

UCSC Film and Digital Media

Admitted Student Tours 2019

Digital Information Packet for Newly Admitted Students

This packet includes:

- A calendar of all of our "Admitted Student Tours" activities
- Information about our major
- FAQs
- Press packet with news items on our students, faculty and alumni
- Student Representatives contact information

Be sure to visit our website for more information about our department:

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

If you have any questions, you can send an email to film@ucsc.edu

Additional Links:

SlugFilm: <http://slugfilm.ucsc.edu/>

Eyecandy Film Journal: <http://www.eyecandyfilmjournal.com/>

Arts Division: <http://arts.ucsc.edu/>

[Facebook](#) & [Twitter](#): @FilmDigMedUCSC



UCSC



Welcome Prospective Students, Families and Friends!

Welcome to the Film and Digital Media Department at the University of California Santa Cruz. We are pleased that you are considering our program and UCSC for your studies. We want to help you find answers to all your questions but, due to the popularity of our program and the large number of visitors during this spring season, we have very limited ability to interact with each family individually. We do offer the following options to meet with faculty and staff to learn about our program.

Meeting with FDM Faculty

Our faculty members are the best resource for learning about the philosophies and foundations of the FDM program. Faculty can demonstrate the value of an Arts education in today's world and explain what our program strives to teach students. They have a good deal of knowledge about possible careers students might choose, and how UCSC's program might differ from other film programs. We have arranged for a few FDM faculty members to be available to talk with newly admitted students and their families and offer a basic tour of our facilities on **Monday, April 8** in conjunction with UCSC's Admitted Student Tours. For times and locations, please refer to the calendar on the back of this sheet. Additionally, you may find profiles of our entire faculty at <http://film.ucsc.edu/faculty>.

Meeting with FDM advising staff

If you cannot attend the April 8 program overview led by FDM faculty, there will be a staff-led program overview between April 9-19 on select dates. Please refer to the calendar for dates and times.

Arts Division Open House

Located in the Digital Arts Research Center (DARC) across from the Music Center, the Arts Division Admitted Student Tours Open House offers an opportunity to meet department representatives, ask questions about the program, and view examples of student work. Please refer to the calendar for dates and times.

Classroom Visits

We have opened one of our courses to be available for visiting admitted students: FILM 80S "Special Topics in Film and Digital Media – American Cinema of the 1970s." If you decide to sit-in during one of these classes, please sit or stand at the back of the room in order to minimize disruption of the class when you leave. Please refer to calendar for dates and times.

General UCSC Information

Please visit the UCSC Undergraduate Admissions website <http://admissions.ucsc.edu> for general information on academics, campus life, and find answers to frequently asked questions. You can reach them at (831) 459 - 4008; admissions@ucsc.edu.

Due to the many prospective students and their families that we anticipate visiting UCSC this spring, it is not possible for us to invite you to visit all of our classes. We have created a schedule that will give visitors the opportunity to learn about the program and, at the same time, allow our staff and faculty to continue to effectively work, teach and serve the department and our current students. We strive to offer our students an optimal learning environment and appreciate your cooperation.

◀◀ <http://film.ucsc.edu> ▶▶

Film and Digital Media UCSC Admitted Student Tours 2019 Event Schedule



FILM+DIGITAL MEDIA



April FDM Calendar of Events

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1 No Events	2 No Events	3 No Events	4 No Events	5 No Events	6 Arts Division Open House 10:30am-12:00pm 2:45pm-3:35pm Digital Arts Research Center 306
8 Faculty-Led Program Overview and Facilities Tour 10:00am-12:00pm Communications 150 (Studio C)	9 Program overview 1:15pm-2:15pm Communications 150 (Studio C) FILM 80S "Special Topics in FDM" 5:20pm-8:20pm Media Theater	10 No Events	11 Program overview 1:15pm-2:15pm Communications 150 (Studio C) FILM 80S "Special Topics in FDM" 5:20pm-8:20pm Media Theater	12 No Events	13 Arts Division Open House 10:30am-12:00pm 2:45pm-3:35pm Digital Arts Research Center 306
15 Program overview 1:15pm-2:15pm Communications 150 (Studio C)	16 FILM 80S "Special Topics in FDM" 5:20pm-8:20pm Media Theater	17 Program overview 1:15pm-2:15pm Communications 150 (Studio C)	18 FILM 80S "Special Topics in FDM" 5:20pm-8:20pm Media Theater	19 Program overview 1:15pm-2:15pm Communications 150 (Studio C)	20 No Events

Details

FDM Faculty-Led Program Overview <i>This presentation will include information for both incoming frosh and junior transfers.</i>	Monday, April 8	10:00am-12:00pm Location: Communications 150 (Studio C) * Presentation will begin with a 15-minute viewing of student films. Program overview and facilities tour will follow.
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FDM Program Overviews Overview of the program given by our undergraduate adviser. <i>This presentation will include information for both incoming frosh and junior transfers.</i>	April 9 - 19 on select dates *All presentations will begin with a 15-minute viewing of student films. Program overview will follow.	1:15pm-2:15pm Location: Communications 150 (Studio C)
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Classroom Visits FILM 80S: <i>Special Topics in Film and Digital Media - American Cinema of the 1970s</i>	April 9 - 19 on select dates *Please sit or stand at the back of the room in order to minimize disruption of the class when you leave	5:20pm-8:20pm Location: Media Theater
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Please visit <http://film.ucsc.edu> for more information on our program

Film and Digital Media at UC Santa Cruz

taken from UCSC Admissions website: admissions.ucsc.edu

Introduction

The Film and Digital Media major at UC Santa Cruz offers an **integrated curriculum** where students study the cultural impact of movies, television, video, and the Internet and also have the opportunity to pursue creating work in video and interactive digital media, if so desired. Graduates of the UC Santa Cruz Film and Digital Media program have enjoyed considerable success in the professional world and have gained admission to top graduate schools in the field.

Degrees Offered

- B.A.
- M.F.A.
- Minor
- Ph.D.

