

## **TO: M.F.A. Graduate Students**

Welcome to the Department of Art! We look forward to your participation in our M.F.A. program. We have included information in this handbook regarding important deadlines, teaching assistant information, and your thesis project/M.F.A. exhibition show -- **SO PLEASE READ THIS CAREFULLY**. We welcome your contributions, suggestions, corrections, and additions to both this handbook and the program in general, as we strive to make it as strong as possible.

Sincerely,

Carol Talley  
Staff Graduate Advisor

## **Table of Contents**

1. Contact Information	pg. 3
2. Faculty & Lecturers	pg. 4
3. M.F.A. Graduate Students 2015-16	pg. 6
4. Academic Calendar	pg. 7
5. Program Requirements	pg. 10
6. Sample Schedule	pg. 13
7. Areas of Graduate Research	pg. 14
8. Graduate Course Offerings	pg. 16
9. Teaching Assistant Guidelines	pg. 17
10. Student Resources	pg. 20
11. Studio Policies	pg. 25
12. Financial Support	pg. 28

## **IMPORTANT PHONE NUMBERS**

(If calling from off campus use 893 prefix)

Colin Gardner, Chair	x4624	E-studio Lab:	x8448
Stadium:	x4701	Facilities:	(805) 453-7389
Print Lab:	x3367		
Woodshop:	x4469	FAX NUMBER	<b>x7117</b>
Atrium:	x2153		

### **GRADUATE COMMITTEE**

Lisa Jevbratt	Graduate Program Chair	jevbratt@arts.ucsb.edu
Jane Callister	Graduate Committee	jane@arts.ucsb.edu
Colin Gardner	Graduate Committee	gardner@arts.ucsb.edu
Kim Yasuda	Graduate Committee	yasuda@arts.ucsb.edu

### **ART STAFF**

Christian Brown	Financial	893-3984	cbrown@hfa.ucsb.edu
Venessa Hornemann	Financial	893-2233	vhornemann@hfa.ucsb.edu
Kathi Cardin	Financial Manager	893-2852	cardin@hfa.ucsb.edu
Trela Cowan	Undergrad Advisor	893-5962	tcowan@hfa.ucsb.edu
Carol Talley	Graduate Advisor	893-8710	ctalley@hfa.ucsb.edu

### **FACILITIES**

Diego Auchstetter	Facilities Manager	(805) 453-7389	diego@hfa.ucsb.edu
Michael Schmitt	Woodshop Technician	893-4469	schmitt@hfa.ucsb.edu
Joel Sherman	Print, Photo 2D Digital Research Associate	893-3367	joelsherman@hfa.ucsb.edu
Troy Small	Computer & Network Technician	893-8448	troy@hfa.ucsb.edu
Ken Yokota	Sculpture Technician	893-2153	yokota@hfa.ucsb.edu

### **OTHER USEFUL NUMBERS**

University Art Museum	893-7564
Arts Library (online paging; pick up at main Library circulation desk)	893-2850
Kerr Hall Instructional Media	893-2972
Image Resource Collection	893-2509
Main Library, Reference Desk	893-3133
Graduate Division	893-2277
Graduate Students Association	893-3824
Registrar's Office	893-3592
Student Financial Services	893-2432
Cashier's Office	893-2177
BARC Account Information	893-3756

Email lists: [grads@arts.ucsb.edu](mailto:grads@arts.ucsb.edu), [faculty@arts.ucsb.edu](mailto:faculty@arts.ucsb.edu)

## **WEBSITES**

www.arts.ucsb.edu

www.finaid.ucsb.edu

www.graddiv.ucsb.edu (for deadlines and events: [www.graddiv.ucsb.edu/calendar/](http://www.graddiv.ucsb.edu/calendar/))

## **FACULTY**

Our faculty is a group of active artists and scholars who exhibit regularly and have received numerous awards and grants from private foundations and government programs. Although they are listed below within their major areas of specialization, the faculty encourages a multi-disciplinary work environment and may advise students in areas other than those listed below.

