



**GRADUATE
STUDENT
HANDBOOK**

University of California, Santa Cruz

**Master of Fine Arts Program in
Social Documentation**

2020-21

**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 Fine 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 M.F.A. 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.F.A. students in the deepest understanding of the subject matter as well as various documentary mediums.

The Master of Fine 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 accordingly.

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 M.F.A. 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. M.F.A. 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-Liem (*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*), Jesse Moss (*The Overnighters*), Jackie Olive (*Always in Season*), Omar Mullick (*These Birds Walk*) 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 M.F.A. 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. SocDoc has now graduated 13 cohorts of award-winning students, the last four graduating with M.F.A.s.

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, with projects in some years focused on photography, new digital media, or audio.

You may take courses that are designated SocDoc courses; may take PhD courses in FDM; and may meet other SocDoc cohort students, FDM or other PhD students, or

DANM's M.F.A. students in your graduate courses in Film and Digital Media and in other departments or 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 M.F.A. in Social Documentation, FDM has another graduate program, the PhD in Film and Digital Media, which debuted in the fall of 2010. Both PhD and SocDoc M.F.A. classes can include students in both concentrations, and you may encounter PhD students in SocDoc courses.

Other Arts Division graduate programs are the M.F.A. in Digital Arts and New Media 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; you will meet their faculty and grad students at the regular joint colloquia for which the two departments collaborate in both programming and organization. Finally, PhD students in other departments can elect a D.E. (Designated Emphasis) in SocDoc and may take classes with you.

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 and Electives

According to SocDoc M.F.A. 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 new SocDoc student starts the first year with an FDM faculty member already assigned as the first of three advisors. This protocol is designed to give each student an immediate point of contact within FDM who can provide an overall orientation to the department and university, advise on initial research steps, and advise the student on their search for their other two advisors.

At least one of those other advisors should be a ladder-rank faculty member (usually in another department) whose area of expertise and published research aligns with the student's area of focus. Often these interdisciplinary advisors come from either the Humanities or the Social Sciences Division, and frequently (although not always) have already worked with SocDoc students in earlier cohorts. *This second adviser must be in place by the end of the first quarter.*

In the fall of the first year, new students also need to choose a first-year winter elective that will align with their research area. These electives can be graduate-level classes almost anywhere in the University, and our students often find these electives within the Humanities or Social Sciences Divisions and frequently make the choice in consultation with their interdisciplinary advisor[s].

Finally, students need a third advisor to complete the committee. Depending on the student's research needs, this advisor can come from FDM, elsewhere in the Arts Division, or from another division on campus. The third advisor should be confirmed during winter quarter of the first year, so that the student has all three advisors in place in spring quarter of the first year to prepare for the Qualifying Exam.

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

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.

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

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.

Graduate Administrative Advisor: Rachel Grad | rgrad@ucsc.edu | 831-459-3445
2020-21 Office Hours:

Monday-Thursday: 8:30 a.m. – 5 p.m.

DEGREE REQUIREMENTS

Core Curriculum

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 M.F.A. Degree in Social Documentation, consisting of 60 units of required core courses and a minimum of 10 units of electives (not including individual studies and project completion), plus the 2-unit FILM 202. Required core courses will be offered as follows:

First Year:

Fall SOCD 200 Approaches to Social Documentary
 SOCD 201A Introduction to Documentary Field Production and Editing
 FILM 202 Pedagogy in Film and Digital Media

Winter SOCD 203 Documentary Research Methods
 SOCD 293 Studies & Practice for New Media: Audio *
 (possible additional production elective in Installation)*

Spring SOCD 201B Advanced Documentary Field Production and
 Editing
 SOCD 201C Project Planning for the Social Documentary
 (focus on the written M.F.A. Proposal)
 SOCD 202 Multiple Platform Social Documentary Production:
 Interactive Documentary*

Second Year:

Fall SOCD 294A Production, Analysis, Editing (rushes to rough
 cut)
 SOCD 204 (2021 Cohort Only: Elective or writing course instead, subject to
 adjustment in future years)

Winter SOCD 294B Production, Analysis, Editing (from rough cut
 to fine cut)
 SOCD 293 SocDoc Studies & Practice/New Media: Audio*

Spring SOCD 202 Multiple Platform Social Documentary Production:
Interactive Documentary*
SOCD 294C Production, Analysis, Editing (from fine cut to completion)
SOCD 295 Thesis Project Completion (Revised Written Thesis & Defense)**

*Students from both the first and second-year cohorts may choose to take SocDoc 293 in Winter or SocDoc 202 in Spring. Students must take at least each one in the course of their career. They may also take both in one year.