Study and Research Opportunities

Department-sponsored independent field study opportunities (with faculty and department approval)

Information for First-Year Students (Freshmen)

High school students who plan to major in Film and Digital Media need no special preparation other than the courses required for UC admission.

Freshmen interested in pursuing the major will find pertinent information on the advising web site, which includes a first-year academic plan. advising.ucsc.edu/summaries/summary-docs/film_fr.pdf

Information for Transfers

Transfer students should speak with an academic adviser at the department office prior to enrolling in classes to determine their status and to begin the declaration of major process as soon as possible.

Additional time (beyond six quarters) may be needed to complete the Film and Digital Media major if: general education requirements need to be completed; a double major is being pursued; a lower-division Film and Digital Media major requirement has not been completed prior to transfer; and/or a Film and Digital Media concentration is being pursued. Further information can be found at advising.ucsc.edu/summaries/summary-docs/film_tr.pdf

Careers

Graduates of the program have established careers as professionals in the fields of film, video, television, and digital media, working as filmmakers, editors, digital media artists, film archivists, media educators, script analysts, cinematographers, television producers, computer programmers, and studio executives. Recent graduates have screened work at the Sundance Film Festival, Cinequest, the Milan Film Festival, and on HBO. Graduates have a strong track record of gaining

admission to top graduate programs for M.A., M.F.A., and Ph.D. degrees, including USC, UCLA, NYU, Columbia, Chapman, the American Film Institute, Cal Arts, the University of Iowa, and the University of Wisconsin-Madison.

EAP

Many Film and Digital Media students study abroad through the UC Education Abroad Program. Students are encouraged to explore and apply for these opportunities early on since most programs require an application almost a year in advance. Students are advised to meet with the department's undergraduate adviser to discuss the best options for film and digital media majors. For more information see studyabroad.ucsc.edu/index.html.

Facilities

More information can be found at slugfilm.ucsc.edu/facilities.

Awards, Honors, and Recognitions

Dominic Romano received the annual Steck Award which recognizes the most outstanding senior research project completed at UCSC. Dominic's integrated project combined research and a creative video that critically examine the post-1990 Lebanese film and video scene. The video emerged from interviews with people who'd suffered from physical scarring. news.ucsc.edu/2015/05/dominic-romano-steck-award-profile.html

Jeny Amaya received the Cary Grant Film Award from the Princess Grace Foundation for her senior project, *Mama Virtual*, which examined the Salvadoran diaspora experience in California. news.ucsc.edu/2015/08/princess-grace-film.html

Alumni Focus

Alumni include Academy Award-winning editor Stephen Mirrione (*Traffic, Hunger Games, The Revenant*), cinematographer Amy Vincent (*Hustle and Flow*), television writer/producer Marti Noxon (*Mad Men, Buffy the Vampire Slayer*), television writer/producer Brannon Braga, (*Star Trek: Next Generation, Terra Nova, 24, Cosmos: A Spacetime Odyssey*), producer/writer Akiva Shaffer (SNL Digital Shorts, The Watch), Sarah Schechter, President of Berlanti Productions producing content for Warner Bros. and NBCUniversal; Dylan Wilcox, Senior Vice President Worldwide Acquisitions for Entertainment One; and James Mockoski, Film Archivist for Francis Ford Coppola's American Zoetrope.

Department Website

film.ucsc.edu

General Catalog Information

For a detailed description of the Film and Digital Media major that includes the declaration requirements, the variety of concentrations we offer in production, critical studies, and integrated critical practice, and how the comprehensive requirement may be fulfilled, as well as a link to descriptions of our course offerings, please visit:

registrar.ucsc.edu/catalog/programs-courses/program-statements/film.html



FREQUENTLY ASKED QUESTIONS

FOR PROSPECTIVE STUDENTS AND FAMILIES INTERESTED IN
THE FILM AND DIGITAL MEDIA MAJOR AT UCSC

What makes the FDM major at UCSC different from other film programs?

The film and digital media major at UCSC offers an integrated curriculum involving theory, criticism, and cultural analysis, as well as a production program in the aesthetics and techniques of film and digital media. Students in the general major develop an understanding of major movements in world cinema and different aesthetic approaches to the medium, while studying the cultural impact of television and the rise of video and digital art in recent decades. Students who pursue the general major are allowed and encouraged to take up to two production-related courses, offering all FDM majors the opportunity to gain basic screenwriting, digital media, and/or film production skills. Declared FDM majors who have met certain requirements have the opportunity to apply to one of FDM's three concentrations in production, critical studies, or integrated critical practice. Please refer to the FDM website for further information <http://film.ucsc.edu/program/concentrations>.

FDM majors who have an interest in filmmaking, screenwriting, and digital media production will often pursue the production concentration. Our program offers undergraduate students access to hands-on filmmaking and digital media courses whereas many other programs offer only critical studies or primarily restrict production courses to graduate students.

Do students who intend to pursue the Film and Digital Media major need to submit a portfolio of their work when applying for admission to UCSC?

No portfolio is required when applying for admission to UCSC. Students interested in pursuing the FDM major can "propose" it on their application or during their first year at UCSC. Students become eligible to declare the major after they have completed two lower-division FDM courses. Students interested in pursuing the production concentration will be advised to apply to FILM 170B: Introduction to Film and Video Production and apply to the portfolio review with work completed in 170B.

For more information on the declaration process - http://film.ucsc.edu/program/major_requirements

For more information on the portfolio review - <http://film.ucsc.edu/program/concentrations>.

What type of equipment does the department have available for students? What are our facilities like?

Please refer to the facilities page on the FDM website for a complete listing of production equipment, as well as projection equipment used in the history/critical studies classes <http://film.ucsc.edu/program/facilities>.

Slugfilm is FDM's production website and has resources for production, equipment and facilities information and links to student work.

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

Do we offer any courses in animation?

Yes! Our curriculum currently includes a small number of animation courses and will continue to grow in that area. Students who pursue the digital media pathway within the production concentration may also augment their academic plan with animation courses offered through the UCSC Digital Arts and New Media program and/or the Art Department on campus. Some of these courses serve as substitutions and will satisfy FDM major requirements.

