



GRADUATE STUDENT HANDBOOK

Master of Fine Arts Program in Social Documentation
University of California, Santa Cruz

2023-24

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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 is 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 can 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 refer to this handbook during your entire course of study with the program.

The Graduate Programs 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 FDM 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.

THE SOCIAL DOCUMENTATION M.F.A. PROGRAM

About the Program

The Social Documentation M.F.A. program at UCSC is designed for future documentarians committed to social change and to documenting communities, cultures, issues, and individuals who are marginalized in our current landscape of representation.

Founded in 2005, the SocDoc Program supports students who share a commitment to social justice and human rights and who have a desire to study their subject areas in depth. In a rapidly expanding and changing field, SocDoc invites students to investigate critical social issues through an interdisciplinary approach that fuses arts-based, social science and humanities research methods to the art of documentary media and storytelling. Documentaries produced in the program have called attention to a range of under-recognized communities, structural inequities, and hidden histories. SocDoc aspires to train the next generation of documentarians in scholarly and creative approaches to experience, representation, and argument. We prepare graduates for careers in independent and community media, public broadcasting, archives and museums, media education, human rights work and more.

SocDoc leverages faculty across the campus to provide students with access to interdisciplinary expertise, grounding M.F.A. students in a deep understanding of their

research subjects as well as fluency with documentary production and postproduction techniques. With training from professionals outstanding in their fields, students gain the skills and confidence to enter the increasingly sophisticated world of documentary production. Equally central to our ethos is training in critical documentary frameworks, documentary ethics, modes of community engagement and collaboration, and rigorous social science research methods. Benefiting from deep faculty experience with media-making, documentary history, and community organizing, students in our program hone documentary approaches suited to their topical interests, ground themselves in social-science analysis and research methodologies, and acquire professional skills, while maintaining a commitment to social justice and to communities in need.

Aims and Objectives

The Social Documentation M.F.A. program aims to train graduate students in critical thinking, social science analysis, arts-based approaches, and ethical standards for engaging with and documenting underrepresented communities. The curriculum concentrates on the analysis of social and structural systems as they manifest at multiple levels of experience (from the collective to the individual), the creation of a rigorous and ethical approach in the collection and presentation of documentary material, and on the potential role of 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 work 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, methods, and practices 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 M.F.A. program focuses on the development of critical understanding and professional production of social documentaries primarily in the genres of video/film, digital media, and / or audio. In special cases and when faculty are available to advise students, projects in still photography and in expanded documentary forms, for example performance and installation, may also be considered.

Seminars, Visiting Artists, and Special Events

The Film + Digital Media Department and the Social Documentation Program invites visitors throughout the academic year to present seminars and workshops, to screen work, and to meet with students to do one-on-one visiting critiques.

Watch your email for notices about department visitor events.

Past visitors have included:

Mania Akbari (*A Moon for My Father*), Kate Amend (editor *The Long Way Home*), Deanne Borshay-Liem (*In the Matter of Cha Jung Hee*), Mary Ann Brunni (*Quest For Honor*), Lucien Castaing-Taylor (*Leviathan*) Johanna Demetrakas (*Crazy Wisdom*), Judy Ehrlich (*Daniel Ellsberg: The Most Dangerous Man in America*), Vicki Funari (*Maquilapolis*), Kelly Gallagher (*More Dangerous Than a Thousand Rioters*), Maureen Gosling (*Blossoms of Fire*), Evangeline Griego (*Chevolution*), Sky Hopinka (*Malni*), Judy Irola (*Cine Manifest*), Kirsten Johnson (*Cameraperson*), Ann Kaneko (*Against the Grain*), Deborah Kaufman and Alan Snitow (*Between Two Worlds*), Adam Khalil (*INAATE / SE*), Jim LeBrecht (*Crip Camp*), Tia Lessin (*Trouble the Water* and *The Janes*), Madsen Minax (*North by Current*), Ben Moskowitz (Mozilla – Popcorn), Jesse Moss (*The Overnighters*), Omar Mullick (*These Birds Walk*), Megan Mylan (*Smile Pinki, Lost Boys of Sudan*), Stanley Nelson and Marcia Smith (*Jonestown*), Alison O'Daniel (*The Tuba Thieves*), Steve Okazaki (*White Light/Black Rain*), Jackie Olive (*Always in Season*), Joshua Oppenheimer (*The Act of Killing*), Alex Rivera (*Sleep Dealers, Sixth Section*), Hubert Sauper (*Darwin's Nightmare*), J.P. Sniadecki (*The Iron Ministry*), Susana de Sousa Dias (*48*), Courtney Stephens (*The American Sector*), Brett Story (*The Prison in Twelve Landscapes*), Dawn Valadez (*Going on 13*), Isabel Vega (*La Corona*), Deborah Willis (*Reflections in Black; A History of Black Photographers*), Andrea Luka Zimmerman (*Estate*) and many other distinguished guests.

