan of Graduate Work and Thesis Topic* below) and update this when the third advisor is selected in the winter.

Students are required to take the initiative to contact their own advisors once they have been assigned and to arrange to meet with each of them at least once per quarter throughout their graduate study.

At the start of the second year, each advisor should again be consulted to review the course plan and make any necessary revisions. Students must commit to working with their advisors for the entirety of the program to allow the student-advisor relationship to evolve and grow. Although rare, any potential changes in advisors must be discussed with the Director of Graduate Studies. Students wishing to change their advisors after their first quarter must obtain approval of their current advisors and notify the graduate director and Graduate Coordinator of the change.

Administrative Advising

The Graduate Coordinator advises students regarding university policies and procedures, academic progress, curriculum, course options, deadlines, and other general administrative issues as they relate to a graduate career. General questions or concerns about the program should be directed to the Graduate Coordinator, who serves as liaison between university administration, faculty and students. Open advising hours will be posted and/or sent out at the beginning of each quarter.

DEGREE REQUIREMENTS

The Social Documentation Program has a required core curriculum around which students are expected to design an individual course of study leading to the planned thesis documentary project. Faculty advisors will be involved in coordinating each student's study and project plans. **Full-time enrollment in the program is required** – exceptions to this policy are extremely rare and at the discretion of the graduate director(s).

Failure to meet the Program's course requirements, project standards and/or deadlines may result in academic probation and, in extreme instances, dismissal from the program. Please keep in mind that academic integrity is always expected of all SocDoc students.

For details of UC Santa Cruz Policy on Academic Integrity for Graduate Students, please visit <http://www.ucsc.edu/academics/academic-integrity/graduate-students/index.html>

Course Requirements

A total of 72 units will be required to complete the Master of Arts Degree in Social Documentation, consisting of 55 units of required core courses and a minimum of 17 units of electives (including individual studies). There are eight required core courses and they will be offered as follows:

First Year:

Fall	200	"Approaches to Social Documentary"
	201A	"Introduction to Documentary Field Production and Editing"
Winter	202	"Multiple Platform Social Documentary Production"
	203	"Documentary Research Methods and Social Science Representation"
Spring	201B	<u>Advanced Documentary Field Production and Editing</u>
	201C	"Project Planning for the Social Documentary"

Note: Optional core Classes depending on medium are also offered during the first year:

- 293 "Studies and Practice for Social Documentation, Filmmaking, and New Media" – offered fall quarter and winter quarter

Second Year:

Fall	294A	"Production, Analysis, Editing"
	204	"Ethnographic Writing and Social Documentation"
Winter	294B	"Production, Analysis, Editing"
Spring	294C	"Production, Analysis, Editing"
	295	"Thesis Project Completion"

In addition to completing the required core courses, students are expected to complete an additional 17 units of elective coursework, including independent study, labs, and additional courses within or outside of the Film & Digital Media department.

During spring quarter of the second year, each student will sign up for 5 units of "SOCD 295, Project Completion" credit, which will serve as both an elective fulfillment and the thesis capstone requirement, and will be conducted as an individual study under the supervision of faculty advisors. Other elective coursework will be chosen on a project-by-project basis, determined by student consultation with faculty advisors in assessing the research and professional training needs of the subject.

***Note: There may be fees assessed for some classes – notably 202, 280, 293 and 290.**

1st Year Requirments
(See Deadlines Below)

Equipment

Students are required to come to the program with their own headphones (in the case of video, audio, and new media) and two 2TB drives (one working drive, one mirror drive).

SocDoc does not require, but highly encourages students to come to the program with a laptop for word processing, research and documentary production. The program and university provide students with access to desktop computers for documentary production and other university tasks; however, we have found that students with a personal laptop have more accessibility and flexibility in accomplishing coursework as well as documentary fieldwork.

Photo Release

Incoming students are asked to sign release forms to allow the inclusion of any photographs in which they appear for web or promotional purposes.

Master's Plan of Graduate Work and Thesis Topic

In conversation with their advisors, all incoming students complete a Master's Plan of Graduate Work form, which serves as a guide for their course of study and identifies their project topic and advisors. This form should be signed by the student's permanent advisors, who will work with the student over the course of their project.

Qualifying Exam

The major benchmark for first year students is the Spring Qualifying Exam (QE), which determines if students may proceed in the program. Students should maintain close contact with their advisors to prepare for the exam and review of their work.

The QE will review the following:

1. Coursework

Students must successfully complete all first-year core courses (200, 201A, 202, 203, and 201B, 201C) and electives with satisfactory grades and in good academic standing. Faculty will also take into account the results of completion of other courses when determining academic standing.

2. Project Proposal

In summary, this proposal must include the following components:

- a detailed description of the subject to be documented
- a creative treatment
- a work plan including budget and timeline
- a preliminary annotated bibliography and filmography / videography of related works

The project proposal will serve as the basis for an oral qualifying examination (QE). Approval of this written proposal and satisfactory completion of the oral exam are prerequisites for advancement to further coursework or fieldwork on the Master's Project during the second year. Further guidelines for the written proposal are established in core course 201C.

3. Progress Report

As part of the QE, each student must provide a three-page Progress Report detailing accomplishments during the first year in the program. This report is completed in conjunction with the Project Proposal (and submitted with it) and must include the following:

- A list of all courses completed and evaluations
- A description of research progress and preparation for the final project a projected plan for the second year, including course work, internships, and final project work
- A list of publications, conference participations, festival presentations or broadcasts
- A list of grants applied for and secured

4. The Oral Qualifying Examination

At the end of spring quarter (usually, the first week of June), all these elements come together; each student will meet with a committee consisting of her/his three faculty advisors and the Director of Graduate Studies. The committee will evaluate the student's progress based on the following criteria:

- Narrative evaluations for coursework
- The Project Proposal
- The Progress Report

The committee will grant a summary recommendation for continued standing in the program based on the result of the Qualifying Examination. Possible summary recommendations are:

- Acceptable Progress (proceeding as expected)
- Needing Improvement (with specific strategies for improvement)
- Academic Probation (with a specific written plan of additional work and deadline(s) by which the work must be completed - see page 19)

Each student will receive a written summary of her/his evaluation and will be encouraged to review it with both faculty advisors.

Graduate Exhibition

1st year students are required to participate as support staff for the SocDoc Graduate Exhibition that is held for the 2nd year students at the end of each academic year. Please take care in planning summer travel as this obligation is non-negotiable. The first-year cohort will be assigned by the Graduate Coordinator to support the Graduate Exhibition, primarily through publicity and support on the exhibition day – welcoming guests, taking pictures, and offering moral support! In addition, the first-year students regularly use this exhibition to fine-tune their expectations of their own productions in advance of heading out to the field to begin work. Put simply, it's a shot of inspiration!

Summer Work

Over the summer students will shoot and record the main elements of their documentary. Students should also back up their work over the summer and should be prepared for the fall with all their work logged and indexed.