**During spring quarter of the second year, each student will sign up SOCD 295: Project Completion, which is a 5-credit independent study with their main advisor, and will deliver the thesis capstone in the form of a revised proposal and formal Thesis Defense.

FIRST YEAR REQUIREMENTS

Equipment

Students are required to come to the program with their own headphones (in the case of video, audio, and new media) and two 4TB 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 production. The program and university provide students with access to desktop computers for production, post-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.

M.F.A. Plan of Graduate Work and Thesis Topic

In conversation with their advisors, all incoming students complete a Master's of Fine Arts 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 advisors.

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, 202/293, 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 M.F.A. 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 that were completed with evaluations
- A description of research progress and preparation for the final project, and 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 any grants applied for and secured

4. The Oral Qualifying Examination

At the end of spring quarter (usually, the last week of May), all these elements come together: each student will meet with a committee consisting of their three faculty advisors. The committee will evaluate the student's progress based on the following criteria:

- Narrative evaluations for coursework
- The Project Proposal
- The Progress Report
- The student's oral examination with advisors

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 their evaluation and will be encouraged to review it with the three faculty advisors. The student may also review the evaluation summary with the Director of Graduate Studies.

Graduate Exhibition

First- year students are required to participate as support staff for the SocDoc Graduate Exhibition that is held for the second-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 advance publicity, postering, etc. 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 Field Work

Over the summer students will shoot/document/record the main elements of their documentary. Students should also back up their work over the summer and should be prepared to start the fall with their material cloned, logged, and with transcriptions underway.

FIRST YEAR DEADLINES AND DATES, 2020-21

- **Monday November 30, 2020– Second Advisor Selection, M.F.A. Plan of Graduate Work and Thesis Topic**
 - Submit pdf copies to Graduate Coordinator, Director of SocDoc Program, and Thesis Advisors
- **Thursday, March 4, 2021– Third Advisor Selection**
 - Submit form with signature of third advisor to complete the Committee (note: this may also be done at any earlier point during fall or winter quarter).
- **Thursday, May 6, 2020 - Project Proposal**
 - Submit copy to Graduate Coordinator
 - Submit electronic copies to Graduate Coordinator, Director of SocDoc Program, All Thesis Advisors, and SocD 201C instructor. Submit as a Word document in 12-point type, double spaced, with pages numbered, and a filename indicating your full name and “Final Thesis Proposal”
- **Thursday, May 13, 2021 - Progress Report**
 - Submit copy to Graduate Coordinator
 - Submit electronic copies to Graduate Coordinator, Director of SocDoc Program, and Thesis Advisors. Submit as a Word document with a filename indicating your full name and “Progress Report”
- **May 17-21, 2021 - Qualifying Exams** will be held with your Thesis Advisors, scheduled by the Graduate Coordinator. Students are informed of their status immediately after the QE.
- **Early to Mid-June - Support for Graduate Exhibition** (Details TBD)
 - Students must remain available in Santa Cruz until the completion of the exhibition, which takes place during the finals week. Attendance at the exhibition is required to pass SOCD 201C. This requirement may be subject to revision in 2021.
- 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; this is particularly important in spring, so students are advised not to make travel plans before ensuring that their TA grading requirements can be met)

SECOND YEAR REQUIREMENTS

Core Coursework

Students must successfully complete the remaining core courses: 293/202, 294A, 294B, 294C and the intensive writing course SOCC 204 (or an additional elective in their subject area). Students will also need to enroll in and complete SOCD 295 “Project Completion” during the spring quarter, which includes the revised Proposal and the M.F.A. Thesis Defense. Students may also enroll in additional electives, and in some cases will need additional electives in order to earn sufficient credits for graduation.

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 M.F.A. degree; the revision and updating of the first year's Project Proposal to reflect the actual finished project, the Creative Treatment analysis of its documentary form and aesthetic, a complete bibliography and filmography, videography, audiography, photography exhibition, and/or website lists; and the final Thesis Defense. The three together constitute the final capstone of the M.F.A. Degree.