**Laurel Beckman**, Professor (Digital Intermedia, Experimental Video/Animation, Public Space Arts, Alternative Art, Core Foundation Studies)  
M.F.A., California Institute of the Arts.  
Email: [beckman@arts.ucsb.edu](mailto:beckman@arts.ucsb.edu)

**Jane Callister**, Professor (Painting & Drawing, Intermedia, Critical Studies/Contemporary Art Practice and Theory)  
M.F.A., University of Nevada, Las Vegas  
Email: [jane@arts.ucsb.edu](mailto:jane@arts.ucsb.edu)

**Kip Fulbeck**, Professor (Performative Studies, Narrative)  
M.F.A., University of California, San Diego

**Colin Gardner**, Chair and Professor (Critical Theory & Integrative Studies, Film-Philosophy, Deleuze and Guattari, Minor Literatures and Francophone Studies)  
Ph.D. University of California, Los Angeles  
Email: [gardner@arts.ucsb.edu](mailto:gardner@arts.ucsb.edu)

**Dick Hebdige**, Professor (Cultural Studies) *Joint Appointment: Film Studies*  
M.A., University of Birmingham, United Kingdom  
Email: [hebdige@arts.ucsb.edu](mailto:hebdige@arts.ucsb.edu)

**Lisa Jevbratt**, Professor (Digital Media, Art, Network, Net Art, Interactive Media)  
M.F.A., San Jose State University  
Email: [jevbratt@arts.ucsb.edu](mailto:jevbratt@arts.ucsb.edu)

**George Legrady**, Professor (Interactive Digital Media, Data Visualization) *Joint Appointment: MAT*  
M.F.A., San Francisco Art Institute  
Email: [legrady@arts.ucsb.edu](mailto:legrady@arts.ucsb.edu)

**Jane Mulfinger**, Professor (Site-Specific, Sculpture and Spatial Studies, Interactive Art),  
(on leave Spring Qrt)  
M.A., Royal College of Art, London  
Email: [mulfinger@arts.ucsb.edu](mailto:mulfinger@arts.ucsb.edu)

**Marko Peljhan**, Professor (Interdisciplinary Studies, Systemics, Tactical Media, Digital Media, Performance) *Joint Appointment: MAT*  
M.F.A., University of Ljubjana, Agrft Academy, Slovenia  
Email: peljhan@arts.ucsb.edu

**Harry Reese**, Professor (Print, Book Arts) (on leave Fall Qrt)  
M.A., Brown University  
Email: reese@arts.ucsb.edu

**Richard Ross**, Professor (Photography)  
M.F.A., University of Florida, Gainesville  
Email: rross@arts.ucsb.edu

**Kim Yasuda**, Professor (Public Art, Spatial Studies, Social Practice, Community Design)  
M.F.A., University of Southern California  
Email: yasuda@arts.ucsb.edu

## **LECTURERS 2015-2016**

**Philip Argent** (Painting, Drawing)  
M.F.A., University of Nevada, Las Vegas  
Email: argent1@cox.net

**Eric Beltz** (Drawing, Painting)  
M.F.A., University of California, Santa Barbara  
Email: ebeltz@arts.ucsb.edu

**Linda Ekstrom** (Print, Book Arts)  
M.F.A., University of California, Santa Barbara  
Email: [ekstrom@gmail.com](mailto:ekstrom@gmail.com)

**Cathy Ellis** (Painting, Print)  
M.F.A., University of California, Santa Barbara  
Email: [cathyellisprojects@gmail.com](mailto:cathyellisprojects@gmail.com)

**Elizabeth Folk** (Installation, Performance)  
M.F.A., University of California, Santa Barbara  
Email: [elizabethffolk@gmail.com](mailto:elizabethffolk@gmail.com)

**Patrick Gilbert** (Sculpture, Spatial Arts, Photo)  
M.F.A., University of California, Santa Barbara  
Email: [patrickgilbert@umail.ucsb.edu](mailto:patrickgilbert@umail.ucsb.edu)

**Maya Guarantz** (Video, Performance, Installation)  
M.F.A., University of California, Irvine  
Email: [mayaguarantz@gmail.com](mailto:mayaguarantz@gmail.com)

**Helen Taschian** (Visual Literacy)  
PhD, University of California, Santa Barbara  
Email: [taschian@arts.ucsb.edu](mailto:taschian@arts.ucsb.edu)

**Stephanie Washburn** (Photography, Painting, Drawing, Video)  
M.F.A., University of California, Santa Barbara  
Email: [swashburn@umail.ucsb.edu](mailto:swashburn@umail.ucsb.edu)