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

- Wednesday Night Cinema Society (informal screening series curated by FDM grad students)
- Visual Arts and Media Cultures Colloquia
- Institute of Arts and Sciences - <https://ias.ucsc.edu/public-programs/>
- Arts Division - http://arts.ucsc.edu/news_events/all_upcoming_events
- Center for Cultural Studies - <https://culturalstudies.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 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, and you will likely get to know our undergraduates through your work as a TA. 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. You will encounter PhD students in FDM graduate electives, through TA work, and at department events. Many of our PhD students are also active and accomplished documentary makers, and MFA and PhD students have developed rewarding collaborations in the past—we encourage you to explore PhD-level classes and to build relationships across our two graduate programs.

Other Arts Division graduate programs are: the M.F.A. in Environmental Art and Social Practice, the M.F.A. in Digital Arts and New Media (temporarily on hiatus), 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 VMCC 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 connect with faculty whose work relates to your project. There are many opportunities to interact with peers and colleagues across campus, and these connections can be deep and fruitful.

STUDENT ADVISING

Faculty Advisors and Electives

Each student is required to have at least three faculty advisors to guide the development of substantive topical research and to mentor 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. Often, your assigned first advisor will be someone who is a maker with a creative nonfiction practice, but, if your assigned first advisor is not a maker, it is strongly recommended that at least one of your other two committee members should be a maker. The first year advisor assignment is designed to give each student an immediate point of contact within FDM, with someone who can provide an overall orientation to the department and university,

advise on initial research steps, and guide you on your search for your other two advisors.

At least one of your other advisors should be a ladder-rank faculty member (often in another department) whose area of expertise and published research aligns with your area of focus. Often these interdisciplinary advisors come from either the Humanities or the Social Sciences Division, and frequently (although not always) they 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 elective (taken in winter or spring) 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 your research needs, this advisor can come from FDM, from 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 you have all three advisors in place in spring quarter of your first year to prepare for your Qualifying Exam. In some instances, students may add a fourth advisor to their committee.

Once all three advisors are identified, at the end of winter quarter of the first year, students will be required to turn in an advising form (*M.F.A. Plan of Graduate Work and Thesis Topic*) signed by all three advisors.

Students must commit to working with their advisors for the entirety of the program to allow the student-advisor relationship to evolve and grow. Students wishing to make changes to their advising committee must obtain approval of their current advisors, notify the graduate director and Graduate Coordinator of the change, and submit an updated advisor form. *Close contact with faculty advisors is absolutely crucial to success as a Social Documentation graduate student. You are required to take the initiative to contact your own advisors once they have been assigned and to arrange to meet with each of them at least once per quarter throughout your 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 Program Coordinator: Michael Lindsey
 contact email: fdmgradprograms@ucsc.edu

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 Director of Graduate Studies.

Soc Doc is also designed as a hands-on, in-person graduate program with a strong cohort and community-based ethos. Attending core Soc Doc classes remotely is not a regularly available option, with rare exceptions made for students with campus Disability Resource Center-documented disabilities that restrict their ability to join in person class meetings.

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. Academic integrity is always expected of all SocDoc students. Details of UC Santa Cruz Policy on Academic Integrity for Graduate Students are at: <https://graddiv.ucsc.edu/current-students/academic-regulations/index.html>

Course Requirements

A total of 72 units will be required to complete the M.F.A. Degree in Social Documentation, consisting of 55 units of required core courses and a minimum of 15 units of electives (not including individual studies and project completion), plus the two-unit FILM 202 (Pedagogy) course. Please see the Plan of Graduate Work at the end of this document for more details and sample course pathways.

FIRST YEAR REQUIREMENTS

Equipment

Students are required to come to the program with their own high quality over-ear, wired headphones (not earbuds) and at least 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 greater access and flexibility in accomplishing coursework as well as documentary fieldwork over the summer. UCSC currently provides all students with free access to an Adobe subscription that can be used with a personal laptop.

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 identifies their project topic and advisors. This form should be signed by all the student's advisors by the designated deadline close to the end of winter quarter (see first year dates).

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/B/C, one FDM/Soc Doc graduate production elective such as 202/293 or another FDM production-focused grad elective, and 203) and other electives with satisfactory grades and in good academic standing. It is also strongly recommended to take at least one interdisciplinary elective outside of FDM that is aligned with the research topic for the MFA project.

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 the 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 brief 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
- A description of research progress and preparation for the final project, and a projected plan for the second year, including coursework, 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 (in week 8 or 9 of spring quarter), all these elements come together: each student will meet with a committee consisting of their three faculty advisors. Students are responsible for polling their committee to schedule a QE time at the beginning of spring quarter. The committee will evaluate the student's progress based on the following criteria:

- The Project Proposal
- The Progress Report
- The student's oral examination with advisors

Exam timeline:

- Each session is scheduled for an hour and may be in person, if all committee members are available to meet in person, or on zoom
- The student should make a very short introductory/overview statement at the beginning (5 minutes maximum).
- The subsequent conversation should last about 40 minutes.
- The student should then leave the room (or log off) for up to 10 minutes while the committee discusses the rubrics and results, confers on pass/fail and any additional recommendations (re-write a section, check in with the committee during summer, etc.).
- In the last 5 minutes of the hour the student should return / log back in for the chair to deliver the results and recommendations to the student.