1st Year Deadlines and Dates, 2016-2017

- **Tuesday December 6, 2016 – Advisor Selection, Master’s Plan of Graduate Work and Thesis Topic**
 - Submit hard copies to Graduate Coordinator, Director of Graduate Studies and Thesis Advisors
- **Friday May 12, 2017 - Project Proposal**
 - Submit hard copy to Graduate Coordinator
 - Submit electronic copies to Graduate Coordinator, Director of Graduate Studies, Thesis Advisors, and SocD 201C instructor. Submit as a Word document with a filename indicating your full name and “Final Thesis Proposal”
- **Friday May 19, 2017 - Progress Report**
 - Submit hard copy to Graduate Coordinator
 - Submit electronic copies to Graduate Coordinator, Director of Graduate Studies, Thesis Advisors. Submit as a Word document with a filename indicating your full name and “Progress Report”
- **May 22-26, 2017 - Qualifying Exams** will be held with the Director of Graduate Studies and your Thesis Advisors
- **Thursday June 8, 2017 - Website & Kickstarer Information**
 - Email links and info for online support and fundraising to the Graduate Coordinator
- **Mid June - Support for Graduate Exhibition** (Date TBA)
 - Students must remain available in Santa Cruz until the completion of the exhibition, which takes place after the end of finals. Attendance at the exhibition is required to pass SOCD 201C.
- Completion of TA Requirements – **Varies by Quarter** (students must remain available at the end of each quarter until all their TA requirements, including grading, are finished)

*Dates subject to change

2nd Year Requirements

Coursework

Students must successfully complete remaining core courses: 294A, 294B, 294C and 204. Students will also need to enroll and complete SOCD 295 “Project Completion” during the spring quarter.

The Final Project

The second year of study is largely focused on the completion of the final documentary thesis project required for the awarding of the Master's degree, along with the revision and updating of the first year's Project Proposal to reflect the actual finished project and complete bibliography and filmography, videography, audiography, photography exhibition, and/or website lists. The two together constitute the thesis project of the Master's Degree. This project must reflect original research and creative activity while demonstrating a command of related previous works by others recognized practitioners and scholars in the relevant field and medium. With an understanding of

budgetary, equipment, and time limitations, all final electronic, digital, photographic, or written projects should reflect a level of quality appropriate for publication, exhibition, or broadcast.

Typically, the expectation in each medium is as follows:

Documentary Film/Video: One 16-20 minute documentary suitable for broadcast and/or festival exhibition. Faculty highly recommends a 20-min. length to improve festival prospects. Keep in mind that there are no exceptions to the 20-min. maximum length. The final running time must include opening titles and end-credit sequences.

Documentary Photography: One on-campus and/or off-campus exhibition in a format and venue to be determined by the student and advisors, such as on-site gallery exhibition, digital projection, web-based presentation or publication; and a contextual written component accompanying the presentation of work, such as an essay, artist's statement, or manuscript text as determined in consultation with advisors and the Graduate Director. In addition, the production of a time-based photo documentary of up to 10-min. with sound should be prepared, in tandem, for inclusion in the final exhibition screening.

New Media/Online: A web-based, podcast, or interactive installation project in a format to be determined by the student in counsel with their advisors.

Other Formats: In special cases, the program will consider thesis projects in Archive, Audio Documentary/Sound Recording, Historic Exhibition or Public History, Installation, Documentary Animation or Oral History/ Ethnography/Creative Non-Fiction. Projects in these formats must be pre-approved by the Director of Graduate Studies and three faculty members willing to serve as advisors for the entire duration of the student's tenure with the program. The final presentation will be determined in consultation with the advisors and Director of Graduate Studies.

Written Component Requirements

In addition to the documentary component, each student must produce a final analytic essay describing the relationship between the documentary project and the field of social documentation for the final portfolio. This essay should include a definitive updating and revising of the elements first elaborated in the first-year proposal, and should further reflect on the conceptualization, rationale, and methodology of the project as carried out. Relevant field notes, annotated bibliographies, archival searches, release forms, filmography, videography, audiography, photography exhibitions, and/or website lists are to be included as appropriate to the discipline, per discussion with faculty advisors. The thesis proposal guideline indicates typical lengths for each section, but specific length and/or formatting guidelines will be specified by faculty advisors. Normatively, this essay will be 15-20 pages in length. A completed thesis project and paper must be submitted to and approved by the thesis committee before the degree can be awarded. Approval from the thesis committee will take place during a one hour oral defense, scheduled before the final public exhibition.

All these elements are included as expectations for the final quarter of 294C/295 courses.

Master's Thesis: Documentary Component Screen/Project Credits

Completed projects must acknowledge the SocDoc program by

Credit: Produced in association with SocDoc
Graduate Program in Social Documentation
Department of Film & Digital Media
University of California, Santa Cruz

Credit Placement:**Video &****Single Channel**

Multimedia Head credits may be full credit or SocDoc and F&DM logos

Photo

Exhibit card for installations
(Cover or title page?) for manuscripts
Home page for web presentations
Same as video for digital projection

Sound

Exhibit card for installations
Home page for web presentations
Spoken credit in show intro and outro for all versions

Master's Thesis: Documentary Component Requirements

In May, the student's latest version of their documentary will be submitted to the faculty for review. The final evaluation of student work for second-year students will be based on this submission of their thesis project and their updated analytical essay. Students should consult with their advisors on the format of this submission. Each faculty advisor and the Director of Graduate Studies must approve the project. Again, close contact with faculty advisors throughout the program is necessary for successful completion of the SocDoc program.

Students will continue to work on their project to prepare a screening/display version for the Graduate Exhibition, which must be submitted to Tristan Carkeet in early June. It should constitute a more polished version of the project in terms of sound mixing, color correcting, printing, sound-level adjustments, etc. but it should not deviate in any major way from the 'completed' thesis project already submitted.

All presented work must acknowledge the Soc Doc program according to the language listed above in the credit section. In addition, these project submissions must conform to the following guidelines:

Film / Video (including Quick Time multimedia projects)

An uncompressed Quick Time version, 2 BluRays, and 2 DVDs of the project must be submitted to the department.

Photography

Photography projects must be submitted in digital format on DVD or CD for digital presentation. Photographers may choose to submit archival-quality prints or a self-published book as well. The schedule for mounting an installation will be determined in consultation with advisors, the Graduate Director, and the venue.

In conjunction with the thesis project, photographers must create a multimedia photo essay including the stories, subject(s), sounds and images from the thesis project. This time-based "photo story" intended for screening and/or web-based display will be delivered in a QuickTime digital format and on a DVD. The project will also be considered for final thesis screening with other documentary videos.

Other Mediums

The format for approved thesis projects in other genres must be determined in advance by the student's faculty advisors and / or the Graduate Director.