This project must reflect original research and creative activity while demonstrating a command of related previous works by other recognized practitioners and scholars in the relevant field and medium. With an understanding of the constraints determined by students' budgetary, equipment, and time limitations, all final electronic, digital, photographic, or audio 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 20-minute documentary suitable for broadcast and/or festival exhibition. Faculty highly recommends this length to improve festival prospects. Keep in mind that there are no exceptions to the 20-min. maximum length, though minimum may be adjusted if necessary, with the Director of SocDoc Program's permission. Note: 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. These materials must contain captions to make the work accessible for people with hearing impairments.

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: The program will also consider thesis projects in Audio Documentary/Sound Recording, Installation, Documentary Animation or Oral History/ Ethnography. 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 an additional analytic section, describing the relationship between the documentary project and the field of social documentation, for the revised Project Proposal, which itself 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 original thesis proposal guideline indicates typical lengths for each section, but specific length and/or formatting guidelines will be specified by faculty advisors. Normatively, this entire revised Proposal with its additional section on documentary influences and strategies will be 15-20 pages in length. The completed thesis project and the revised Proposal must be submitted to the thesis committee in preparation for the Thesis Defense. The M.F.A. Thesis Defense will take place during a one-hour oral defense, scheduled before the final public exhibition, and is anticipated to result in approval from the thesis committee.

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

Master of Fine Arts Thesis: Documentary Component Screen/Project Credits

Completed projects must acknowledge the SocDoc program by Credit:

Produced in association with SocDoc
M.F.A. Graduate Program in Social Documentation
Department of Film & Digital Media
Division of the Arts
University of California, Santa Cruz

Credit Placement

Video &

Single Channel

Multimedia Head credits may be full credit or SocDoc and FDM 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 of Fine Arts 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 the faculty teaching 294C and their advisors on the format of this submission. Each faculty advisor and the Director of SocDoc Program must approve the project.

Students will continue to work on their project to prepare a screening/display version for the Graduate Exhibition, which must be submitted to the 294C instructor in early June. It should constitute a final 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.

In addition to including the credits listed above, 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 with open captions must be submitted to the department. The film must contain open captions.

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, and will need to contain open captions.

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 M.F.A. Graduate Exhibition

The public Thesis Exhibition will be held at the end of the spring quarter at a location and date of the program's choosing, with projects approved by the faculty and Director of Graduate Studies. The SocDoc program will provide a press release coordinated through the University, flyers for students to distribute on campus and in the larger community, and email announcements. Students may also help market the event, following any specific marketing guidelines set out by the Program, University, and/or the venue. 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.

SECOND YEAR ROUGH DEADLINES AND DATES (2020-21)

- **September** – Arrive with all material and footage logged
- **December** – Paper cut and rough cut complete before start of Winter quarter
- **Early March** - Production stills, project description, and student bio to be prepared. Fine cut in place before meeting with consulting editor.
- **Mid-March** – Consultation with outside editing consultant
- **April** - Graduation Exhibition Date and Location announced, all poster materials generated
- **Early April** - Announce advancement to M.F.A. Degree to Graduate Division
- **Early May** - Screening Version of Documentary due
- **End of May** – Final M.F.A. Proposal due
- **End of May** - All Other M.F.A. Degree Requirements Completed* (if participating in commencement ceremony)
- **End of May** – Thesis Defense with full committee and Director of SocDoc Program
- **Mid June** - Presentation Consultation with Director of SocDoc Program
- **Mid June - Graduate Exhibition**
- **Mid June** - All Other M.F.A. Degree Requirements Completed* by June 10, 2021 if not participating in commencement. If you wish to participate in commencement, all degree requirements must be complete by May 28, and please touch base with the graduate programs coordinator by the beginning of spring quarter to plan your timeline.
- All incompletes must be cleared by June 10, 2021.
- **End of June** - 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 60 credits. Any labs, individual studies, and additional electives must be completed in good academic standing and the overall units of required and elective courses combined must total at least 72 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. Consult website for deadline to convert grading system from one to the other. 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 do not satisfy 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, and in some cases, 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 Fine 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 SocDoc and FDM 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. Starting in fall 2020, all MFA students will be supported for two years with a minimum level of support equivalent to a 50% teaching assistantship (more information is available at <https://graddiv.ucsc.edu/financial-aid/>). The Program cannot guarantee any support beyond what is officially offered in the admissions letter. Support may be a combination of TAs, fellowships, and, rarely, GSR appointments. Details regarding TAs 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 PhD students in any open FDM TA positions. Please also apply for TAs in other departments as well. You may receive regular notifications of openings through the TA Jobs Google Group. Information is available at: <https://graddiv.ucsc.edu/current-students/TA%20Application/index.html>

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. Sign up for direct deposit through UC Path. Payroll help can be found at payhelp@ucsc.edu.