Does the department have an internship program? How do students obtain internships?

Many FDM students complete internships during the academic year or over the summer while enrolled at UCSC. Internship opportunities for students are available on the UCSC Career Center website (<http://careers.ucsc.edu/>) where students may access a database of available internships and job opportunities. Additionally, opportunities are posted on department bulletin boards. Many FDM students proactively research companies and organizations and contact them directly to inquire about internship opportunities. The department organizes an annual Internship Panel where FDM students talk about their past internship experiences and FDM faculty internship sponsors provide information on how to prepare for and pursue successful internship positions. FDM students have interned at companies and organizations, such as, Universal Pictures, Warner Brothers Records, Lionsgate, KQED/PBS, Dreamworks, KSCW, Producer Brannon Braga, Santa Cruz Film Festival, Rich/Tint Productions, Rhino Films, Digital Media Factory, MTV newsroom, Dakota Pictures, Kuumbwa, CTV, SCTV, Prelinger Archives, Bunim/Murray Productions, and the Santa Cruz Homeless Garden Project.

If a student would like to receive academic credit for an internship, the department provides guidelines that explain the policy and procedure for an independent field study. For more information, please see <http://film.ucsc.edu/program/internships>.

How do students utilize their degree in Film and Digital Media? Do they find work in their field?

Graduates of the film and digital media program have established careers as professionals in the fields of film, video, television, and digital media, working as filmmakers, editors, digital media artists, film archivists, media educators, film festival curators, script analysts, cinematographers, television producers, computer programmers, and studio executives. All FDM graduates gain valuable critical analysis/thinking, research and writing skills that provide a solid foundation for a variety of careers and graduate programs. FDM graduates have a strong track record of gaining admission to the top graduate programs for M.A., M.F.A., and Ph.D. degrees, including USC, UCLA, NYU, Columbia, Chapman, the American Film Institute, Cal Arts, and the University of Wisconsin-Madison.

Resource Information

UCSC Home Page: <http://www.ucsc.edu> where you can link directly to the Admissions website for a wealth of information.

Film and Digital Media Website: <http://film.ucsc.edu> for more information about all aspects of the program.

Campus Tours (reservations made online): <http://admissions.ucsc.edu/visit/campus-tours.html>

University of California, Santa Cruz
Film and Digital Media Department
1156 High Street
Santa Cruz, CA 95064
(831) 459-3204





Facilities and Equipment

Campus Facilities:

Across campus, classrooms, seminar rooms and lecture auditoriums of various sizes are equipped with 16mm film projectors, VCR's, laserdisc, DVD and Blu-Ray players, and video/data projectors to enable close study of moving images. The Media Theater is a 400-seat theater/classroom with HD video and surround sound capability used for large lecture courses, as well as a venue for our annual screening of student works. Many computer labs on campus are equipped with video, audio, desktop and web publishing software. The Digital Scholarship Commons at McHenry Library houses thousands of videotapes, laserdiscs, and Blu-Ray/DVDs that are available for individual viewing and study. Students are also able to use Kanopy for online streaming access to films and documentaries. Our collection includes a diverse range of international feature films, experimental film and video work, animation, silent films and documentaries. The library also owns an up-to-date collection of reference material, books and scholarly journals related to film, television and media studies.

Film and Digital Media Facilities:

The department and operations offices, production facilities, and classrooms are located in the Communications Building, a modern facility designed as an optimal educational environment for all aspects of the FDM program. Our facilities include a 95-seat theater/classroom with HD video and 7.1 Dolby and DTS surround sound, two media-equipped seminar rooms, a production classroom, and a large production studio equipped with a green screen and studio lighting equipment. Our computer lab/digital media classroom contains ten 27" iMac with Retina displays, equipped with sound, still image, 3D modeling, and video editing and processing software, as well as open source software for digital art projects. Our animation lab contains four Retina iMacs, equipped with stop-motion animation software in addition to editing software. There are also six individual editing suites available for student use. We use Adobe Premiere and Final Cut Pro X as our editing platforms. Format conversion and sound sweetening rooms, as well as a surround-sound mixing room, provide ancillary support for video and digital media post-production. Students enrolled in production courses have 24-hour access to our facilities and may book editing suites or the large production studio for their class projects via an online reservation system.

Production Equipment:

Our Equipment Checkout Lab maintains an extensive inventory of equipment available for FDM majors currently enrolled in production classes. We currently use high-definition solid-state flash-based video camcorders. Complementary camera support equipment, such as lighting kits, reflectors, light meters, lenses, dollies and other camera support and grip equipment is also available for students. Audio gear, including a wide assortment of microphones, booms, pistol grips and digital audio recorders, is also available.

For more information and details on the departments' inventory of equipment and facilities, please visit the FDM SlugFilm website at: <http://slugfilm.ucsc.edu>



2018-19 Student Representatives

Jazmine Corona (Production)

jaacoron@ucsc.edu

Meghan Cronin (Critical Studies)

mrcronin@ucsc.edu

Natasha Dadlani (General Major)

ndadlani@ucsc.edu

Meghan Hebbard (Critical Studies/EyeCandy)

mhebbard@ucsc.edu

Keanu Ramos (Integrated Critical Practice)

kramos2@ucsc.edu

These students have been invited by our faculty to represent the department in various capacities. They are outstanding seniors and are available to answer your questions and possibly meet with you to tell you about the Film and Digital Media Department from a student's perspective.

More information about our concentrations can be found on our website:

<http://film.ucsc.edu/program/concentrations>



PRESS PACKET 2019

Please enjoy a sampling of news items that feature our students, faculty and alumni.

To read more about our department, please visit the "News & Events" page on our website:
<http://film.ucsc.edu/>

UC Santa Cruz
Newscenter

The Practicality of the Arts

January 26, 2015

By Martin Berger, Acting Dean of the Arts

In the aftermath of the Great Recession, many parents have an understandable desire to see their children take what they perceive as the safest course of study—one that will lead to a secure career, or at least, to a useful graduate program.