Social Documentation Master's Graduate Exhibition

The Thesis Exhibition will be held at the end of the spring quarter at a location and date of the program's choosing. Projects approved by the faculty and SocDoc **Director of Graduate Studies** will be presented to the public. The date and location for this presentation will be announced at the beginning of spring quarter (if not earlier). If the show is to be made public, the SocDoc program will provide the following marketing: a press release coordinated through the University, flyers for students to distribute on campus and in the Santa Cruz community, and email announcements to campus community. Students may also help market the event if they choose to do so, and follow any specific marketing guidelines set out by the Program, University, and/or the venue.

At this time, students will be asked to consider signing a release form to allow the department and campus to use their documentary work for non-commercial educational and/or outreach activities.

Exiting the Program

Students leaving the program (whether graduating or withdrawing) must leave an export of their final project on the program hard drive in Apple ProRes 422 HQ Quick Time format, return their keys to the department, clean out their items for communal spaces, complete an exit survey, and provide the department with their future contact information. Please see the Graduate Coordinator for exit materials.

2nd Year Rough Deadlines and Dates (2017-18)

Specific Deadlines and Dates will be given to the student at the start of the fall quarter of their second year in the program.

- **Early March** - Production stills, project description and student bio
- **April** - Graduation Exhibition Date and Location Announced
- **Early April** - Announce advancement to Master's Degree to Graduate Division
- **Early May - Screening Version of Documentary**
- **End of May** - Analytical Essay
- **End of May** - All Other Master's Degree Requirements Completed* (if participating in commencement ceremony)
- **Early June** - Presentation Consultation
- **Mid June - Graduate Exhibition**
- **Mid June** - All Other Master's Degree Requirements Completed* Last day of spring quarter (if not participating in commencement).
- All incompletes must be cleared – **Mid June** – Last day of spring quarter

- **Early July** - Exit the program – Forms must be completed and submitted, offices must be cleaned out, digital materials turned in, and keys returned to the Graduate Coordinator or department assistant.

* By Spring Deadline - SocDoc required courses must be completed in good academic standing and must total at least 40 credits. Any labs, individual studies, and additional electives must be completed in good academic standing and must total at least 32 credits. Finally, the faculty advisors and the graduate director must approve the completed documentary and essay.

ACADEMIC PROGRESS

Academic Standing

Students must remain in good academic standing throughout their time with the program. A graduate student is defined as being in good academic standing when enrolled in at least 10 upper-division or graduate-level units per quarter and passing at least 25 of those units per year. The department may also individually assess a student's progress as in good standing.

Grading Policies

Graduate students will receive a grade of "S" (Satisfactory) for work equivalent to an "A" or "B" grade or a grade of "U" (Unsatisfactory) for work equivalent to a "C" or lower. Students who wish to receive a letter grade for any course may request a grade change via the <http://my.ucsc.edu> system.

Students must receive a grade of "S" or a letter grade of "B-" or better in any course in order for that course credit to be counted toward the total number of units required for graduation. Grades of "U" or letter grades of "C" or lower may not be used to satisfy any requirements toward a graduate degree at UCSC.

Academic Probation

Any student who fails to complete academic work in a satisfactory manner may be placed on official Academic Probation at the discretion of her/his faculty advisors and the Graduate Director(s). The Dean of Graduate Studies will be officially notified when a student is placed on Academic Probation by the department. A student on Academic Probation will be required to complete a program of additional work in order to continue in the program. The successful completion of this required additional work will return the student to good academic standing.

Should a student placed on official Academic Probation be unable or unwilling to complete the additional work required to continue in good standing, the Film and Digital Media department may request that the Dean of Graduate Studies terminate that student's graduate studies career at UCSC.

Academic Integrity

Plagiarism is a serious issue and, if verified, may result in a failing grade or dismissal from the course in question, academic probation, or even dismissal from the SocDoc Program. For an introduction to the serious issue of plagiarism and academic integrity, see:

<http://scwibles.ucsc.edu/Documents/Avoiding%20Plagiarism.pdf>

<http://ic.ucsc.edu/~vktonay/psyc169/plagiarism.html>
http://undergraduate.ucsc.edu/acd_integrity/index.html

Third Year Continuation

The Master of Arts degree in Social Documentation is a two-year program and students are expected to complete all course requirements and project work within that timeframe. Only in exceptional circumstances, and with the written approval of both the Director of Graduate Studies and Department Chair, will a student be permitted to continue in the program beyond the second year. The Film & Digital Media Department is not able to commit any financial support to students beyond their second year in the program.

GRADUATE STUDENT SUPPORT

Any guaranteed support from the Program is detailed in the student's admission letter. This support, if offered, is for the 1st year of study only. The Program cannot guarantee any support beyond what is officially offered in the admissions letter.

Support may be a combination of TAships, fellowships, and possibly GSR appointments. Details regarding TAships and GSR positions are included in the respective offer letters. Questions about fellowships can be directed to the Graduate Coordinator or the Division of Graduate Studies.

The department will prioritize placing SocDoc and FDM Ph.D. students in any open FDM TAship positions. The Graduate Coordinator will forward any TAship calls that the department receives from other departments to the students. The department never knows about all open TA positions on campus throughout the year. Students are responsible for contacting other departments, in which they may have some expertise or experience, about TAship openings. The Division of Graduate Studies will also put out a call in the spring quarter for potential TAships in the following academic year. The Arts Division is encouraging the practice of prioritizing assigning T.A. positions to graduate students within the Division.

Notes on Teaching Assistant Appointments

(Contact the TA Union and/or the Divisional Human Resources Representative for the most up to date information)

Record Keeping / Evaluations

See below for details.

Teaching Assistants should not store exam, grade, or evaluation information on shared / lab computers or unsecured personal computers. Student information must remain confidential.

Payroll

Teaching Assistants receive a salary, an educational fee waiver, and paid health insurance. Paychecks are issued monthly on the first of every month (the first check of the year for those teaching fall quarter will be issued on November 1st). Final paychecks for those teaching during spring quarter are issued on July 1st. TAs fill out a "Payroll Check Disposition" form when signing employment papers, and are given the option of direct deposit or delivery care of the department.

Teaching Assistant Workload Policy

Course instructors are required to define any expected duties of a TA for their course in the "Teaching Assistant Responsibilities and Evaluation" form at the start of the quarter. Course

instructors should not ask Teaching Assistants to perform any duties that are not listed on this agreement, and must abide by the following campus workload policy:

Teaching Assistants are paid to work at 50% time. A teaching assistant with a 50% appointment shall not be assigned a workload of more than 220 hours per quarter, or a workload of over 40 hours per week in any one week, or 8 hours in any day. The number of hours worked over 20 per week may not total more than 50 hours per quarter. This time includes attending lectures, preparing for and conducting sections, attending a weekly meeting with the course instructor, participating in TA training activities, grading exams and homework, and holding one office hour per week per section (generally two office hours per week). Graduate Division approval is needed for any student who offered an additional position/time and wants to work more than the 50% limit.