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).

It is important to complete the Description of Duties form with your primary instructor to clarify your responsibilities. Return this to the graduate programs coordinator at the beginning of the quarter and be sure to begin tracking your work time right away. If it's earlier in the quarter and you project you might be working more than the maximum 220 hours later in the quarter, especially with midterms or finals added, you can be in communication with your instructor early on to prevent overwork. Instructors should be willing to advise and help you create strategies to keep things manageable long before you begin to reach your 220 hour maximum.

Graduate Division approval is needed for any student who is offered an additional position/time and wants to work more than the 50% limit.

Note that plagiarism is an ongoing issue of concern for TAs in terms of undergraduate assignments. It is usually dealt with in the course syllabus and should 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 whom 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 Laura Young-Kinck, Title IX/Sexual Harassment Officer, 106 Kerr Hall, (459-1666), lyounghi@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/>

The FDM equipment inventory is in a relatively constant state of update. For a complete and up-to-date- list of hardware and software, consult staff, faculty, and the SlugFilm equipment inventory.

Social Documentation and FDM PhD students have 24-hour access to FDM facilities and may book voice-over rooms, editing rooms, and the large production studio for class or thesis 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 new 27" Retina iMacs with 4.2GHz Quad-core processors and 8GB Radeon Pro 580 graphics cards, 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 – One 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 the primary editing platform.

The Communications Computer Lab room, which is shared with undergraduates, also has Adobe Premiere CC on all its work stations.

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 the 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 [now rebranded as the Media Desk in the David Kirk Digital Scholarship Commons] at McHenry Library houses thousands of videotapes, laser discs, DVDs, Blu-ray discs, and CD-ROMs that are available for individual viewing and study. The 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. SocDoc enrolled students are also able to check out most materials for a 24-hour period.

Recent developments: UCSC completed a new 42,000 sf Digital Arts Research Center [aka the DARC building], which houses the Digital Arts & New Media program and other departments in the Arts Division, and McHenry, the main campus library, was retrofitted and expanded by 120,000 sf.

SocDoc students may obtain access to both the Baskin Wet Black & White Lab and 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 FDM 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 Laura Jackson at ljackson@ucsc.edu**. In addition, FDM 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.

In addition, the SocDoc website lists all current students, photographs, and your statements about your work and research. Please be sure to populate these fields and describe your project.

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

There are two libraries on the UCSC campus. The largest of these is McHenry Library, located centrally near Hahn Student Services and already described above. 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 a café, viewing rooms downstairs, and study rooms throughout. The second one is the technologically innovative Science Library, located on Science Hill near the Natural Sciences facilities and very close to the FDM Communications Building. 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> [but be warned that it is from the early days and fairly minimal and out of date]

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/oqa/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>. 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.

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 a release granting permission to use it on the website 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

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 back up 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

Bruce Initiative for Rethinking Capitalism <http://rethinkingcapitalism.ucsc.edu/>;

Diasporas; Borders, Bodies and Violence; Queer Theory, and Urban Studies);

Center for Global, International, and Regional Studies <http://www2.ucsc.edu/cgirs/>;

Center for Games and Playable Media <http://games.soe.ucsc.edu/>;

Center for Documentary Arts and Research <http://cdar.ucsc.edu/>

[Science & Justice Research Center](https://scijust.ucsc.edu/) <https://scijust.ucsc.edu/>

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/>

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

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/>
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 AND AFFILIATED FACULTY, 2020-21

Lawrence Andrews, Professor: Film and video production, audio and sound, installation and media art. https://film.ucsc.edu/people/neda_atanasoski

Neda Atanasoski, Professor, Feminist Studies Dept.: Race and technology; cultural studies; critical race and ethnic studies; postsocialism; human rights and humanitarianism; war and nationalism; religion and secularism. 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>

Dee Hibbert-Jones, Professor, Art Dept: Sculpture, Film, Animation, Human Rights/Carceral Issues, Public Art & Social Practice, Digital Art New Media. <http://art.ucsc.edu/faculty/dee-hibbert-jones>

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: 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