## **M.F.A. Graduate Students 2015-2016**

*Listed below are the current first and second year M.F.A. students. Next to their names are the campuses where they pursued the primary amount of their undergraduate work.*

### **FIRST YEAR M.F.A. STUDENTS:**

Rose Briccetti	Washington University
Marcos Christodoulou	New Jersey Institute of Technology
Yumiko Glover	University of Hawai'i at Manoa
Sundeeep Samuel	University of LaVerne
Peter Sowinski	Carelton College
Scott Wagner	University of Michigan – Ann Arbor

### **SECOND YEAR M.F.A. STUDENTS:**

Emily Baker	California State University at Chico
Vanesa Gingold	University of California Davis
Rebecca Kerlin	School of the Art Institute of Chicago
Morgan McAllister	State University of New York College at Purchase
Tom Pazderka	Western Carolina University
George Sanders	Bard College
Shannon Willis	Pacific Northwest College of Art

## ACADEMIC CALENDAR revised 09/09/15

Dates/information are subject to change.

2<sup>nd</sup> year grad specific dates for thesis timeline in red

1<sup>st</sup> year grad specific dates in green

### FALL 2015

Mon-Sept 21	Art Dept. Staff Orientation for incoming students; Arts Bldg, Room 1344 1:30-2:30 pm Classroom and Facilities Tour 2:30-4:30 Harder Stadium refreshments 5:00-6:00
Tues-Sept 22	Campus-Wide TA Orientation; Campbell Hall, 9:00am—1:00pm Art Dept TA Orientation; Arts Bldg, Room 1344 2:00—4:15pm
Wed-Sept 23	Grad Division New Student Orientation; Corwin Pavillion 9:30am – 1:00 pm
Thurs-Sept 24	<b>Instruction begins</b> -- Fee Payment Deadline to avoid \$50 Late Fee—students who have not paid will not be allowed to continue with registration until fee payment is made.
Wed-Sept 30	Last day to drop a course without \$3 fee Last day to add classes without add codes
<b>Fri-Oct 2</b>	<b>2<sup>nd</sup> Year Students "Provisional Thesis Committee Nominations" Due</b>
Wed-Oct 7	Last day to add courses without paying \$3 fee. Last day to change grading option without \$3 fee
Wed-Oct 14	Last day to add with fee via GOLD
Late Oct	Winter 2016 registration appointments available on GOLD
Fri Oct 30	Continuing nonresident students seeking a change of classification to CA resident for the next academic term may access their online Statement of Legal Residence form.
Wed-Nov 11	Veterans Day Holiday
Fri Nov 13	Open Studios at Harder from 5pm
Th,F-Nov 26, 27	Thanksgiving Holiday
Nov 30-Dec 4	Dead week
<b>Nov.-Dec.</b>	<b>Second year Grads meet to discuss M.F.A. Exhibitions—elect a Class Representative -to be the coordinator with faculty and staff.</b>

Fri-Dec 4	End of quarter Art Reception Instruction ends Last day to DROP courses for graduate students Last day to change grading option with fee
Mid-December	<b>IMPORTANT:</b> Free Application for Federal Student Aid (FAFSA) for 2016-17 available in Financial Aid Services Office or online
Sat-Fri Dec 5-11	Final examinations
Fri-Dec 11	Incomplete Petitions due
Fri-Dec 11	Fall Qtr. Ends  Deadline for continuing, nonresident students to apply for <b>reclassification as California residents for the current term.</b>
Wed-Dec 16	eGrades due for Fall 2015

## **WINTER 2016**

Mon-Jan 4	Instruction begins
Mon-Jan 4	2 <sup>nd</sup> year students must submit an outline and draft (at least 50% of full paper) M.F.A. thesis to their faculty thesis committee
Mon-Jan 4	<b>DEADLINE: continuing</b> non-resident grad students must apply for a change of Classification of Residency for Tuition Purposes. Call the Registrar for info. (x3033).
Tues-Jan 5	Deadline: incoming M.F.A. applications due (for Fall 2016)
?	MFA Applicant Review for Graduate Students
Mon-Jan 18	Holiday: Martin Luther King Jr.
Mon-Feb 15	Holiday: Presidents' Day
?	<b>DEADLINE:</b> for all students interested in financial aid, such as UC Grants, Pell Grants, Cal Grant A or B, Perkins, UCSB Fee Fellowships, etc. Students must have filed a FAFSA (Free Application for Federal Student Aid). See staff in the Student Financial Services for more info.
Fri-Mar 11	Instruction ends
Sat-Fri Mar 12-18	Final Examinations
Fri-Mar 18	Winter quarter ends--Incomplete petitions due