Note, that plagiarism is an issue of concern for TAs in terms of undergraduate assignments. It is usually dealt with in the course syllabus and may be discussed with the professor or lecturer. See: http://undergraduate.ucsc.edu/acd_integrity/policy_1.html

Professional Ethics and Sexual Harassment

A TA (or GSR) should be aware of the possibility that his/her statements and actions may constitute sexual harassment of undergraduate students they teach or supervise. Further, it is a breach of professional ethics for a TA or GSR to date a student in their class or under their supervision. The university has instituted a number of measures designed to protect the community from sexual and other forms of harassment. Information, advice, referrals, and/or copies of *UCSC's Sex Offense Policy and Procedures for Reports of Sexual Assaults(s) and Sexual Harassment* are available to all students, faculty, and staff. Contact Rita E. Walker, Title IX/Sexual Harassment Officer, 105 Kerr Hall, (459-2462), rew@ucsc.edu, for details.

Testing Students with Disabilities

Students requesting special test arrangements are evaluated by the Disability Resource Center (DRC). DRC generates an "Accommodation Request" form for a qualified student. Students are responsible for presenting this form to the TA or the instructor and giving a two-week notice when they ask for DRC accommodation. TAs should discuss possible arrangements for accommodating students with disabilities with the course instructor.

Graduate Student Researchers

A graduate student researcher (GSR) assists with scholarly research under the direction and supervision of a faculty member. Students are chosen by individual faculty for their achievement and promise as creative scholars. GSRs must be fully enrolled as graduate students for each quarter they are employed. Under the tuition remission program, non-resident tuition and in-state fees for GSRs with a minimum 25% appointment will be funded.

Financial Aid

Financial Aid Office: <http://financialaid.ucsc.edu/index.html>
Most aid is through loans. Students should submit a FAFSA each year.

The Graduate Student Association (GSA) may also offer some support. Usually, this is through travel grants. For more information, visit: <http://gsa.ucsc.edu/>

At times, the Department may have additional forms of support to offer students. Specific calls for applications will be made in these cases.

Funding Opportunities

Contact the Arts Division Research Grants Coordinator, Stephanie Moore, for the most up to date listing of funding opportunities - scmoore@ucsc.edu (831) 459.4973

The Graduate Coordinator and the faculty will forward other opportunities to the students. First year students should begin to research and submit project-funding proposals during the fall quarter. Students are ultimately responsible for finding and securing funding for their projects.

Students who plan to apply for grants or solicit donations should check first with Stephanie Moore and the Film & Digital Media department manager regarding proper funding administration procedures.

FACILITIES AND EQUIPMENT

Refer to the Film and Digital Media Equipment and Facility Use Policy at http://slugfilm.ucsc.edu/facilities/use_policy.php.

The most up to date information regarding facilities can always be viewed at: <http://slugfilm.ucsc.edu/facilities/>

Our equipment inventory is in, relative, constant update. For a complete and up-to-date- list of hardware and software, consult the DGS.

Social Documentation and F+DM PhD students have 24-hour access to our facilities and may book the voice over rooms, editing rooms, and the large production studio for their class projects via an online reservation system. Contact F&DM Operations for questions about facilities and equipment at fdmoperations@ucsc.edu.

Screening and Instructional Spaces:

Communications Room 130 (Studio A--approx. 30 seats or one small class)
 Communications Room 150 (Studio C-- approx. 90 seats)
 Communications Room 113 (Studio D-- approx. 25 seats or one small class)
 Communications Room 119 (approx. 25 seats or one small class)

Seminar Spaces:

Communications Room 117 (media mini-rack with foreign standard VCR, all-region DVD, and computer/laptop projected playback)
 Communications Room 121 (media mini-rack with foreign standard VCR, all-region DVD, and computer/laptop projected playback)

Production Studio:

Communications Room 140 (Studio B-- Green Screen, Lighting Grid System, Arri lighting equipment and grip support)

Voice-Over Recording:

Communications Room 134A (Large-Diaphragm Condenser Microphone, Pre-Amplifier, Analog-to-Digital Conversion Interface, installed computer for direct recording)
 Communications Room 134B (Large-Diaphragm Condenser Microphone, Phantom Power Pack, installed computer for direct recording)

Editing Facilities:

Communications Computer Lab Room 11 (12 stations, plus instructor station with digital projection):

Contains one Mac Pro equipped Instructor station, twelve iMac student editing stations. Each station is equipped with sound, still image, compositing, and video editing and processing software, as well as open source software for digital art projects. This space also has five Blu Ray burners for creating media for film screenings.

Communications Room 206 – Retina iMac with Adobe Creative Cloud, and a Blu-Ray burner. Dedicated to graduate student use only.

Communications Room 205 – Retina iMac with Cintiq Display, Adobe Creative Cloud. Dedicated to graduate student use only.

Communications Room 204 – iMac with Adobe Creative Cloud.

Communications Room 203 – iMac with Adobe Creative Cloud.

Communications Room 202 – Retina iMac with Adobe Creative Cloud. Dedicated to graduate student use only.

Communications Room 201 – Four Retina iMacs with Adobe Creative Cloud. Equipment installed for stop-motion animation.

Kresge Annex B room 101 – Three iMac editing stations with Adobe Creative Cloud, dedicated to graduate student use only.

Kresge Annex B room 106 – Retina iMac with Cintiq Display and Adobe Creative Cloud, dedicated to graduate student use only.

Kresge Annex B room 115 – Six-Core Mac Pro with Adobe Creative Cloud and color accurate monitor, dedicated to graduate student use only. All stations use Adobe Premiere CC as our primary editing platform.

The Communications Computer Lab room 11 stations have FCPX, and Adobe Premiere CC.

Media Transfer:

Communications Room 135 (Three Mac Pro with legacy media decks for conversion of analog-to-digital formats)

Hybrid 5.1/7.1 Surround-Sound Mixing and Editing spaces:

Communications room 130 (Studio A) - Six-Core Mac Pro with Adobe Creative Cloud.

Communications room 113 (Studio D) - Six-Core Mac Pro with Adobe Creative Cloud.

Production Equipment Lab:

Communications Room 123 (field equipment check-out services, supported by an on-line scheduling system)

Equipment Check-Out Lab (ECL) maintains an extensive inventory of production equipment available for students currently enrolled in production courses. The lab inventory includes high-definition flash-based video camcorders and tripods, camera support equipment, such as lighting kits, reflectors, light meters, lenses, dollies, and grip equipment. Audio gear, including a wide assortment of microphones, booms, pistol grips and digital audio recorders, is also available. Visit Slugfilm (<http://slugfilm.ucsc.edu/>), the F&DM department's production website, for more information on equipment and facilities. Specific information regarding our production equipment dedicated to the graduate programs is located in the F&DM equipment catalog at:

http://slugfilm.ucsc.edu/production_support/?page_id=4012

Campus Facilities:

Across campus, classrooms, seminar rooms and lecture auditoriums of various sizes are equipped with VCRs, and DVD or Blu-Ray players, and video/data projectors to enable close study of moving images.