When parents quiz me on the most "practical" majors, I point out that many corporations and graduate schools today have turned away from a narrow focus on specialized skill sets to seek out applicants who display aptitude for creative thinking and problem solving.



Martin Berger, Acting Dean of the Arts (Photo by Carolyn Lagattuta)

Google's corporate hiring webpage surely speaks for many companies and universities when it notes: "We're looking for people who have a variety of strengths and passions, not just isolated skill[s]" and are "less concerned about grades and transcripts and more interested in how you think."

The reality is that every major in the Arts Division has the potential to produce graduates who are attractive to both industry and the academy.

Arts degrees offer unique advantages in today's society. Our students acquire the knowhow to be both cultural producers and critical interpreters of the world around them. Many of our majors intervene in artistic, social, and political debates by creating films, operas, plays, musical compositions, dances, paintings, prints, and performance art. Others immerse themselves in understanding what such artistic creations reveal of the historical eras and cultures in which they were produced.

All of our students gain fluency in new visual and acoustic languages, which allows them to create and decipher a range of arts. Rather than passively consuming films, recitals, and exhibitions, our students learn to be thoughtful creators and decoders of the complex visual and aural texts that are a ubiquitous feature of twenty-first century culture.

Our majors also gain understanding of the varied cultural traditions of the nation and the world at a moment when our state and country are becoming increasingly diverse and interconnected. In the Arts at UC Santa Cruz, many of our students immerse themselves in

the canonical art of Shakespearean theater, Renaissance painting, and Hollywood film, but they are just as likely to plunge into Indonesian dance, contemporary Latino art, African-American music, or global cinema.

Our graduates consistently remark on how their studies have provided them with the ability to understand cultures different from their own and find new ways of thinking about complex social problems.

So, whether they ultimately seek a career in the arts or beyond, our students graduate with the aptitudes and perspectives that are essential for employees, students, and citizens in our increasingly globalized society.

UC Santa Cruz
Newscenter

UC Santa Cruz named one of best colleges to study 'Film, Video & Photographic Arts'

February 14, 2018

By Scott Rappaport

UC Santa Cruz has been ranked No. 6 in the country by *College Factual* for the best colleges and universities in the U.S. to study for a *Film, Video & Photographic Arts* degree.

The campus was featured in a 2018 Top 10 list along with such institutions as the University of Southern California, New York University, Emerson College and UCLA.

The data used by College Factual for the rankings takes into account factors such as education quality, average earnings of graduates, accreditation, and graduation rates.

"I could not be more pleased with this recognition," said Susan Solt, dean of the Arts Division at UC Santa Cruz. "I am so very proud of our faculty and staff; it is wonderful recognition for our current students and shows the impact of our incredible alumni in the field."

In fact, just this week, UC Santa Cruz alumnus Alex Johnston (Ph.D. Film & Digital Media, 2017) will have a film screened at the 2018 Berlinale, one of the world's leading international film festivals, running February 15-25 in Germany.

And UC Santa Cruz professor of film and digital media, Irene Lusztig, will also have a film at the Berlin festival--the world premiere of her new feature-length film, *Yours in Sisterhood*.

"Irene was my primary creative advisor at UCSC, and has been a massive influence on my work as a filmmaker," Johnston noted. "The film I am screening at the Berlinale constituted a 'visual' chapter in my recently completed dissertation," he added.

Titled *Evidence of the Evidence*, Johnston's film is about the 1971 Attica prison uprising. Utilizing rarely seen video recordings (produced by a New York State Trooper), it offers a visceral ground level account of the events at Attica.

Johnston's work has screened at a wide range of venues, including the Cachoeira Doc Festival, San Francisco's Other Cinema, the New Orleans Film Festival, Iowa City Documentary Film Festival, and the Miners' Colfax Medical Center, a convalescent home for retired hard rock and coal miners in Raton, New Mexico.

See Also



UC Santa Cruz alumnus Alex Johnston (Ph.D. Film & Digital Media, 2017)



Film and Digital Media at SCMS-U

The Society for Cinema and Media Studies is the leading scholarly organization in the United States dedicated to promoting a broad understanding of film, television, and related media through research and teaching grounded in the contemporary humanities tradition. SCMS seeks to further media study within higher education and the wider cultural sphere and to serve as a resource for scholars and teachers.

The SCMS Undergraduate Conference allows for undergraduates in the fields of film, cinema, and television and related-media studies to propose research papers representing their best work in their fields. Those selected to participate have the opportunity to present their research on a thematically organized panel.

**We are honored to have our undergraduates represent
UC Santa Cruz at SCMS-U!**

2018 – Asher Guthertz

2017 – Sarah Flores

2016 – Jasmine Lee Ehrhardt and Lior Ayalon

MORE INFORMATION: <https://cmstudies.com>

NEWSCENTER

19 UCSC film students collaborate on documentary about Santa Cruz housing crisis

Feature-length film to screen at 2018 Santa Cruz Film Festival

October 01, 2018

By Scott Rappaport

At Capacity—a collectively-made documentary feature film by 19 students in a UC Santa Cruz film class—will screen twice at the **2018 Santa Cruz Film Festival**, which takes place downtown October 3-7.

It was created in UCSC film and digital media professor Irene Lusztig's winter quarter *Documentary Production* course, where the students spent three months working together on a 73-minute film about the housing crisis in Santa Cruz.

The result is a timely look at the many complex issues affecting local housing. The film documents activities ranging from the local rent freeze campaign (from signature gathering to the city council vote), to high-end real estate tours, to housing lawyers on the job. It also covers topics such as Santa Cruz's growing homeless tent encampment, new construction, and tiny home dwellers.

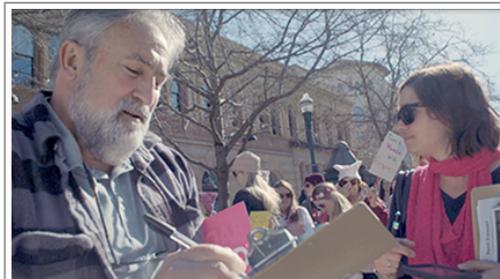
"My students are really excited about getting to show at the festival," said Lusztig. "It's their first time at a film festival for most of them, and it's such an important issue right now."