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 16)

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 in June. *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, posterizing, etc. and support on the exhibition day – welcoming guests, taking pictures, and offering moral support. In addition, 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.

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. Students will be expected to check in at regular intervals over the summer to share written update posts on a shared platform with cohort-mates and advisors.

FIRST YEAR DEADLINES AND DATES, 2023-24

- Thursday, March 13, 2024 – M.F.A. Plan of Graduate Work and Thesis Topic Form Due
 - Submit form with signature of all three advisors and DGS to complete the Committee (note: this may also be done at any earlier point during fall or winter quarter). Your second advisor should already be selected by the end of fall quarter, but the official form signed by all three advisors is due at the end of winter.
- Monday, May 13, 2024 - Project Proposal
 - Submit copy to Graduate Coordinator
 - Upload copies for Graduate Coordinator, Director of SocDoc Program, all thesis advisors, and SocD 201C instructor (upload folder will be provided). 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”
- Monday May 13, 2023 - Progress Report

- Submit copy to Graduate Coordinator
- Submit electronic copies to the 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 20 - May 31, 2024 - Qualifying Exams will be held with your thesis advisors. Students are informed of their status immediately after the QE.
- Early June - Support for Graduate Exhibition
(Screening Date: Wednesday, June 12, 2024)
 - Students must remain available in Santa Cruz until the completion of the exhibition, which takes place during finals week. Attendance at the exhibition is required to pass SOCD 201C.

SECOND YEAR REQUIREMENTS

Core Coursework

In year 2, Students must successfully complete the remaining core courses: a second FDM/Soc Doc graduate production elective (202, 293 or another making-focused grad class), 294A, 294B, 294C and an additional elective related to their subject area. Students will also need to enroll in and complete SOCD 295 "Project Completion" during the spring quarter, an independent study sponsored by one of the student's advisors, that includes the revised Proposal and the M.F.A. Thesis Defense. Students may also enroll in 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. In addition to completing a creative thesis project, students will also complete: a revised and updated Project Proposal to reflect the actual finished project, a Creative Treatment analysis of the project's documentary form and aesthetic, a complete bibliography and mediography, and the final Thesis Defense. All of these elements 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. *Moving image work must include captions to make the work accessible for Deaf and hard of hearing viewers.*

Typically, the expectation in each medium is as follows:

Documentary Film/Video: One 20-minute documentary suitable for broadcast and/or festival exhibition (length restriction is highly recommended to improve festival prospects). There are no exceptions to the 20-min. maximum length (including opening titles and end credits), though the minimum may be adjusted if necessary, with the approval of your committee members.

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. In addition, a time-based photo documentary of up to 10-min., with sound, should be created, in tandem, for inclusion in the final exhibition screening.

Interactive / Digital Media: A web-based or interactive installation project in a format to be determined by the student and committee members. The final presentation parameters will be determined in consultation with the advisors and Director of Graduate Studies.

Other Formats: While other formats have been less commonly explored by students, the program will also consider thesis projects in other formats, for example Audio Documentary/Podcast or Installation. 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 duration of the student's time in 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 revised Project Proposal, which should include an updated description of all 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. A new section of analytical writing, describing the relationship between the documentary project and the field of social documentation, should be added. Bibliographies / mediographies (as appropriate to the discipline and form of the project) should also be revised and updated, in discussion with faculty advisors.

The original thesis proposal guideline indicates typical lengths for each section, but specific length and/or formatting guidelines may also be specified by faculty advisors. Normatively, the 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 by the indicated deadline (see Second Year Deadlines) in preparation for the Thesis Defense.

Thesis Defense

The M.F.A. Thesis Defense will take place during a one-hour oral defense, and is scheduled before the final public exhibition (during week 9 or 10 of spring quarter). Students are responsible for polling their committee to schedule a QE time at the beginning of spring quarter. The committee will evaluate the student's completed MFA work based on the following criteria:

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

Exam timeline:

- Each session is scheduled for an hour, and may be in person, if all committee members are available to meet in person, or on zoom
- The student should make a very short introductory/overview statement at the beginning (5 minutes maximum).
- The subsequent conversation should last about 40 minutes.
- The student should then leave the room / log off for up to 10 minutes while the committee discusses the rubrics and results, confers on pass/fail and any additional recommendations (re-write a section, check in with the committee during summer, etc.).
- In the last 5 minutes of the hour, the student should return / log back in for the chair to deliver the results and recommendations to the student.

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

Thesis Screen/Project Credits

Completed projects must acknowledge the SocDoc program using the following credit language:

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

Thesis Submission and Screening Requirements

Final project submissions must conform to the following guidelines:

Film / Video

A final ProRes Quicktime file with open captions must be submitted to the department. Depending on the final screening venue, a screening Blu Ray or DCP may also be required, as well as a backup format (like DVD)—detailed submission specs will be provided in 294C.

Other Mediums

The format for approved thesis projects in other genres (photography, installation, interactive projects, etc) must be determined in advance by the student's faculty advisors and / or the Graduate Director.

Social Documentation M.F.A. Screening / Exhibition

A public Thesis Exhibition will be held at the end of the spring quarter. Participation in the final exhibition is a required part of the program.