Wed-Mar 23	eGrades due for Winter 2016
Fri-Mar 25	Administrative holiday
<b><u>SPRING 2015</u></b>	
Mon-Mar 28	Completed 1 <sup>st</sup> draft of thesis due to faculty thesis committee
Mon-Mar 28	Instruction Begins
Apr 11-14	Second year students: must see the Staff Grad Advisor and a Faculty Graduate Advisor for <b>final academic progress check/clearance.</b>
?	The First Year Review Exhibition at the Project Space
?	First Year Review Presentations in Arts 1344 starting at 6pm
?	First Year Review Exhibition Reception at the Project Space, 5-7pm
?	M.F.A. thesis installation
Mon-May 2	M.F.A. thesis returned to students with faculty comments.
?	M.F.A. Exhibition at AD&A Museum opening
May ?	Thesis committee meeting at M.F.A. Exhibition
May ?	AD&A Installation images for PR/Archive/Brochure
Mon-May 30	Holiday: Memorial Day
Tues-May 24	Final copy of M.F.A. thesis due to thesis committee
Tues-May 31	Circulate two revised <u>final</u> thesis documents (identical) to your thesis committee members for final reading and signature approval.
?	M.F.A. Exhibition take down
Fri-June 3	Deadline for thesis document due to Arts Library and Art Dept. Office
Fri-June 3	Last day of Instruction
Sat-Fri June 4-10	Examination week
Mon-June 6	M.F.A. Thesis Exhibition Clearance Form due
Fri-June 10	Spring quarter ends—Incomplete petition due
Sat-Sun June 11-12	Art Department and Grad Division Commencement

Wed-June 15

eGrades due for Spring 2016

July ?

Final day to for 2<sup>nd</sup> years to move out of Harder Studios

## **PROGRAM REQUIREMENTS**

### **A minimum of 72 units:**

Seventy-two quarter units are required: 36 in Graduate Studio courses (Art 244, 261 and 591), 12 units in Theory and Criticism (Art 245 or 594, or approved graduate level theory from related departments), 12 units of M.F.A. Thesis Preparatory (Art 593); and 12 units of electives (related courses selected from various disciplines).

A 12-unit course load per quarter is required for all full-time graduate students and therefore is considered the minimum schedule. Each unit requires approximately four to five hours of work per week. Two years of residency are required for the M.F.A. degree.

### **Graduate Review:**

During Spring quarter of the first year of residency, graduate students are reviewed by the full faculty through open studio visits, group exhibition and/or presentations (which are augmented by written statements) and a vote is taken regarding advancement to the second year of study. Advancement to candidacy criteria: first year coursework completed, interacted with faculty on a regular basis, invited faculty into their studios on a regular basis, became a dynamic part of the graduate community, studio or praxis work has assumed a trajectory of exploration and growth, TA or Reader work is part of the basis for their overall evaluation. Prior to the review, students should prepare a 1-2 page artist's statement to be distributed to the faculty addressing their work. Following the review, each student must meet with his/her thesis committee to review specific feedback and faculty critiques. Students who fail to receive a favorable majority from the faculty in this review are placed on monitored status for a second review in the fall. If progress is still unsatisfactory, students may be detained in their advancement towards graduation or asked to leave the program.

### **Graduate Committees:**

By the end of each student's fourth quarter of study, he/she nominates a minimum of three ladder faculty members to their M.F.A. thesis committee. The thesis committee, headed by the committee chair, supervises the development of research and work leading to the student's final thesis project/exhibition and written thesis document. Faculty who will be on sabbatical for the majority of a student's tenure in the program may not serve on M.F.A. committees. In addition, faculty who will not be present during the student's final Spring quarter are not able to serve.

Lecturers who have been approved to teach graduate courses may serve on committees (if approved by the Graduate Committee) and may constitute an additional fourth faculty member, as can a ladder faculty from another department. However, neither a Lecturer nor a faculty from another department may chair a committee.