"I have done this kind of group project a number of times before, but I think this time, in particular, all of the students felt like stakeholders and were really invested in the topic, because housing in this area affects every single one of them," she added. "Most of them personally knew friends who live in cars, tents, garages, pool sheds, or on couches."

The film notes that Santa Cruz County is currently the fourth least affordable housing market in the world, with home values rising 8.6% in the past year and on track to reach an average price of \$892,000 by January of 2019.

"It was difficult to find subjects who were willing and able to talk about their housing situations, since a lot of people are living in spaces that they're not necessarily supposed to be in," observed senior film and digital major Tessa

**Watch the trailer for "At Capacity" on Vimeo:
<https://vimeo.com/289586588>**



Rent free petition signature gathering in Santa Cruz (still from "At Capacity" courtesy of Irene Lusztig)

Jagger-Wells. "We had to work very hard to make sure people felt like we were on their side, and that we would protect their identity."

"It's also just a very sensitive topic in general, and most people feel strongly about different issues. It was a challenge to represent different perspectives and create a relatively unbiased film, but we certainly tried to talk to different kinds of people and tell the most complete story possible."

"I learned a lot about Santa Cruz itself," she added. "It's an incredible city with a complex history that has led us to where we are today. A lot of the complications that have resulted in the housing crisis come from the fact that Santa Cruz has so much to offer. Some people try to take advantage of that, but I think a lot of people really appreciate it and are trying to protect it."

Lusztig noted that the class offered students a rare opportunity to work together on a large project. Every aspect of the film was produced collectively, from research to shooting to editing. In the process, the students not only learned a great deal about filmmaking, but also about how to collaborate and negotiate with others, as well as how to be accountable for their own work in a group.

"The most important thing I've learned from this experience would have to be building a strong relationship with the group I'm filming with," said senior film and digital media student Kelly Leonardson. "Some of us handled the cameras better, others knew how to talk and plan out shoots better. We were able to help each other learn more about filmmaking along the way. I'm pretty sure I've made lifelong friends from taking this class."

"Overall, I still can't believe we were able to make a feature film in 10 weeks," she added. "This class has definitely given me hope for the future."

Jagger-Wells added that she was surprised by how easy it was to collaborate with her classmates.

"A lot of it was due to the flawless guidance of our professor. Irene was able to provide us with the tools we needed to create the film, while keeping enough distance to let us make our own creation. We also had a really great group of people, with a great work ethic and a variety of skills. I learned a lot about working in a group, especially a large group. It can be difficult when everyone has a different vision for the final product, but we were able to create a cohesive film that represented the work we all put in."

The film was directed by UC Santa Cruz students Jazmine Corona; Joshua Cosby; Andrea Diaz; Bianca Galeana; Jiaxun Gao; Carlos Gonzalez; Alexis Guzman; Michelle Hua; Tess Jagger-Wells; Noel Kabe; Enrique Labrada; Kelly Leonardson; Kathy Liang; Juliette Perrault; Bojun Qiu; Collette Quach; Tatianna Stapleton; James Tanjuatco; and Hui Zhang.

UC Santa Cruz
Newscenter

Field trip of a lifetime

When he transferred to UC Santa Cruz, Ray Gutierrez didn't foresee he'd soon be in India making a documentary about youths with disabilities at a crossroads between globalization and tradition.

January 25, 2018

By J.D. Hillard

A university education can be more than classes, tests, and essays. Last summer Ray Gutierrez's coursework took him to India, where he filmed a documentary about hearing-impaired students facing a gut-wrenching choice between family and opportunity.

Ray Gutierrez (Oakes '18, film) does not present himself as an adventurer about to travel the world. He says he's very shy, though he is gregarious and fills his conversations with compliments and gratitude. If he is shy, it isn't stopping him from pursuing his ambitions.

Family storyteller

Gutierrez grew up in Gilroy. He would make up stories to tell his brothers, which grew into an interest in film. He studied at Gavilan Community College and transferred to UC Santa Cruz in 2016. He's the first in his family to attend a four-year university. His parents worked on his grandfather's cucumber farm.

"They're all very proud," he says of his family. "My parents are my heroes. I helped them once, and let me tell you it was tough. The heat, the hard work, it is no place for the weak at heart."

Opportunity knocks

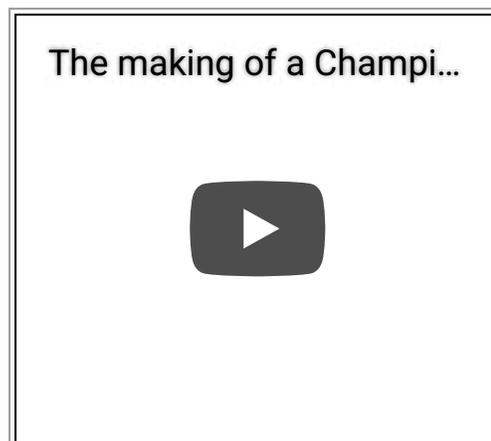
Shortly after he came to UC Santa Cruz, he learned that an anthropology field study, Globalization, Technology and Development, which included five weeks of study in India, had room for more students. He approached the sponsoring professor, anthropology lecturer Annapurna Pandey, and told her he wanted to come and make a documentary while he was there.

"I was thrilled," Pandey says. She hoped his project would help show other students the unique experiences possible with field studies.

A chance to transcend poverty

In July, Gutierrez joined Pandey and the field study cohort at Centurion University in the mostly rural Indian state of Odisha. Centurion was established to train Odisha's youths with skills relevant in a modernizing economy.

Watch Ray's Film on Youtube:
<https://youtu.be/MYk8b6qrAbs>



An early cut of Ray Gutierrez's documentary *The Making of a Champion "The Barista's Story"* explores the lives of hearing impaired students in rural India.



Ray Gutierrez (right of center in gray shirt) poses with students of Centurion University. Photo courtesy of Ray Gutierrez.