Isaac Julien, Distinguished Professor, Digital Arts and New Media Dept.: Moving-image and Video Art practice in Contemporary Art. Post-colonial and Topographies of Queer Cinema in Independent Film and Fine Art. The Poetic documentary. Scenographic and Curatorial approaches to multiple-screen installation. Black Cinema and the archive.. https://film.ucsc.edu/people/isaac_julien

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 Leños, 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_le%C3%B1os

Peter Limbrick, 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 “Chip” 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, Professor: Film and video production; experimental documentary; ethnographic film; autobiographical film; editing. http://film.ucsc.edu/faculty/irene_lusztig

David S. Marriott, Professor, History of Consciousness Dept: Poetics, black cultural theory and philosophies of race, psychoanalysis, Fanon, Afro-pessimism. https://film.ucsc.edu/people/david_s_marriott

Soraya Murray, Associate 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

Megan Moodie, Associate Professor, Anthropology Dept.: Feminist theory, political and legal anthropology, post-socialist studies, indigeneity, affirmative action, development and microfinance, reproductive politics and maternity, film. https://film.ucsc.edu/faculty/megan_moodie

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

Mark Nash, Professor, Digital Arts and New Media Dept.: Postcolonial perspectives on contemporary art and cinema, with a particular focus on curating. https://film.ucsc.edu/people/mark_nash

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

Jacqueline Olive, Visiting Assistant Professor, Social Documentation: Directing and producing film, Film and video production, race and racial justice, African American culture, BiPOC communities, Southern culture, social and environmental justice issues, civil and human rights, narrative fiction filmmaking, journalism, investigative reporting, transmedia and multi-platform work, Black Arts Movement.

<https://film.ucsc.edu/people/jacqueline>

Rick Prelinger, Professor and Chair of FDM: 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 Emeritus: 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, subtitles and 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, Professor: Theory and practice of digital media; software design and media theory. <http://people.ucsc.edu/~wsack>

Edward Shanken, Associate Professor, Digital Arts and New Media Dept.: Entwinement of art, science, and technology with a focus on interdisciplinary practices involving new media.

https://film.ucsc.edu/faculty/edward_shanken

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>

Jennifer Maytorena Taylor, Associate Professor: Film and video production; civic engagement, rural life, youth, Latinx 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

Gustavo Vazquez, 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, 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

Karen Tei Yamashita, Professor Emeritus, Literature Dept.: History and anthropology of Japanese immigration to Brazil; Asian American literature; modern fiction; playwriting
https://film.ucsc.edu/faculty/karen_yamashita

Interviews with many FDM faculty are available on the department or Arts Division website:
<http://film.ucsc.edu/people>

SOCIAL DOCUMENTATION AFFILIATED FACULTY 2020-21

Bettina Aptheker, Professor, Feminist Studies
Chris Benner, Professor, Environmental Studies and Sociology; Director of the Everett Program for Technology and Social Entrepreneurship
David Brundage, Professor, History
Heather E. Bullock, Professor, Psychology
Jeffrey Bury, Professor, Environmental Studies
Saskias Cassanova, Assistant Professor, Psychology
Michael Chemers, Associate Professor, Theater Arts
Nancy Chen, Professor, Anthropology
Cindy Cruz, Assoc. Professor, Education
Yasmeen Daifallah, Assist. Professor, Politics
Sharon Daniel, Professor, Arts
Guillermo Delgado-P. Lecturer, Anthropology
Gina Dent, Associate Professor, Feminist Studies
Jennifer Gonzalez, Assoc. Professor, History of Art & Visual Culture
Herman Gray, Professor, Sociology
Miriam Greenberg, Professor, Sociology *
Lisbeth Haas, Professor, History; Chair, Feminist Studies
Craig Haney, Professor, Psychology
Dee Hibbert-Jones, Professor, Art
Gail Hershatter, Professor, History
Emily Honig, Professor, History
Karolina Karlic, Asst. Professor, Art Department
Norman Locks, Professor, Art Department
Rebecca London, Associate Professor, Sociology
Lourdes Marines-Echazabal, Assistant Professor, Latin American and Latino Studies
Tanya Merchant, Associate Professor, Music
Megan Moodie, Associate Professor, Anthropology
Madhavi Murty, Assistant Professor, Feminist Studies
Marcia Ochoa, Assoc. Professor, Feminist Studies
Kyle Parry, Assistant Professor, History of Art & Visual Culture
Patricia Pinho, Assoc. Professor, Feminist Studies
Juan Poblete, Professor, Literature, Critical Race and Ethnic Studies
Larry Polansky, Professor, Art
Eric Porter, Assoc. Professor, American Studies
Ravi Rajan, Assoc. Professor, Environmental Studies
Catherine Ramirez, Professor, Latin American and Latino Studies
Renya Ramirez, Professor, Anthropology
Russell Rodriguez, Assistant Professor, Music
Cassanova Saskias, Assistant Professor, Psychology
Matt Sparke, Professor, Politics
Felicity Schaeffer-Grabiell, Professor, Feminist Studies
Veronica Terriquez, Assistant Professor, Sociology
Ronaldo V. Wilson, Associate Professor, Literature
Daniel Wirls, Professor, Politics
Karen Yamashita, Professor Emeritus, Literature; Co-director, Creative Writing Program
Alice Yang, Assoc. Professor, History