Exiting the Program

Students leaving the program must leave a copy of the ProRes export of their final project on the program hard drive, return their keys to the department, clean out any items left in 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 DEADLINES AND DATES (2023-24)

- 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 prepared
- Mid-March – Fine cut in place
- April - Graduation Exhibition Date and location announced, poster materials generated
- April 11, 2024 - Announce application for M.F.A. Degree to Graduate Division
- May 20, 2024 - Picture locked version of documentary due for defense

- May 20, 2024 – Final M.F.A. Proposal due
- May 27 - June 7, 2024 – Thesis Defense with advising committee
- May 31, 2024 - All M.F.A. Requirements Completed, *including those listed below*, if participating in commencement ceremony. If not participating in commencement, deadline is June 13. Touch base with the graduate programs coordinator by the beginning of spring quarter to plan your timeline.
- Early June - Mixed and graded final screening version of documentary submitted according to screening venue specs. Exact timing and specs TBA and will be discussed at the start of 294C.
- June 12, 2024 - Graduate Exhibition
- All incompletes must be cleared by June 13, 2024, or May 31 if participating in commencement.
- June 13, 2024 - All M.F.A. Degree Requirements Completed* if not participating in commencement. If you wish to participate in commencement, all degree requirements must be complete by May 31 (see above). Please touch base with the graduate programs coordinator by the beginning of spring quarter to plan your timeline.
- 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 Graduation Deadline - SocDoc required courses must be completed in good academic standing and must total at least 72 credits.

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. 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, including the use of AI to generate written work, 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: <https://www.ucsc.edu/academics/academic-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

As of fall 2020, all MFA students are guaranteed support 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 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. Occasionally, it might be necessary for you to apply for TAs in other departments as well (or you might wish to explore TAs in departments relevant to your research). You can receive regular notifications of openings through the TA Jobs Google Group. Information about open TA positions 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

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 (NOTE: 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.

Normative TA duties include: meeting with the course instructor, participating in TA training activities, grading exams and homework, leading discussion sections, 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 that 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 and, increasingly, the use of AI chatbots to generate written work are both ongoing issues of concern for TAs evaluating undergraduate assignments. These issues are usually dealt with in the course syllabus and should be discussed with the course instructor.

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. 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, reporting requirements, and policy information about policies and procedures are available at https://titleix.ucsc.edu/about/uc_policies.html

Contact Title IX office staff at: <https://titleix.ucsc.edu/about/staff-contact-us.html>

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 that is presented to course instructors (and may be shared with you by the instructor). TAs should discuss possible arrangements for accommodating students with disabilities with the course instructor. More information is at <https://drc.ucsc.edu/>

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

The campus financial aid office can provide graduate student loans for those eligible to

file a financial aid application. Students should submit a FAFSA each year. More information at: <http://financialaid.ucsc.edu/index.html>

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

The Graduate Coordinator and the faculty will forward other funding 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 Hannah Jasper at the Arts Research Institute (ARI) at hannahjasper@ucsc.edu regarding proper funding administration procedures. The ARI also keeps a list of graduate funding opportunities here <https://ari.ucsc.edu/find-funding/funding-graduate-students> and FDM keeps its own list of funding resources on [this department document](#).

FACILITIES AND EQUIPMENT

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

NOTE: Some of our usual instructional and work spaces are currently in flux during the 2023-24 academic year. We are in the process of renovating / creating a brand new Social Documentation lab facility in the West Side Research Park area. We anticipate that the new lab will be available in 2024-25, and, until then, our old WSRP work spaces will be offline. We are also in the process of moving some of our facilities to the brand new Kresge College Academic Center building. You will hear from the DGS or GPC as we complete installation and set up in these new spaces. *Spaces in italics marked with an asterisk in the list below are spaces where set-up is in progress at the start of fall quarter.* We are also temporarily allocating a few additional spaces in Communications as grad-only space for 2023-24 only, as described below.

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 all-region Blu-ray/DVD, and computer/laptop projected playback)

Communications Room 121 (media mini-rack with all-region Blu-ray/DVD, and computer/laptop projected playback)

Communications Room 139 (large flatscreen computer / laptop playback)

Production Studio:

Communications Room 140 (Studio B-- Green Screen, LED Lighting Grid System, Arri floor lighting equipment, grip support, Immersive Video, and Motion Capture)

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)

** Kresge College Academic Center (KCAC) 1212 - Audio Lab Mixing and Recording*

Editing Facilities:

** Kresge College Academic Center (KCAC) 1206 - 6 station Mac editing lab*

** KCAC 1313 - 6 work spaces with iMac editing workstations*

Communications 202, 205, 206 (single-user private editing suites with Mac Studio computers)

Communications 201 (available for graduate students in fall and spring quarters only) - small multi-station Mac editing lab

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

Communications room 130 (Studio A) - 1 Mac Pro with Adobe Creative Cloud/Premiere

Communications room 113 (Studio D) - 1 Mac Pro with Adobe Creative Cloud/Premiere

** Kresge College Academic Center (KCAC) 1212 - Audio Lab Mixing and Recording*

Equipment Checkout Lab (Communications 123):

The Equipment Checkout Lab provides all the production equipment needed to produce high quality MFA projects. Available equipment includes video cameras, lenses, audio recorders, microphones, lighting, tripods, support and grip gear etc.