The Media Theater is a 400-seat theater/classroom with surround sound capability used for large lecture courses, as well as a venue for the annual screening of student works. The theater is equipped with 35mm film projectors.

Many computer labs on campus are equipped with video, audio, desktop and web publishing software. Students are encouraged to use the Porter D-240 computer lab because it was recently upgraded and has all of the Adobe Creative Cloud applications.

The Media Center at McHenry Library houses thousands of videotapes, laser discs, DVDs, Blu-ray discs, and CD-ROMs that are available for individual viewing and study. Our collection includes a diverse range of international feature films, experimental film and video work, animation, silent films and documentaries. The library also owns an up-to-date collection of reference material, books and scholarly journals related to film, television and media studies. When working as a Teaching Assistant, students are able to check out materials as a Faculty Proxy for use in seminar or lecture for the course.

Recent developments: the University recently completed a 42,000 sf Digital Arts Research Center, which houses the Digital Arts & New Media program and other departments in the Arts Division. The main campus library was recently retrofitted and expanded by 120,000 sf.

SocDoc students may obtain access to the Baskin Wet Black & White Lab or the Digital Imaging lab in the DARC building. Please check in with Professor Norman Locks if you are interested - norman@ucsc.edu

Graduate Student Offices

Communal F&DM graduate student spaces are located at Kresge rooms 348, 354 and 356. Students are responsible for the general maintenance and cleanliness of these spaces. Please report any issues to the Department. These spaces have a digital locking system. Student ID Cards will be coded to allow access. These cards will also allow access to Kresge Annex B. **If an access card is lost, the student must immediately contact Brian Korsak at bkorsak@ucsc.edu.** In addition, F&DM Graduate Students in both the PhD and the SocDoc Programs have access to the graduate lounge in Communications room 139.

Copy Cards

A TA Copy Card is available from the Department of Film & Digital Media for use to prepare materials for F&DM undergraduate sections. The Department does not offer any other copying support. Information on copying for personal academic purposes can be found at:

<http://library.ucsc.edu/computing/copying>

<http://library.ucsc.edu/computing/copying#slugcards>

Students are welcome to use the copier in Kresge Faculty Services (Kresge Academic, upstairs - room 164) during open hours, M-F 1-5. Directions to the copier in Kresge Faculty Mailroom:

<http://maps.ucsc.edu/node/7321>

Take the path between R-11 Flats and Annex A (across from the Kresge Food Co-op). Enter the Academic Building from the back door. The copy/mailroom is upstairs.

Student Information Directory

The department will collect contact information from students at the beginning of the academic year to prepare a graduate student directory. The department will use this directory internally. The official UCSC email address of each student will be distributed and listed publicly, but all other contact information, including address and telephone number, will be kept confidential. **Please keep the department informed when you change your address or phone number during the year** (don't forget during summer)! If your information changes, please send notification of changes to the Graduate Coordinator. Keep in mind that you are required to maintain and check your UCSC email address and that all official correspondence will go to that email address.

Graduate Student Commons

The Graduate Student Commons (GSC) serves the needs of the entire UCSC graduate student community. The GSC offers many resources for graduate students in a convenient central location. In addition to housing a restaurant, which is open to the general public and contains quiet study space, the GSC also has conference rooms, a lounge with a fireplace, computers, and a room that may be reserved for TA office hours, academic meetings and space for non-academic use. More information about the GSC may be found at: <http://gradcommons.drupal.ucsc.edu/>

Library Facilities and Resources

Campus Libraries

There are two libraries on the UCSC campus. The largest of these is the McHenry Library, located centrally near Hahn Student Services. McHenry provides centralized support for instruction and research in the humanities, arts, and social sciences. This library houses a very large periodicals, microfiche, and nonprint collection (including maps, slides, and audio and video recordings). It has just completed a multiyear renovation and now has a café, study rooms, etc. The second facility is the technologically innovative Science Library, located on Science Hill near the Natural Sciences facilities. The Science Library provides support for hard sciences and engineering instruction and houses materials related to these fields. Together, these facilities contain more than 1.25 million volumes, 9,000 periodical titles, 600,000 microforms, and 500,000 nonprint items.

Social Documentation Subject Guide: <http://library.ucsc.edu/course-guides/social-documentation>

Library Card

In order to use the library, you must have a UCSC ID card with a current quarter validation sticker. The library privileges associated with the card are considered valid through the summer if you were registered during the immediately preceding Spring Quarter, except for graduating students whose privileges expire at the end of the quarter during which they graduate. As a graduate student, you are eligible for the following Library Services:

- extended loans
- unlimited borrowing
- remote access to the licensed databases
- Interlibrary Loan
- Reserves

Online Databases and Collections

In addition to the physical collection housed in the two campus libraries, the campus library service maintains access to a vast number of online materials, including electronic journal archives, photographic archives, article databases, and fully online versions of physical texts. This information can be accessed via the library's main web page at <http://library.ucsc.edu/>. Access to online materials is automatic from any computer on the campus network. To access materials while off campus, you may use the library's "Off Campus Access" service. This service will ask you to login with your library card (barcode) number the first time you click on a link for a licensed resource. You'll remain authenticated until you quit your browser. For further information, see the Off-Campus FAQ at <http://library.ucsc.edu/oca/faq.html>.

Interlibrary Loan

Interlibrary Loan services through Melvyl (<http://melvyl.cdlib.org>) expand UCSC's information base to the entire UC system and Stanford libraries. Most items listed in Melvyl are available for

borrowing from other UC campuses via an Interlibrary Loan request. For more information about requesting items, go to <http://library.ucsc.edu/services/borrowing/interlibrary-loan>.

The Social Documentation and Film & Digital Media Websites

The department maintains an official website for the Social Documentation Program at <http://socdoc.ucsc.edu> and one for the Film & Digital Media Department at <http://film.ucsc.edu>. Vital information about the program, including news and events, awards and publications notifications, funding opportunities for students, and a directory of faculty, staff and student contact information will be posted to these sites. It is highly recommended that you check the sites regularly.

Inclusion of Student Work on the Website

The department will seek to include a clip of your final project or work in progress on the website. As per the University of California's policy on copyright ownership, "A student work is a work produced by a registered student without the use of University funds (other than Student Financial Aid), that is produced outside any University employment, and is not a sponsored, contracted facilities, or commissioned work. Ownership of copyrights to student works shall reside with the originator." For this reason, the department requests that you turn in a clip (and sign our release giving us permission to use it on the web or in some other way as representative of the program).