Eileen Zurbriggen, Professor, Psychology

FDM STAFF

Faculty Administrators

Department Chair	Rick Prelinger	rpreling@ucsc.edu
Director of Graduate Studies (PhD Program)	Sharon Daniel	sdaniel@ucsc.edu
Director of Graduate Studies (Soc Doc M.F.A. Program)	Jennifer Maytorena Taylor	jtaylo5@ucsc.edu

Administrative Staff

Department Manager	Dana Rohlf	danar@ucsc.edu	(831) 459-3204
Graduate Programs Coordinator	Rachel Grad	rgrad@ucsc.edu	(831) 459-3445
Undergraduate Advisor	Tamra Schmidt	tschmidt@ucsc.edu	(831) 459-3204
Department Assistant	Nicole Nolte	nrios@ucsc.edu	(831) 459-3204

Operations Staff

Equipment Checkout Specialist	Woody Carroll	woodyc@ucsc.edu	(831) 459-4062
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
2019-2020**

Email ListServe: socdgrads@ucsc.edu

2020 Cohort

Ernie Calderon	eacalder@ucsc.edu
Courtney Coulson	ccoulson@ucsc.edu
Jordan Freeman	jmfreema@ucsc.edu
Fiorella Lema	filema@ucsc.edu
Alexandrea O'Neill	almoneill@ucsc.edu
Samantha Robison	sarrobis@ucsc.edu
Hoda Sobhani	besobhan@ucsc.edu
Lucas Solorzano	lsolorza@ucsc.edu

2021 Cohort

Ruth Anne Beutler	rbeutler@ucsc.edu
Chisa Hughes	cuhughes@ucsc.edu
Lara Saab	lsaab@ucsc.edu
Oana Tenter	otenter@ucsc.edu

**Master of Fine Arts Program in Social Documentation
UC Santa Cruz**

**M.F.A. PLAN OF GRADUATE WORK
Due Thursday, November 26, 2020**

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

M.F.A 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

FALL QUARTER, YEAR 1

SOCD 200 – Approaches to Social Documentary 5 units

SOCD 201A – Introduction to Documentary Field Production and Editing 5 units

FILM 202 – Pedagogy in Film and Digital Media 2 units

WINTER QUARTER, YEAR 1

SOCD 202 – Multiple Platform Social Documentary Production: Installation* 5 units

...and/or SOCD 293 – Studies & Practice for SocDoc: Audio* 5 units

SOCD 203 – Documentary Research Methods 5 units

SPRING QUARTER, YEAR 1

SOCD 201B – Advanced Documentary Field Production and Editing 5 units

SOCD 201c – Project Planning for the Social Documentary 5 units

FALL QUARTER, YEAR 2

SOCD 294A – Production, Analysis, Editing 5 units

SOCD 204 – Ethnographic Writing (2021 Cohort May Take Elective 5 units

WINTER QUARTER, YEAR 2

SOCD 294B – Production, Analysis, Editing 5 units

SPRING QUARTER, YEAR 2

<u>SOCD 295 – Completion of Master’s Project</u>	<u>5 units</u>
<u>SOCD 294C – Production, Analysis, Editing</u>	<u>5 units</u>
<u>SOCD 293 – Studies & Practice for SocDoc: Audio*</u>	<u>5 units</u>
<u>...and/or SOCD 202 – Multiple Platform Social Doc. Prod.: Installation*</u>	<u>5 units</u>

*SOCD202 and SOCD293 are open to students from both the first and second-year cohorts. Students must take each at some point in their career, and make them twice if they wish.