### **Thesis Project:**

In their last year, students produce a thesis exhibition, and a written thesis document addressing the development, content, and issues of the work. The written thesis (approximately 7,000-8,000 words, or minimum 25 double spaced pages) is an opportunity for students to frame their practice within a broader theoretical and historical context. This will give them the necessary tools to discuss and position their practice within a larger professional context, including exhibition venues, museums, curators, critics and collectors.

Working in close consultation with members of the M.F.A. thesis committee, students will develop a scholarly evaluation of their artistic practice, paying particular attention to the following issues, where appropriate:

1. Historical precursors.
2. Theoretical concerns.
3. Issues of mediation, narrative, genre and authorship.
4. Modes of production, exhibition, distribution.
5. Viewer/User/Audience reception and or participation.
6. The work's relationship to extant and future art developments and institutions.

Thesis deadlines: Spring Quarter of graduating year (see Calendar Pages 9-10). Thesis document is to be submitted in both paper and digital versions with more information forthcoming.

Please consult the "**Guidelines for the M.F.A. Thesis Document, Exhibition and Graduation**" for specific information and requirements for both the M.F.A. show and thesis document.

A student's thesis exhibition and document must be reviewed and approved by all thesis committee members. **See grad advisor for guidelines on the written thesis, specific graduate candidacy deadlines, and additional information. Please note that the first draft of thesis documents will be due toward the beginning of Winter quarter for preliminary review by all committee members.**

As part of the requirements for the M.F.A. degree, graduate students must complete a total of 72 units which must be distributed in the following manner:

### **I. Critique/Practicum (36 units)**

An opportunity for students to acquire direct feedback on their own studio work through group seminar critique and independent study.

#### **courses in this area:**

244	Graduate seminar in critique (4 units per course)
261	Graduate seminar in visual arts/all faculty (2 units per course)
591	Directed studies/independent study in studio (2-4 units per course)

#### **requirements:**

- 16 units of 244 (two courses in the first year, and two in the second)
- 4 units of 261 (additional units will NOT count toward degree)
- 16 units of 591

### **II. Theory /Criticism (12 units)**

An opportunity for students to gain an understanding of larger issues that inform the field of art production. Approved graduate level theory courses in other departments may also apply--see Grad. Advisor.

**courses in this area:**

- 245 Graduate theory seminar (4 units per course)
- 594/595 Special studies in studio art / (4 units per course) - approved by Faculty Advisor as graduate theory course.

**requirements:**

- minimum 8 units of 245 (one course in the first year and one in the second) (or equivalent).
- 4 units of additional graduate level theory, either in a related department, or 594/595/245, (or equivalent),

**III. M.F.A. Preparatorial (12 units)**

Preparation for final M.F.A. thesis exhibition and written thesis document pursued during the second year of study.

**courses in this area:**

- 593 M.F.A. thesis project (2-4 units per course)

**requirements:**

- 12 units of 593 (taken during the second year of study)

**IV. Elective Study (12 units)**

Any graduate level courses (i.e. numbered 200 or above) taught within, *or outside*, the Art Department, including those from the department of History of Art and Architecture, and other courses approved by the faculty graduate advisor such as Research Assistantships and Internships.

**Courses in this area:**

- 213 Digital Intermedia 2 – Experimental Video/Animation
- 595 Directed Historical Reading/Research (4 units per course)
- 246 Post M.F.A. (4 units per course)
- Graduate courses offered by the Dept. of History of Art and Architecture
- All other approved UC coursework (see faculty graduate advisor for approval)
- 591 Directed Studies/Studio
- 594 Special Studies in Studio Art

The faculty recommend that at least one elective be taken in a department other than Art.

**V. Teaching Assistant Practicum (note: no unit credit applies toward degree)**

A paid (quarterly) assistantship awarded by the Department. Graduate students may enroll in TA units (4 per TAship) to receive "credit" (and a grade, S or U) for their teaching experience, as well as *to help maintain a 12-units per quarter load* mandated by the University for financial aid eligibility and full time graduate student status. However, Teaching Assistantship units *do not* count toward any graduate degree requirements as dictated by UC policies.

**courses in this area:**

**501** Teaching Assistant Practicum (4 units per quarter)

\* Mandatory attendance at both Graduate Division and departmental TA Training & Orientation meetings at the beginning of fall quarter.

(Please consult with Staff Graduate Advisor to receive "codes" for registering these units.)

### **Sample Schedule:**

Students should enroll in 12 units per quarter for a six-quarter total of 72 units.