The FDM equipment inventory is frequently updated. Enrolled students can log into the UCSC Web Check Out portal to see a comprehensive list of equipment available to their cohort as well as to make reservations. For incoming students, access to the reservation system will begin after orientations.

During the academic year, equipment is usually shared by the cohort. During the summer, students are able to have their own camera kit and the needed accessories. Students may take summer gear crosstown, cross country or around the globe. Note that using equipment in the field involves risks and students may wish to purchase a renter's insurance policy which covers rental equipment in your possession.

The Equipment Lab Manager can be contacted via email (fdmcheckout@ucsc.edu) or by calling 831-459-1960

Other Campus Facilities:

SocDoc students may obtain access to both the Baskin Darkroom in the Art Department and the Digital Imaging lab in the Digital Arts Research Center building. Contact the Art or DANM department managers for more information about access.

OFFICES, COPY CODES, AND GENERAL STUDENT INFORMATION

Graduate Student Spaces

Students are responsible for the general maintenance and cleanliness of student work spaces. Most spaces have a digital locking system. Student ID Cards will be coded to allow access. Please report any issues to FDM Operations staff.

FDM Graduate Students in both the PhD and the SocDoc Programs have access to the graduate lounge in Communications room 139 (during times when there are no scheduled classes or meetings). There is a shared fridge and microwave in Comm 139 for communal use.

There is also a shared grad student co-working space / lounge in Kresge KCAC 1202.

Student mailboxes are in Communications room 149.

Copy Cards

A TA Copy Card is available from the Department of Film & Digital Media for use to prepare materials for FDM 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>

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. You will be asked to provide photos and text to include on the website.

Graduate Student Commons

The Graduate Student Commons (GSC) serves the needs of the entire UCSC graduate student community. The GSC offers 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 at <https://gradcommons.ucsc.edu/>

Library Facilities and Resources

There are two libraries on the UCSC campus. The main campus library is McHenry Library. McHenry provides centralized support for instruction and research in the humanities, arts, and social sciences. This library houses a very large periodicals, microfilm, and nonprint collection (including maps, slides, and audio and video recordings). It has a café, viewing rooms downstairs, and study rooms throughout. The second library is the 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.

The Media Collection & Desk in the David Kirk Digital Scholarship Commons at McHenry Library houses thousands of films (in many formats!) 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 media materials for a 24-hour period.

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, fully online versions of physical texts, and collections of streaming films. 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 will 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 expand UCSC's information base to the entire UC system and beyond. Items not available in campus libraries may be available for borrowing from other campuses via an Interlibrary Loan request. For more information about requesting items, go to <https://guides.library.ucsc.edu/ill/faq>

Department Websites

The Film & Digital Media Department's website is at <http://film.ucsc.edu>. SocDoc-specific information is at <https://film.ucsc.edu/socdoc/>

Release Forms

The department may request permission to display an excerpt from your work on our 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 sign a release granting permission to use your work on the website / to represent the program. Signing the release is strongly encouraged, but not required.

The department may also 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. 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.

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. For more information on IC labs: <http://ic.ucsc.edu/labs>

Make sure to back up all your work done on campus computers (project files, media, etc) on your own external hard drives and / or on your campus google drive account for smaller files. Never leave your only copies of your files on the lab or office machines. These machines are not secure places to store unique data and are wiped clean as part of regular maintenance. *Always back up all files and maintain backups in multiple locations!*

A shared printer is located in Communications 139. Students are responsible for managing use of these resources. Paid printing is also available at [these campus labs](#).

For campus computing issues with email, Canvas, campus google drive, etc, start a help ticket with campus ITS at <https://slughub.ucsc.edu/its>

FACULTY

Students are encouraged to familiarize themselves with the profiles, research interests, and wide range of creative practices of the Film + Digital Media faculty. As you consider adding advisors to your committee, be proactive in exploring which faculty members have interests and modes of working that might be a good fit for your interests. Faculty work varies widely across documentary, experimental, and narrative filmmaking, scholarship, video game making, animation, VR / AR, interactive media, installation, sound art and more.

Film + Digital Media faculty have bios, research interests, and sometimes links to personal websites for further exploration listed here: <https://film.ucsc.edu/faculty>. In addition to core department faculty, a number of faculty members from other departments and programs have “affiliated” status with FDM. You can learn about affiliated faculty at <https://film.ucsc.edu/people/affiliated-faculty>

Finally, since students will also be selecting an interdisciplinary advisor with topical expertise around the subject of your project, it is also important to research faculty in other departments on campus to see who works on what. While the list of potential interdisciplinary faculty is constantly expanding and changing as new faculty join our campus every year (and a few retire), a good place to start your search is with these faculty members who have previously worked with SocDoc students:

Hillary Angelo, Sociology
 Bettina Aptheker, Feminist Studies
 Noriko Aso, History and East Asian Studies
 Chris Benner, Environmental Studies and Sociology
 Heather E. Bullock, Psychology
 Jeffrey Bury, Environmental Studies
 Saskias Casanova, Psychology
 Shelly Chan, History
 Michael Chemers, Performance, Play & Design
 Nancy Chen, Anthropology
 Yasmeen Daifallah, Politics
 Gina Dent, Feminist Studies
 Sylvanna Falcón, Latin American and Latino Studies
 Jennifer Gonzalez, History of Art & Visual Culture
 Miriam Greenberg, Sociology
 Brent Haddad, Environmental Studies
 Craig Haney, Psychology
 Camilla Hawthorne, Sociology
 Christine Hong, Critical Race & Ethnic Studies and Literature
 Karolina Karlic, Art

Jennifer Lynn Kelly, Feminist Studies
 Rebecca London, Sociology
 Marc Matera, History
 Steve McKay, Sociology
 Tanya Merchant, Music
 Megan Moodie, Anthropology
 Madhavi Murty, Feminist Studies
 Marcia Ochoa, Performance, Play & Design
 Kyle Parry, History of Art & Visual Culture
 Eleonora Pasotti, Politics
 Patricia Pinho, Latin American and Latino Studies
 Juan Poblete, Literature and Critical Race and Ethnic Studies
 Eric Porter, History
 S. Ravi Rajan, Environmental Studies
 Catherine Ramirez, Latin American and Latino Studies
 Renya Ramirez, Anthropology
 Cecilia M. Rivas, Latin American and Latino Studies
 Russell Rodriguez, Music
 Felicity Amaya Schaeffer, Feminist Studies
 Matt Sparke, Politics
 Beth Stephens, Art
 Anjuli Verma, Politics
 Marilyn Westerkamp, History
 Ronaldo V. Wilson, Literature
 Daniel Wirls, Politics
 Alice Yang, History
 Eileen Zurbriggen, Psychology

Do not restrict your exploration to this list! Each of our SocDoc cohorts brings new interests and new potential faculty collaborations into the program and, as well, new faculty join UCSC every year.

FDM STAFF

Faculty Administrators

Department Chair, Peter Limbrick, limbrick@ucsc.edu
 Director of Graduate Studies, PhD Program, Shelley Stamp stamp@ucsc.edu
 Director of Graduate Studies, SocDoc, Irene Lusztig, ilusztig@ucsc.edu

Administrative Staff

Department Manager, Karina Frazier, karina@ucsc.edu (831) 459-3204
 Graduate Programs Coordinator, Michael Lindsey, fdmgradprograms@ucsc.edu

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

Facilities Specialist, Cliff Diedrick cdiedric@ucsc.edu (831) 459-1820

[email fdmoperations@ucsc.edu to reach the whole Ops staff]

Operations Office

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

Equipment Checkout

Communications 123

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

IT Staff

Arts/FDM IT Manager, Anthony Arias, aoarias@ucsc.edu, (831) 459-4242

Digital Media Specialist, TBA

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 COHORTS 2023-24

Email ListServe:

socdgrads@ucsc.edu to email all Soc Doc students

fdmgrads@ucsc.edu to email all FDM grad students (Soc Doc and PhD)

2024 Cohort

Azad Azizyan, azazizya@ucsc.edu

Rita Carmona, rmcarmon@ucsc.edu

Vega Darling, djdarlin@ucsc.edu

Meloddy Gao, mzgao@ucsc.edu

Ruebi Jimenez, jimenezr@ucsc.edu

John Ortiz Vargas, jgortizv@ucsc.edu

2025 Cohort

Em Butler, emmbutle@ucsc.edu

Matte Hewitt, mshewitt@ucsc.edu
 Catalina Jeanneret Calderón, cjeanner@ucsc.edu
 Jiayi Li, jli905@ucsc.edu
 Jamilli Pacheco-Urquiza, jaapache@ucsc.edu
 Maleah Welsh, mrwelsh@ucsc.edu

CAMPUS CENTERS AND AFFINITY GROUPS

The Center for Cultural Studies <https://culturalstudies.ucsc.edu/>
 The Humanities Institute <https://thi.ucsc.edu/>
 Dolores Huerta Research Center for the Americas <https://huerta.ucsc.edu/index.html>
 The Science and Justice Research Center <https://scijust.ucsc.edu/>
 The Blum Center on Poverty, Social Enterprise, and Participatory Governance
<https://blumcenter.ucsc.edu/>
 Center for Documentary Arts and Research <http://cdar.ucsc.edu/>
 The Center for Middle East and North Africa <https://cmena.sites.ucsc.edu/>
 Center for Jewish Studies <https://cjs.ucsc.edu/>
 The Center for Labor and Community <https://labor.ucsc.edu/>
 The Center for Creative Ecologies <https://creativeecologies.ucsc.edu/>
 Visualizing Abolition Initiative <https://ias.ucsc.edu/visualizing-abolition/>
 African American Resource and Cultural Center: <https://aarcc.ucsc.edu/>
 American Indian Resource Center: <https://airc.ucsc.edu/>
 Asian American/Pacific Islander Resource Center: <https://aapirc.ucsc.edu/>
 Chicana/Latina Resource Center (El Centro): <https://elcentro.ucsc.edu>
 The Lionel Cantú Queer Center: <https://queer.ucsc.edu/>
 Womxn's Center: <https://womenscenter.ucsc.edu/>
 Disability Resource Center: <http://drc.ucsc.edu/>