Ray Gutierrez with a mural of tribal symbols at Centurion University. Photo courtesy of Ray Gutierrez.

During their five weeks in India, the UC Santa Cruz students lived and studied alongside Centurion's regular students. They toured of the region, visiting sites like the famous Sun Temple. And they spent 12-hour days interviewing students and teachers about the culture of Odisha and how global influences are affecting it.

One of the groups they met were the students with hearing impairments. These youths, who might otherwise have spent their lives in subsistence agriculture, were training to be baristas.

In Odisha, where many children are expected to live at home and support their parents until they marry, a disability like deafness might mean a very limited life. The barista training offers an avenue to self-support and the possibility of switching roles from dependent to breadwinner. Gutierrez decided they would be the subject of his documentary.

The documentary, an early cut of which is linked at the top of this article, follows the students through a day marked by intense study and camaraderie.

Pushing against tradition and family

His subject's lives included tensions he had never imagined. They felt both dedication and intense obligation to family.

"The primary concern was what I can do for mom and dad because they brought me to this Earth," Gutierrez says.

Not every family wanted their child to leave and find work. Some of the women felt pressured to return home and get married.

Heroes in a noisy world

This group with all their shared struggles formed a supportive community. They would applaud each other's work. The 30 or so students went from class to class together communicating through text messaging.

"They had to study from 7 a.m. to 11 at night and they loved it," says Gutierrez. Their determination, he says, inspired him to be a better student.

Graduation from the training brought a new challenge. The students would be placed in positions at cafés around the country. Most had not travelled more than 20 miles from home before coming to Centurion.

"They had tears in their eyes," says Gutierrez. "They were scared of what the future would hold for them."

Gutierrez hopes to be able to return next summer to find out whether the barista trainees will continue toward careers or return to their families. He hopes by introducing people to these "heroes in a noisy world," his documentary will help overcome cultural differences.

"The only thing different from us is our cultures, but that's a beautiful thing," he says.

When he graduates, Gutierrez wants to focus on international collaborative film projects.

MARISOL MEDINA-CADENA: FILMING MI GENTE, MEMORIA, Y LA CULTURA

Using film to understand and negotiate bi-cultural identity

(article taken from UCSC Arts Division website:

http://arts.ucsc.edu/works_and_ideas/marisol-medina-cadena)



For Film and Digital Media senior Marisol Medina-Cadena, witnessing the bridge construction on the National Mall was not only a spectacular engineering feat but also a great visual metaphor—linking the historical legacies of this Inka tradition to a contemporary context in the shadow of the U.S. Capitol. The construction of the Q'éswachaka was a central part to this year's Folklife Festival that facilitated the construction of cross-cultural connections between Peru and the United States.

Marisol had the opportunity to interview one bridge builder who is also the town mayor, Beltran Eustaquio Huillca Janampa, about his experience replicating the bridge in Washington, D.C. Marisol was a production intern for the **2015 Folklife Festival, Peru: Pachama**. She conducted this interview, translated, edited, and produced this short piece.

About the short film *Loteria Vida*, Marisol says, "It is a compilation of short vignettes, memories, and reflections about experiences I had growing up trying to understand my bi-cultural identity. For as long as I can remember Loteria cards have been in my life. Images of these cards adorned clothes and accessories I owned, these cards were present at every childhood birthday party I had; a game my mother played with me so that the palabras would roll off my tongue free from the pressures of assimilation. These cards have been so much apart of my everyday life that over the years I have attributed different meanings and associations with them, at times rejecting these cards in turn rejecting my Chicana-ness, and other times embracing these cards and thus, embracing my cultura.

These cards have become the markers to my memories, holders of sights and smells, stories of their own, all which is expressed in this short piece."

Marisol Medina-Cadena is a senior in the Film and Digital Media major and a 2016 recipient of the **Deans and Chancellors Award** creating non-fiction films that reflect Latino realities including her own Chicana experience. Much of her work examines personal and familial histories of assimilation, internalized colonialism, and identity formation.

She uses film to understand and negotiate her bi-cultural identity, and investigate what it means to be brown in the U.S. When not creating autobiographical work, she is committed to highlighting the voices of Latino artists including her series of digital shorts about the Smithsonian Folklife Festival, profiling Peruvian artisans. All her works are intended to inform, activate, and engage viewers to consider the ways in which the cultural and political are manifested in the everyday.

Watch "The Q'eswachaka Bridge from Cusco to D.C." <https://youtu.be/BFKQrus3qFs>
Watch "Loteria Vida" <https://vimeo.com/166769743>

NEWSCENTER

DVD box set curated by Shelley Stamp wins 2018 New York Film Critics Circle Award

December 04, 2018
By Scott Rappaport

**Watch trailer for "Pioneers: First Women Filmmakers" on YouTube:
<https://youtu.be/SfonigTczQ0>**

Pioneers: First Women Filmmakers—a Kino Classics box set curated by UC Santa Cruz film and digital media professor Shelley Stamp and executive produced by actress, director, and screenwriter Illeana Douglas—has received a 2018 *Special Award* from the **New York Film Critics Circle**.

The 6-disc collection celebrates the ground-breaking early female directors of American cinema who helped shape the language of film.

Presented in association with the Library of Congress and drawing from the collections of other world-renowned film archives, *Pioneers: First Women Filmmakers* is the largest commercially-released video collection of films by women directors, focusing on American films made between 1911 and 1929—an essential chapter of film history.

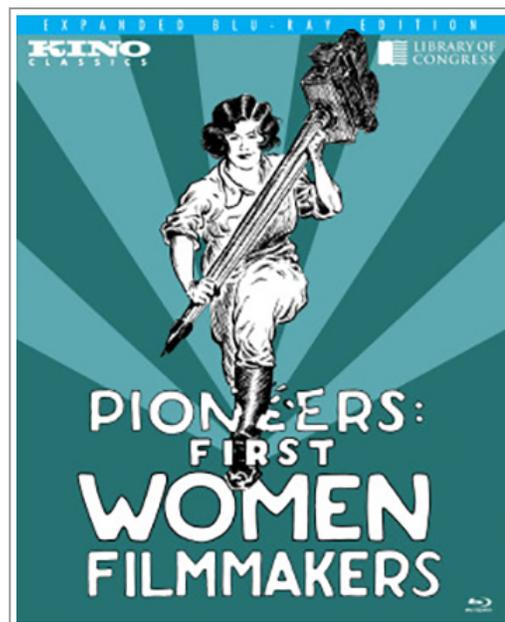
"Women played an extraordinary role in early filmmaking, but this history has been largely forgotten," said Stamp, author of the award-winning book, *Lois Weber in Early Hollywood*, published in 2015 by University of California Press.