(Note: 12 units per quarter are required by the University to maintain financial aid eligibility and full time graduate student status.)

The following proposed schedule is designed to encourage group interaction in the initial Fall quarter, and independent research in the Winter and Spring quarter of each school year. This schedule is an example of what your two years of study *might* look like:

### **1st Year**

	<b><u>first quarter</u></b>		<b><u>second quarter</u></b>		<b><u>third quarter</u></b>		
<b><u>year</u></b>	<b>244</b> sem/crit.	(4)	<b>244</b> sem/crit.	(4)	<b>245</b> sem/theory	(4)	
<b><u>one</u></b>	<b>000</b> elective	(4)	<b>245</b> sem/theory	(4)	<b>000</b> elective	(4)	
	<b>591</b> i/study	(2)	<b>591</b> i/study	(4)	<b>261</b> all-faculty sem	(2)	
	<b>261</b> all-faculty sem	(2)			<b>591</b> i/study	(2)	
<b>total=</b>		<b>12 units</b>		<b>12 units</b>		<b>12 units</b>	<b>36 units</b>

---

### **2nd Year**

	<b><u>first quarter</u></b>		<b><u>second quarter</u></b>		<b><u>third quarter</u></b>		
<b><u>year</u></b>	<b>244</b> sem/crit.	(4)	<b>244</b> sem/crit.	(4)	<b>591</b> i/study	(4)	
<b><u>two</u></b>	<b>591</b> i/study	(4)	<b>245</b> sem/theory	(4)	<b>593</b> thesis	(8)	
	<b>246</b> post mfa	(4)	<b>593</b> thesis	(4)			
<b>total=</b>		<b>12 units</b>		<b>12 units</b>		<b>12 units</b>	<b>36 units</b>
<b>grand total</b>		<b>72 units (minimum)</b>					

Note: Your schedule may also include 501 Teaching Assistant Practicum units, when applicable. When registering for courses, students are asked to consult the [departmental quarterly schedules](#) (posted in Dept.), in addition to the UC-published "Schedule of Classes". All units counting towards the M.F.A. degree must be taken for a letter grade.

## **Areas of Interdisciplinary Graduate Research**

Areas of research within the graduate program are described below as separate divisions. However, the Department of Art actively promotes a cross-disciplinary approach to art production, and thus, a specialization in a particular medium or curriculum area is not required or assumed. It is up to the individual student to design their study program specific to their needs within the prescribed course offerings and degree requirements.

### **THEORY & CRITICISM**

The study of theory and criticism is felt to be an essential part of the graduate program. Students are given many opportunities to undertake such study and there are several required courses in theory and criticism. Each year, all graduate students take a quarter-long core theory class, which introduces basic concepts at issue in the contemporary art world. Key texts in the study of art practice, feminism, ethnicity, race, sexuality, mass culture, communication, technology, structuralism, post-structuralism, modernism, post-modernism and deconstruction may be addressed in these classes. In addition, students are required each year to attend a more informal all-faculty seminar and art symposium; in this seminar, faculty members discuss their own concerns and research and invite a guest speaker from off-campus in their related field. In addition to the theory and criticism offerings within the Department of Art, students have access to course offerings throughout the university in related areas of study. These include excellent courses in the study of art history, women's studies, film studies, comparative literature, sociology, ethnic studies, and other areas of interest.

### **DIGITAL AND INTERACTIVE MEDIA/DIGITAL VIDEO**

The eStudio and the mStudio in the Department of Art are interdisciplinary labs used by undergraduate and graduate students. Research in the eStudio is increasingly focused on the development of interactive installations, DVD authoring, video production, telecommunications and related research. Research in the mStudio is focused on digital imaging and print as well as digital video and animation. Electronic arts classes are conducted at the New Media Center in Kerr Hall, the MCL labs, and the CAD lab in the College of Engineering, as well as through the MAT graduate program.

### **GRADUATE PAINTING**

Students wishing to pursue painting as part of their graduate studies are encouraged to seek out both permanent faculty and visiting lecturers who may be interested in their painting concerns. However, this does not have to be exclusively with those who teach painting. Rather, students are encouraged to also meet with faculty whose own research interests would benefit them (in non-media specific ways), in order to develop their conceptual and intellectual interests in relation to any material or technical approach. The graduate studios are ideally equipped for those working in a variety of 2D media. However, the use of any hazardous materials (including paint solvents) is solely the responsibility of the user. Please follow manufacturer's guidelines and suggestions carefully in the use of all materials employed for your creative projects. A fully equipped woodshop is accessible 24 hrs/day (on campus) for constructing canvases and other project needs. If you have not yet received technical training from Michael Schmitt (the lab technician) please make an appointment ASAP for advice on machine use and permission to use the facilities. An access key may then be obtained from the Facilities Manager.