Inclusion of Photographic Images on the Website and in Other Promotional Materials

The department may from time to time take photographs of events, classes and other program sponsored activities to use on the website or in promotional materials. As per University web policy and the Public Information Office, any person who appears in an image to be used on the website or in other promotional materials must sign a personal release form and / or consent through public notice to the use of his or her image for this purpose. Therefore, upon registration, you will be asked to sign a blanket release that allows the department to use photos of you and of public events in which you appear on the web or in other promotional materials. Students should inform the department at any time if they do not want their image to be used.

Computing Facilities and Resources

Computing Labs

In addition to the computers available for graduate student use in the Film & Digital Media Department, the campus Instructional Computing unit maintains a number of computing labs for students on campus. These labs are accessible to all currently enrolled students, and most are open long hours each day. The most useful of these labs for film, photo, and video editing is located at Porter College, in Room D-240 (these machines are equipped with Final Cut Pro, Adobe Applications, and sound editing software). For more information on IC labs: <http://ic.ucsc.edu/labs>

Frequently Asked Questions About Computing

**Where can I print?*

Computers with printers will be located in Kresge 348 and 354. A box of paper and an extra toner cartridge will be provided at each printer. Students are responsible for managing use of these resources.

**Which software applications are available?*

Instructional Computing labs on campus have many software applications installed. For more information about IC applications, go to: <http://its.ucsc.edu/computer-labs/index.html>. It is not possible for you to install software on the Media Lab or IC computers.

**Where can I save my files?*

Make sure to backup your work on your external hard drives that are required for the program. Please contact the Department's Digital Media Specialist if you have questions about this.

NOTE: It is *highly recommended* that you not leave your only copies of your files on the lab or office machines. These machines are not secure places to store unique data. ITS upgrades or other users may affect files at any time. *Always back up important files and retain backups in multiple locations!!!*

**What do I do if I forget my UCSC email password?*

Visit the ITS help desk in Kerr Hall. You will be required to show a photo ID. Password resets are not done via phone or by e-mail.

Academic and Cultural Resources

The Center for Cultural Studies <http://ccs.ihr.ucsc.edu/> (with a weekly colloquium series);
 Institute for Humanities Research <http://ihr.ucsc.edu/> (with research clusters that include Asian Diasporas; Borders, Bodies and Violence; Queer Theory, and Urban Studies);
 Center for Global, International, and Regional Studies <http://www2.ucsc.edu/cgirs/>;
 Bruce Initiative for Rethinking Capitalism <http://rethinkingcapitalism.ucsc.edu/>;
 Center for Games and Playable Media <http://games.soe.ucsc.edu/>
 Center for Documentary Arts and Research <http://cdar.ucsc.edu/>

Ethnic Resource Centers:

African American Resource and Cultural Center:

<http://www2.ucsc.edu/aasl/>

American Indian Resource Center:

<http://www2.ucsc.edu/airc/>

Asian American/Pacific Islander Resource Center:

<http://www2.ucsc.edu/aapirc/>

Chicano/Latino Resource Center (El Centro):

<http://www2.ucsc.edu/raza/>

Diversity Resource Centers:

The Lionel Cantu Gay, Lesbian, Bisexual, Transgender, Intersex Resource Center:

<http://www.queer.ucsc.edu/home/home.shtml>

Women's Center:

<http://www2.ucsc.edu/wmcenter/>

Disability Resource Center:

<http://drc.ucsc.edu/>

We recommend getting on mailing lists and attending events . Building community is an important part of the graduate experience. It's worth making the effort to get to as many activities as you can, meet other students and faculty, and benefit from encounters with campus guests who are here only briefly.

RESOURCES FOR SOCIAL DOCUMENTARIANS (see also the syllabi for SocD 202, 270 and 280)

General Sites

The American Folklife Center: <http://www.loc.gov/folklife/index.html>
 The Center for Social Media: <http://centerforsocialmedia.org>
 Community Arts Network (CAN): <http://communityarts.net/>
 Currents TV: current.com
 DocuLink: doculink.org/
 Duke University Center for Documentary Studies: <http://cds.aas.duke.edu>
 FiftyCrows: Social Change Photography: fiftycrows.org/
 Historical Voices: <http://historicalvoices.org/index.php>
 Indivisible: <http://indivisible.org/home.htm>
 International Documentary Association: <http://www.documentary.org/resources/funding.php>
 Magnum in Motion: <http://inmotion.magnumphotos.com/>
 McHenry Library Resources for SocDoc: <http://library.ucsc.edu/collect/socdoc.html>
 Oral History How-To Guides: <http://www.bcpl.net/~dcurtis/oralhistory/howto.html>
 Poynter: <http://poynter.org>
 Public Radio Exchange: <http://prx.org/>
 Radio College: <http://radiocollege.org>
 Student Filmmakers: <http://studentfilmmakers.com>
 Transom: A Showcase and Workshop for New Public Radio: <http://transom.org/>
 Vectors Journal of Culture and Technology: <http://vectorsjournal.org>
 Witness: <http://witness.org>
 Zoom-in Online: <http://zoom-in.com>

Career and Job Related Resources

UCSC Career Center: <http://careers.ucsc.edu/grad/index.html>
 Association of Independents in Radio: <http://airmedia.org>
 Bay Area Video Coalition: <http://www.bavc.org/forums/viewforum.php?f=6>
 Corporation for Public Broadcasting: <http://www.cpb.org/jobline/>
 IDA Jobs and Resources: http://www.documentary.org/resources/jobs_offered.php
 Independent Feature Project: <http://www.ifp.org/jobs/>
 PBS: <http://www.pbs.org/aboutpbs/jobsdatabase/>

Funding Resources

Ashlee Tews, Govt Grants Coordinator, Division of Social Sciences: ashleeac@ucsc.edu
 California Council for the Humanities: calhum.org
 Center for Asian American Media, <http://www.asianamericanmedia.org>
 Corporation for Public Broadcasting: cpb.org
 Cultural Council of Santa Cruz County: <http://www.ccsc.org/>
 Funding Exchange: fex.org
 Grants.gov: <http://www.grants.gov/>
 Independent Television Service, <http://www.itvs.org>
 Latino Public Broadcasting, www.lpbp.org
 National Association of Latino Independent Producers, <http://www.nalip.org>
 NEA Recent Grants: <http://www.nea.gov/grants/recent/06grants/artv06.php>
 National Endowment for the Humanities: neh.gov
 Princess Grace Foundation: pgfusa.org
 Sundance Documentary Program: sundance.org
 University of California California Studies Consortium, www.uchri.org
 University of California Center for New Racial Studies, <http://www.uccnrs.ucsb.edu/>
 University of California Institute for Mexico and the United States, <http://ucmexus.ucr.edu>
 University of California Pacific Rim Research Program: <http://www.ucop.edu/research/pacrim/>
 University of California Human Rights Fellowship: <http://www.hrcberkeley.org>

Note: Specific focused funding sources are not included here, but you should always pursue funding from entities with an active involvement in the issues which you are documenting.