We recommend getting on mailing lists and attending events! Many of these centers host incredible lectures and gatherings. 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

IDA (International Documentary Association): <https://www.documentary.org/>
 Documentary Accountability Working Group: <https://www.docaccountability.org/>
 Documentary Producers Alliance: <https://www.documentaryproducersalliance.org/>

Brown Girls Doc Mafia: <https://browngirlsdocmafia.org/>
 A-Doc (Asian American Documentary Network): <https://a-doc.org/>
 FWD-Doc (Filmmakers with Disabilities): <https://a-doc.org/>
 The Center for Media & Social Impact: <http://centerforsocialmedia.org>
 The D-Word: <https://www.d-word.com/>
 World Records Journal: <https://worldrecordsjournal.org/>
 Visible Evidence: <https://www.visibleevidence.org/>

Career and Job Related Resources

UCSC Career Center: <http://careers.ucsc.edu/grad/index.html>
 UFVA (University Film / Video Association): <http://ufva.org/>
 Bay Area Video Coalition (has a community job board): <https://www.bavc.org/>
 Corporation for Public Broadcasting Jobs: <http://www.cpb.org/jobline/>

Funding Resources

California Council for the Humanities: calhum.org
 Center for Asian American Media: <https://caamedia.org/>
 Cultural Council of Santa Cruz County: <http://www.ccsc.org/>
 Independent Television Service: <http://www.itvs.org>
 Latino Public Broadcasting: www.lpb.org
 National Association of Latino Independent Producers, <http://www.nalip.org>
 Firelight Media: <https://www.firelightmedia.tv/>

Some of these organizations or grant calls do not fund student work and are more useful as future-facing resources as you move into your career. Always read grant FAQs carefully to make sure you are eligible!

Master of Fine Arts Program in Social Documentation UC Santa Cruz
M.F.A. PLAN OF GRADUATE WORK
(For Year One Students)

Once you have finalized your full committee (at any time before the due date), circulate this page to each of your committee members and, finally, to the DGS. DocuSign or similar software can be helpful to procure faculty signatures.

Full Form Due March 13, 2024

Student Full Name: _____

Student ID
Number: _____

Subject And Genre Of Thesis: _____

Expected Graduation Date (Month/Year): _____

Advisory Committee

Advisor 1 Name:
(Assigned upon entry) _____

Advisor 2 Name: _____

Signature: _____

Signature: _____

Advisor 3 Name:
(Due 3/2/23) _____

Advisor 4 Name:
(Optional) _____

Signature: _____

Signature: _____

Director of Graduate Studies Approval: _____

Student Signature: _____

PLAN OF GRADUATE WORK

A total of 72 units are required to complete the M.F.A. Degree in Social Documentation, consisting of 55 units of required core courses and a minimum of 15 units of electives (not including individual studies and project completion), plus the two-unit FILM 202. Master of Fine Arts students must be enrolled in at least 10 credits every quarter. The maximum credit load is 19, although this can be surpassed with special permission.

Electives may be taken any quarter. 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.

Students must enroll in at least one graduate-level FDM production elective every year. Often, this elective is a production elective with a Soc Doc course number (for example SOCD202 or SOCD293, which offer instruction in a variety of different media platforms and are taught by a rotating group of instructors), but you may also choose from other grad electives that have FILM course numbers, so long as the class has a production / making focus. The department regularly offers joint PhD-Soc Doc making-focused courses with topics that change from year to year. Recent examples of these electives include: The Film / Video Essay (FILM 223), Expanded Documentary (FILM 230), Representing Memory (FILM 227), and Audiovisual Ethnography (FILM 232). If you are uncertain about whether a given grad class counts as a production elective, please contact the DGS.

Students may repeat a 202 or 293 with the permission of the instructor and DGS.

In addition to the graduate-level production elective, it is strongly recommended to select at least one interdisciplinary first year elective that will help with topical research preparation for the MFA project. This could be done in either winter or spring.

There is some timing flexibility with when you take different kinds of electives, so long as you make sure to complete one production elective per year. That said, in the first year it is strongly recommended to be enrolled in some kind of making course each quarter, to continue developing production skills ahead of your summer fieldwork.

SAMPLE COURSE PLAN

FALL QUARTER, YEAR 1

- SOCD 200 – Approaches to Social Documentary, 5 units
- SOCD 201A – Intro to Documentary Field Production and Editing, 5 units
- FILM 202 – Pedagogy in Film and Digital Media, 2 units

WINTER QUARTER, YEAR 1

- SOCD 203 – Documentary Research Methods, 5 units
- SOCD 201B – Advanced Documentary Field Production and Editing, 5 units
- Recommended: 5-Unit Graduate-Level Elective (ideally relevant to your MFA research topic)
alternately, a Graduate-level Production Elective can be taken in winter instead.