"I'm so thrilled that these films have been restored and re-scored so that contemporary audiences will have a chance to see what female filmmakers were up to 100 years ago."

The box set features 2K and 4K restorations of more than 50 films—including features, shorts and fragments—and illustrates the gradual change in how women directors were perceived and treated by the Hollywood film industry.

It also includes an 80-page booklet with essays and photographs, plus eight short documentaries featuring interviews with historians and archivists, and audio commentaries for select films.

"The names Alice Guy-Blaché, Lois Weber, Dorothy Davenport Reid,



and other significant directors deserve to have their names celebrated next to DeMille's, and Griffith's as the early pioneers of Hollywood," noted Douglas.

"Just as these woman told powerful stories to raise awareness and educate, we must do the same. I am honored to be a part of *Pioneers: First Women Filmmakers*, so that these films, and filmmakers, can be put in the pantheon of cinema where they belong."

Pioneers: First Women Filmmakers was just released in late November to much critical acclaim. *The New York Times* called it "a thrilling look at the variety of films made by women, most before they won the right to vote."

And the *Village Voice* noted that the collection "provides a rare opportunity to see some of the greatest films helmed by early Hollywood's intrepid women...filling in the blanks of the past and reclaiming the medium's forgotten stories."

UC Santa Cruz professor Shelley Stamp is a leading expert on women and early film culture, interested in tracing the contributions women made to early Hollywood as filmmakers, moviegoers, performers, critics and theorists.

She is also the author of *Movie-Struck Girls: Women and Motion Picture Culture after the Nickelodeon*; co-editor of *American Cinema's Transitional Era: Audiences, Institutions, Practices*; and founding editor of *Feminist Media Histories: An International Journal*.

Stamp will fly to New York to attend the 2018 New York Film Critics Circle Awards ceremony on January 7.



UC Santa Cruz film and digital media professor
Shelley Stamp

HOLLYWOOD'S BEST-KEPT SECRET: UC SANTA CRUZ ALUMS IN HOLLYWOOD

STEPHANIE ALLAIN Producer *Beyond the Lights, Dear White People*
AXEL ALONSO Editor in Chief *Marvel Comics*
ERIC ROY ANDERSON Camera Operator *For Your Consideration, Dickie Roberts*
DAVID ARATA Writer *Children of Men*
ALAN BAUMGARTEN Editor *Joy, Trumbo*
KEVIN BEGGS Chairman Lionsgate Television
ALISON BENSON Executive Producer *Divorce, Work of Art: The Next Great Artist*
PHIL BENSON Former Executive in Charge Skywalker Sound
BILL BERNSTEIN Music Editor *Saving Mr. Banks, Get On Up*
JIM BERNSTEIN Executive Producer *Mighty Med, American Dad*
BRANNON BRAGA Executive Producer/Director *Salem, Cosmos: A Space Time Odyssey*
CHRIS BRANDT Storyboard Artist *St. Vincent, Dr. Dell*
KARINA FRIEND BUCK Producer *HBO First Look*
EMILY CALDERONE Producer *Take Part Live*
MARIE CANTIN Producer and Faculty Member AFI Conservatory
RICK CARTER Production Designer *Star Wars: Episode VII-The Force Awakens, Jurassic World*
MELISSA CHESTER VP, Executive Music Producer BBDO
MITCH CLASPY Visual Effects Coordinator *Black Sails, Boardwalk Empire*
ARON COLEITE Producer *Heroes, Hostages*
FRANCIS CONWAY UPM *Code Black, Stalker*
KENNETH R. CORDAY Executive Producer/Composer *Days of Our Lives*
JORDAN CORNGOLD Music Editor *Bridge of Spies, Hangover Part 3*
STEVEN S. DeKNIGHT Executive Producer *Daredevil, Spartacus: War of the Damned*
MICHAEL DILLON Di Producer *The Revenant, Ant-Man*
LINDSAY DORAN Producer *Stranger Than Fiction, Nanny McPhee Returns*
JACOB AARON ESTES Writer/Director *The Details, Mean Creek*
NATHAN FLEMING Digital Imaging Tech *Champs, The Road Within*
CHRISTOPHER CODY FLICK Sound Editor *Voyage of Time, Last Man Standing*
CHRISTOPHER FLICK Foley Editor *Now You See Me 2, Zootopia*
DONALD FLICK Foley Editor *Horrible Bosses 2, After Earth*
BRIAN FLORA Visual Effects *The Walk, Thor*
CARY FUKUNAGA Cinematographer/Producer/Writer/Director *Beasts of No Nation, True Detective*
HALIMA GILLIAM First Assistant Editor *Pele: Birth of a Legend, Sabotage*
ANNE FLETT-GIORDANO Executive Producer/Consulting Producer *Mom, Hot in Cleveland*
LAUREN GREY Casting Director *Knight of Cups, Too Cool for School*
MATTHEW GRAY GUBLER Actor/Director *Criminal Minds, Trash Fire*
RICHARD GUNN Actor *The Astronaut Farmer, Hemlock Grove*
PETER HANKOFF Producer *Anne Frank's Holocaust, Remembering 911*
DAN HASSID Executive In Charge of Production *The Jungle Book, MacFarland, USA*
RENEE LEVY HAZELTON Key Costumer *The Last Ship, The Office*
DAVEY HOLMES Executive Producer *Shameless, Boomerang*
KAREN JANSZEN Writer *Dolphin Tale, Dolphin Tale 2*
STEPHEN B. JONES Character Designer *Warner Bros.TV, Nickelodeon*
BRIAN KAVANAUGH-JONES Producer *Collide, Midnight Special*
GAIL KATZ Producer *Pawn Sacrifice, The Perfect Storm*
REN KLYCE Sound Designer *Gone Girl, Inside Out*
DAVID KORDUNER Associate National Executive Director DGA
HEATHER KRITZER Line Producer/UPM *Meet the Blacks, Fearless*
FRANKLIN LATT Talent Agent CAA
TAD LECKMAN Director of Art Education RIOT GAMES
BLAKE LEYH Supervising Sound Editor *Into the Woods, Extremely Loud and Incredibly Close*
NICOLE LORRE First Assistant Director *The Big Bang Theory*
SUSAN LOWRY National Director and Senior Counsel SAG-AFTRA
DOUG MAGNUSON Writer *Universal Soldier: Day of Reckoning*
CAMRYN MANHEIM Actress *Extant, Return to Sender*
JOHN MANKIEWICZ Co-Executive Producer *House of Cards*
DAVID MANSON Executive Producer *House of Cards, The Divide*
TRACY McGRATH Executive Producer *Get a Job, 7500*
MATT MEDLIN Line Producer/UPM *Wild Oats*
BARRY MENDEL Producer *Trainwreck, This is 40*