FILM & DIGITAL MEDIA FACULTY
2015-16

Lawrence Andrews, Associate Professor and Chair of FDM: Film and video production, audio and sound, installation and media art. http://film.ucsc.edu/faculty/lawrence_andrews

Sharon Daniel, Professor: Participatory culture, technology and social inclusion, new information and communications technologies, collaborative systems, public art. <http://arts.ucsc.edu/sdaniel>

Anna Friz, Assistant Professor: Sound studies and production, transmission art, media art installation and performance, media (especially radio) history, methodologies for research creation. http://film.ucsc.edu/faculty/anna_friz

Irene Gustafson, Associate Professor: Producing across the boundaries between “theory” and “practice”; non-fiction; gender and queer studies; production design. <http://arts.ucsc.edu/faculty/gustafson>

Eli Hollander, Professor Emeritus: Film and video directing, editing, cinematography, videography, digital image generation and screenwriting. http://film.ucsc.edu/faculty/eli_hollander

Jennifer Horne, Assistant Professor: Research Interests: History of film criticism; early history of film culture, women and cinema; experimental film and video; theories of citizenship and globalization; early cinema Asia-Pacific cinema http://film.ucsc.edu/faculty/jennifer_horne

Jonathan Kahana, Associate Professor: Documentary film and media; film and politics; essay film; American film history; American popular and state modernism; cultural and social theory; media publics; audio culture and sound art; disciplines of listening http://film.ucsc.edu/faculty/jonathan_kahana

L.S. Kim, Associate Professor: Television history and theory; racial discourse; feminist criticism; Asian American media production; industrial practices and social change in both mainstream Hollywood and alternative media. http://film.ucsc.edu/faculty/ls_kim

John Jota Leaños, Associate Professor: Social documentation, documentary animation, Chicana/o studies and popular culture, digital media, public art, community arts and social practice. http://film.ucsc.edu/faculty/john_jota_lea%C3%B1os

Peter Limbrick, Associate Professor: International cinemas, intersections of race, gender, and sexuality; theories of globalization, transnationalism, and postcoloniality; queer theory. http://film.ucsc.edu/faculty/peter_limbrick

Charles Lord, Professor Emeritus: Film and video directing and editing; video theory and history; video installation; screenwriting; documentary production. <http://arts.ucsc.edu/faculty/Lord>

Irene Lusztig, Assistant Professor: Film and video production; experimental documentary; ethnographic film; autobiographical film; editing. http://film.ucsc.edu/faculty/irene_lusztig

Jennifer Maytorena Taylor, Assistant Professor: Documentary film and video focusing on youth, Latino and Latin American communities, education, pop culture, religion, juvenile justice urban affairs, social change; transmedia and multi-platform work; journalism. http://film.ucsc.edu/faculty/jennifer_taylor

Soraya Murray, Assistant Professor, New media art, theory, and criticism. Visual culture including digital, film, video, and electronic games. Theories of technology and globalization. Media representations of technological and scientific advancement. Representations of otherness, migration, citizenship. http://film.ucsc.edu/faculty/soraya_murray

Margaret Morse, Professor Emeritus: Digital and electronic media theory and criticism; media art; media history; technology and culture; film history and theory; German cinema; documentary and science fiction. http://film.ucsc.edu/faculty/margaret_morse

Marcia Ochoa, Associate Professor, Feminist Studies Department: Gender and sexuality, race and ethnicity, Latina/o studies, media and cultural studies, ethnography of media, feminism, queer theory, multimedia production, Latin American studies - Colombia and Venezuela, citizenship and social participation.

http://feministstudies.ucsc.edu/faculty/singleton.php?singleton=true&cruz_id=marcia8a

Rick Prelinger, Associate Professor: Critical archival studies; personal and institutional recordkeeping; access to the cultural record; media and social change; ephemeral cinema; amateur and home movies; participatory documentary; digital scholarship; cinema and public history

http://film.ucsc.edu/faculty/rick_prelinger

B. Ruby Rich, Professor: Documentary film and video, post-9/11 culture, new queer cinema, feminist film history, Latin American and Latino/a cinema, U.S. independent film and video, essay film, film festival studies, marketing of foreign films in the U.S.

http://film.ucsc.edu/faculty/b_ruby_rich

Susana Ruiz, Assistant Professor: Game design; games as forms of activism and art; animation; participatory culture; social art practice; non-fiction storytelling; theory/practice hybridity; Theatre of the Oppressed; expanded documentary; interaction design; worldbuilding; transmedia production, scholarship and activism. http://film.ucsc.edu/faculty/susana_ruiz

Warren Sack, Associate Professor: Theory and practice of digital media; software design and media theory. <http://people.ucsc.edu/~wsack>

Shelley Stamp, Professor: Film history, theory, and criticism; silent cinema; female filmmakers; film censorship; histories of moviegoing; early Hollywood. <http://arts.ucsc.edu/faculty/stamp>

Gustavo Vazquez, Associate Professor: Film and video production; directing drama, documentary and experimental; cross-cultural experiences in film; film festival curator.

http://film.ucsc.edu/faculty/gustavo_vazquez

Yiman Wang, Assistant Professor: Transnational/trans-regional Chinese cinemas of all periods; Intra-Asian and cross-Pacific film remakes; Pan-East Asian celebrity culture; East Asian cultural studies; Asian American cinema. http://film.ucsc.edu/faculty/yiman_wang

Interviews with many FDM faculty are available on the department website:

<http://film.ucsc.edu/people>

**SOCIAL DOCUMENTATION PROGRAM
AFFILIATED FACULTY
2013-2014**

David Brundage, Professor, History

Nancy Chen, Professor, Anthropology

Guillermo Delgado-P., Lecturer, Anthropology

Rosa-Linda Fregoso, Professor, Latin American and Latino Studies

Jennifer Gonzalez, Assoc. Professor, History of Art & Visual Culture

Herman Gray, Professor, Sociology

Miriam Greenberg, Assoc. Professor, Sociology *

Lisbeth Haas, Professor, History; Chair, Feminist Studies

Craig Haney, Professor, Psychology

Gail Hershatter, Professor and Chair, History

Norma Klahn, Professor, Literature

Lourdes Martinez-Echazabal, Professor, Literature

Megan Moodie, Asst. Professor, Anthropology

Olga Najera-Ramirez, Professor, Anthropology

Eric Porter, Assoc. Professor, American Studies

Ravi Rajan, Assoc. Professor, Environmental Studies

Lisa Rofel, Professor, Anthropology

Felicity Schaeffer-Grabiell, Asst. Professor, Feminist Studies

Dana Takagi, Professor, Sociology

Lewis Watts, Emeritus, Art

Matthew Wolf-Meyer, Asst. Professor, Anthropology

Karen Yamashita, Professor, Literature; Co-director, Creative Writing Program

Alice Yang, Assoc. Professor, History, Teaches class in the Social Documentation curriculum