SPRING QUARTER, YEAR 1

- SOCD 201C – Project Planning for the Social Documentary, 5 units
 - Graduate-level Production Elective (course number can vary, see above)
 - Recommended: 5-Unit Graduate-Level Elective (ideally relevant to your MFA research topic)
strongly recommended if you did not do this in winter
-

FALL QUARTER, YEAR 2

- SOCD 294A – Production, Analysis, Editing, 5 units
- Graduate-level Production Elective or another 5 unit elective

WINTER QUARTER, YEAR 2

- SOCD 294B – Production, Analysis, Editing, 5 units
- Graduate-level Production Elective or another 5 unit elective

SPRING QUARTER, YEAR 2

- SOCD 295 – Completion of Master's Project, 5 units
- SOCD 294C – Production, Analysis, Editing, 5 units
- Graduate-level Production Elective (if you did not take your second year production elective yet)

Appendix I

SOCIAL DOCUMENTATION MFA THESIS PROPOSAL GUIDELINES FOR FIRST-YEAR STUDENTS

A. Logline

1. Your summary of your planned project, two to three sentences maximum.

B. Introduction/Thesis Summary and Background Statement

1. Detail the research framework for this project and the larger context in which you will develop and execute it.
2. What are your specific research questions, and what disciplines will inform your work?
3. Describe your modes of inquiry and methodologies for research and the next planned phases of work.
4. Explain the cultural and social relevance and context for your topic and why it is timely or urgent.
5. Describe any ethical challenges or problems you anticipate you will need to address, or have already begun addressing, in the process of creating this work.

C. Narrative Synopsis

1. Give an overview of your story, describing planned or potential on-screen participants and your relationship to them.
2. How have you or will you meet/choose your subjects and collaborators?
3. Describe the story structure and narrative trajectory.
4. Discuss your access and relationship to the community or communities in which you will work.

D. Artistic Approach

Give an overview of the formal and aesthetic approach[es] you plan to explore.

1. Explain your use of audio/visual language and/or any particular artistic approach informing the storytelling.
2. Discuss how your aesthetic approach will support your research inquiry, and how form will integrate with function.
3. Explicate your authorial voice and extent and/or kinds of collaboration you may

try with your participants.

E. Work Timeline

1. Explain the current status of the project.
2. Provide a timeline of your planned major activities, from research to completion.

F. Audience and Dissemination

1. Describe the anticipated audience for your project and how you plan to disseminate your completed work.
2. Discuss your initial concepts for audience engagement and impact strategies.

G. Bibliography/Mediography

1. Provide a list of research sources (books, films, videos, websites, other media) you plan to utilize for your project, separated into two categories of media and books (minimum 10 entries each).
2. As you complete your review of each source, provide an annotation for each one about how it is informing your work.

H. Budget

1. Provide a breakdown of projected expenses for major categories of research, travel, production, post-production.
2. List any projected sources of income such as fellowships or awards.

I. Appendix (Optional)

1. Add any additional visual or narrative material that will inform your project.

Appendix II

SOCIAL DOCUMENTATION MFA THESIS PROPOSAL GUIDELINES FOR SECOND-YEAR STUDENTS

A. Logline

Your summary of your project, two to three sentences maximum.

B. Introduction/Thesis Summary and Background Statement

Here, detail the research framework for this project and the larger context in which you developed and executed it. What were your research questions, and what disciplines informed your work? Describe your modes of inquiry and methodologies. Explain the cultural and social relevance and context for your topic and why it is timely or urgent. Detail the questions your project sought to illuminate. Describe any ethical challenges or problems you found yourself addressing in the process of creating this work.

C. Narrative Synopsis

Give an overview of your story, describing on-screen participants and your relationship to them: how did you meet/choose your subjects and collaborators? Describe the story structure and narrative trajectory. Discuss your access and (ongoing) relationship to the community or communities in which you worked.

D. Artistic Approach

Describe the formal and aesthetic approach of your documentary. Explain your use of audio/visual language and/or any particular artistic approach informing the storytelling. Discuss how your aesthetic approach has supported your research inquiry, and how form has integrated with function. Explicate your authorial voice and extent and/or kinds of collaboration with your participants.

E. Aesthetic Formation re: Documentary

With your project complete, elaborate your position in the field of documentary. What influences do you acknowledge for your project? What ethics are pivotal to you now, going forward? Extrapolate from your thesis project to the larger world of documentary studies and exhibition to elaborate your position there, citing texts or filmmakers as a frame.

F. Audience, Dissemination, and Release Timeline

Describe the anticipated audience for your project and how you plan to disseminate your work. Discuss your plans for audience engagement and impact strategies. Provide a timeline of your next planned activities and supply the URL for your website.

G. Bibliography/Mediography

Updated list of research sources (books, films, videos, websites, other media) you

utilized for your project, separated into two categories of media and books (minimum 10 entries each) with annotations, as before, and/or updated.

I. Appendices:

Budget: Your final expenses for major categories of research, travel, production, post-production.

Releases: Attach the signed release forms from your participants.

Optional: Add any additional visual or narrative material that informed your project.