ANGELIC MERCER Casting Manager *Master Chef, Home Free*
STEPHEN MIRRIONE Editor *The Revenant, Birdman*
JENNIE MORRIS EVP Acquisitions, Research & Network Operations PIVOT/ Participant Media
DENCY NELSON Stage Manager *The Oscars, The 55th Annual Grammy Awards*
ERIK NELSON Executive Producer *The 78 Project Movie, Street Dogs of South Central*
STEVEN R. NELSON Sound Mixer *The Last Ship, Hatfields & McCoys*
KEVIN NOLTING Editor *Inside Out, Up*
MARTI NOXON Executive Producer/Writer *Girlfriends Guide to Divorce, UnREAL, Code Black*
IAN OLDS Writer/Director *Zeroville, The Fixer*
JAIME PAGLIA Co-Executive Producer/Writer *Scream: The TV Series, The Flash*
GWYNETH HORDER-PAYTON Director *Once Upon a Time, Tyrant*
LEE PERCY Editor *Touched With Fire, Carrie*
AARON PLATT Cinematographer *Money Fights*
CAMERON PORSANDEH Executive Producer/Writer *Helix*
PAUL RABWIN Executive Director Post Production, ABC Studios
CHUCK RANBERG Co-Executive Producer/Writer *Hot in Cleveland, Frasier*
HEATHER LYNNE RASNICK Set Decorator *Jeopardy, Wheel of Fortune*
DANIELLE RENFREW Producer *Cobain: Montage of Heck, Grandma*
DALE ROY ROBINSON Executive Producer *Watt's World, Extreme Hotels*
KARL ROGOVIN Dynamics Effects Animator *Avengers: Age of Ultron, Ant-Man*
CONSTANZA ROMERO Theatre Costume Designer *The Mountaintop, Fences, Gem of the Ocean*
BILL ROSENTHAL Co-Executive Producer *Saint George, Nurse Jackie*
ANNE-MARIE ROSS Executive Vice President International Lionsgate
KENNETH RUDMAN Former VP Product Management Technicolor
MAYA RUDOLPH Actress *The Angry Birds Movie, Sisters, Bridesmaids*
AKIVA SCHAFFER Actor/Director/Writer/Producer *Corner4Real, The Lego Movie*
SARAH SCHECHTER Producer/Executive Producer *Legends of Tomorrow, Pan*
TOM SCHNAIDT Camera Operator/Steadicam *Supergirl, Revenge*
DANIELLE SCHOENBERG Talent Agent Gersh
MICHAEL SEALES Principal Engineer & Software Architect Dreamworks Animation
MICHAEL SHIPLEY Executive Producer *The Holy Fail, Last Man Standing*
JON SILK Executive *Studio 8*, Co-Producer *Gangster Squad*
MARGERY SIMKIN Casting Director *The Angriest Man in Brooklyn, Pacific Rim*
CHRIS SLATER Senior Director Creative Development & Production AOL Originals
MARC SMOLOWITZ Documentary Producer/Director *Buried Above Ground, The Power Of Two*
DUG STANAT Character Technical Director *How to Train Your Dragon 2, Rise of the Guardians*
JAMES STANTON Editor *Empire, Married at First Sight*
ZACK STENTZ Writer *X-Men: First Class, THOR*
DAVE TARITERO Senior Vice President Visual Effects & Production Walt Disney Studios
DAVID TENZER RPRS Media Partners and Raskin, Peter, Rubin Simon
JUSTINE TURNER International Film Acquisitions Distributions/Editorial Walt Disney Studios
AMY VINCENT Director of Photography/Cinematographer *Footloose, Hustle & Flow*
DEBBIE VON ARX Production Legal Counsel *Whiplash, Insidious, Chapter 2*
ALLY WALKER Director/Producer/Actress *Sex, Death & Bowling, Colony*
ANNE WALKER Associate Producer *Boyhood*
JANET WALKER Chair Film & Media Studies Department UC Santa Barbara
AMY BERKOWER WEISS President Writers' House
TIFFANY WHITE Costume Designer *Dude, Mad Men*
DYLAN WILCOX Former Senior Vice President Acquisitions Relativity
RICH WILKES Writer *xXx: State of the Union*
JIM WILSON Director/Writer/Producer *50 to 1, Mr. Brooks*
DAN WOLF Consultant/Writer *Lone Wolf Writing, Dreamworks Animation*
DEBORAH WULIGER Unit Publicist *Black Hat, Lincoln*
RON YERXA Producer/Co-Executive Producer *Nebraska, The Leftovers*

If we inadvertently left your name off the list, please forgive us and contact Erica Gerard Di Bona, Kresge '73-'75 edibona@ucsc.edu

alums-in-hollywood.ucsc.edu



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