Previous SocDoc lecturers:

- **S. Leo Chiang**, documentary filmmaker, *A Village Called Versailles* (Emmy Nomination)
- **Michael Chin**, cinematographer, *LennoNYC*, *Eyes on the Prize*, *Chan is Missing* and documentaries for HBO, Independent Lens, POV, American Masters, and American Experience
- **Sara Chin**, sound recordist/mixer, *Jonestown*, *First Person Plural*, *Eyes on the Prize*, *Dim Sum* and documentaries for HBO, Frontline, Nova, Independent Lens, POV, American Experience
- **Sam Green**, filmmaker, *Utopia in Four Movements*, *The Weather Underground*
- **Spencer Nakasako**, documentary filmmaker and screenwriter, *Refugee*, *Kelly Loves Tony*, *A.K.A. Don Bonus*
- **Susan Schwartzberg**, photographer, senior artist at the Exploratorium, *Cento: A Market Street Journal*, *The Rosie the Riveter Memorial*, *Hollow City*
- **Nikki Silva**, The Kitchen Sisters radio collaborative, *Lost and Found Sound*, *Hidden Kitchens*
- **Tricia Valencia Creason**, documentary filmmaker, president of Flaca Films, youth media specialist

**FDM STAFF
2015-16**

FACULTY ADMINISTRATORS

Department Chair	Irene Gustafson	ireneg@ucsc.edu	(831) 459-1498
Director of Graduate Studies (PhD Program)	L.S. Kim	lskim@ucsc.edu	(831) 459- 5543
Director of Graduate Studies (Soc Doc MA Program)	Gustavo Vazquez	gvazquez@ucsc.edu	(831) 459-3204

ADMINISTRATIVE STAFF

Department Manager	Jenny Brown	jenbrown@ucsc.edu	(831) 459-3204
Graduate Programs Coordinator	Melanie Wylie	mwylie@ucsc.edu	(831) 459-3445
Undergraduate Advisor	Tamra Schmidt	tschmidt@ucsc.edu	(831) 459-3204
Department Assistant	Nicole Rios	nrios@ucsc.edu	(831) 459-3204

OPERATIONS STAFF

Equipment Checkout Specialist	Woody Carroll	woodyc@ucsc.edu	(831) 459-4062
Classroom Support Specialist	Position to be filled		
IT Staff			
Technical Director	Christopher Cain	chrcain@ucsc.edu	(831) 459-2348
Lead Digital Media Specialist	Angela Steele	arossi@ucsc.edu	(831) 459-4242
Digital Media Specialist	Tristan Carkeet	carkeet@ucsc.edu	(831) 459-3512
Arts Divisional IT Liaison	Scotty Brookie	scotty@ucsc.edu	(831) 459-4776

Operations Office

Communications 137
fdmoperations@ucsc.edu (831) 459-4514 (fax)

Equipment Checkout

Communications 123
fdmcheckout@ucsc.edu (831) 459-4062 (voice)

Equipment Checkout FAQ: http://slugfilm.ucsc.edu/production_support/?page_id=1590

Department Office

Communications 101
Office Hours:
Monday-Thursday 9:00-12:00, 1:00-4:00; Friday 9:00-12:00
film@ucsc.edu
(831) 459-3204 (voice)
(831) 459-1341 (fax)

**SOCIAL DOCUMENTATION GRADUATE STUDENTS
2016-17**

Email ListServe : socdgrads@ucsc.edu

2017 Cohort

Samuel Contreras sacontre@ucsc.edu

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Aria Zapata aizapata@ucsc.edu

CURRICULUM OVERVIEW

First Year 2016-17 Courses & Deadlines:

(Dates subject to change)

Fall	200 201	“Approaches to Social Documentary” “Introduction to Documentary Field Production and Editing”
Fall Deadlines:	December 6 th	Finalize permanent advisors, Master’s Plan of Graduate Work and Thesis Topic (see form below)
Winter	202 203 293 Elective	Multiple Platform Social Documentary Production Documentary Research Methods and Social Science Representation “Studies and Practice” Substantive Course
Spring	201B 201C Electives:	“Advanced Documentary Field Production and Editing” “Project Planning for the Social Documentary” It is crucial that students take a substantive course(s) related to their thesis topic during the quarter
Spring deadlines:	May 12 May 19 May 22-26 Date TBD	Project Proposal Due Progress Report Due Qualifying Exams 2 nd year student Graduation Exhibition
Summer	Thesis Production	

Second Year 2017-18 Courses

Fall	294A 204	“Production, Analysis, Editing” “Ethnographic Writing and Social Documentation”
Winter	294B Electives 293	“Production, Analysis, Editing” “Studies and Practice”
Spring	294C 295	“Production, Analysis, Editing” “Project Completion”

First order of business: Please fill in the following Master's Plan of Graduate Work, the planning sheets used to get yourself on track in the curriculum path of the SocDoc program and to begin your studies in a timely manner, informing faculty and advisors of your vision.

Masters Program in Social Documentation UC Santa Cruz

MASTER'S PLAN OF GRADUATE WORK

Due Tuesday December 6, 2016

In order to research prospective courses, please consult your thesis advisors and the UCSC Catalog. You can also consult specific departments and faculty with expertise that is relevant to your thesis project regarding possible new courses or independent study opportunities.

Date _____

For _____
Last Name First Middle Student ID Number

Degree Expected _____
Month Year

Subject and genre of thesis _____

Master's students' plans must be filed in the department / program graduate office by the end of fall quarter, year one.

Advisory Committee

Print Full Name Signature

Print Full Name Signature

Print Full Name Signature

Print Full Name Signature (Director of Graduate Studies)

Signature (Student)

Approved _____
Graduate Coordinator

Course Plan attached**GRADUATE WORK PROPOSED**

Course Prefix and Title	Credits
FALL QUARTER, YR 1	
SocDoc 200 – Approaches to Social Documentary	5
SocDoc 201A – Introduction to Documentary Field Production and Editing	5
WINTER QUARTER, YR 1	
SocDoc 202 – Multiple Platform Social Documentary Production	5
SocDoc 203 – Documentary Research Methods and Soc Sci Representation	5
SPRING QUARTER, YR 1	
SocDoc 201B – Advanced Documentary Field Production and Editing	5
SocDoc 201c – Project Planning for the Social Documentary	5
FALL QUARTER, YR 2	
SocDoc 294A – Production, Analysis, Editing	5
SocDoc 204 – Ethnographic Writing and Social Documentation	5
WINTER QUARTER, YR 2	
SocDoc 294B – Production, Analysis, Editing	5
SPRING QUARTER, YR 2	
SocDoc 295 – Completion of Master's Project	5
SocDoc 294C – Production, Analysis, Editing	5