### **PHOTOGRAPHY**

The program in photography promotes a conceptual, experimental approach to image-making with less emphasis on traditional techniques. Students are encouraged to apply the medium of photography to other artistic forms such as assemblage, installation, painting, performance, print, video, etc. The graduate program in this area is strongly self-directed, supported with a full-professor and frequent visiting artists

who bring a range of perspectives. Image-making technology is available through interface with the computer imaging program (see Electronic Art and Theory/eStudio & mStudio area descriptions).

## **PRINT**

Traditionally an area that concentrated primarily on teaching intaglio and lithographic printmaking, in recent years the “Print” area has focused not only on how prints are made but also on when and why they are used. With its concern for the individual print, the sequential use of pictorial information, the inter-media aspects of image and text, and the book as an expressive form, “Print” incorporates hand produced, mechanically or photographically reproduced, and electronically replicated media. The print shop is fully equipped for traditional and contemporary approaches to making and using prints and images. A limited amount of studio space is available for graduate students who wish to concentrate in this area or pursue specific projects with undergraduates, faculty, or visiting artists.

## **SPATIAL STUDIES/ NEW FORMS**

The Spatial Studies/New Forms program supports advanced, interdisciplinary research and critical discourse in the expanding field of traditional sculpture toward new forms. The curriculum is designed to encourage the student’s individual development of conceptual and aesthetic issues within and outside the realm of traditional object-making practice. Special topic seminar courses address evolving contemporary art theory and practice. Subjects for investigation include but are not limited to: art + objecthood, manual labor + technology, site specificity, installation, intermedia collaboration, and public art. Cross-media exploration with other disciplines is strongly encouraged.

The Spatial Studies facilities are designed for multiple applications in the production of both small and large scale work, including installation, object making, alternative processes, and earthworks. The area is equipped with an excellent, fully functional studio and a large semi-sheltered outdoor work yard. The Department maintains excellent shops for student use in wood, metal and other 3-dimensional materials and methods. The area is well-staffed with permanent, highly-skilled technicians who hold degrees in the area.

## **NARRATIVE/SPOKEN WORD**

The performance program incorporates both audience-oriented performance and the conceptual engagement of everyday life rituals, experiences, and daily activities into one’s art making. Students have the opportunity to explore and engage in the use of the body, personal narrative, audience interaction/input, chance, play, and the combination/collaboration of performance with other media through a variety of exercises and performance opportunities. Working space is available in several experimental spaces on and off campus. The performance program is strongly supported by a tenured faculty member and numerous visiting artists and lecturers.

## **GRADUATE COURSE OFFERINGS**

The courses listed below are intended for graduate students only. Not all courses are offered every quarter. Most courses may be repeated for credit. Courses numbered 244 and 591 are considered studio courses. 245, 246, 594 and 595 are considered non-studio courses. For courses that may be taken for a variable number of units (e.g. 501, 591, 593), the range of available units is listed in parentheses after the course title. Please review the M.F.A. degree requirements to better understand which of these courses are required, and when.

- 213 Digital Intermedia 2 – Experimental Video/Animation (4)**  
The development of innovative projects in video and animation, including installation and projection.
- 244 Graduate Seminar in Critique (4)**  
A seminar focusing on group criticism of current studio work. Proof of minimum three studio visits required.
- 245 Art Studio Graduate Seminar (4)**  
A general non-studio seminar for graduate students. Content will vary depending on instructor, but will usually emphasize art history, theory, or criticism and will include lecture, reading and discussion.
- 246 Post M.F.A. (4)**  
Seminar will address problems of professionalism and survival for graduating M.F.A. students. Portfolios, resumes, commercial galleries, alternate spaces, sales and commission policies, studio spaces, art world politics, taxes, etc., will be discussed by faculty and guest speakers.
- 261 Graduate Seminar in Visual Arts/All Faculty (2, repeat once; total 4)**  
Seminar that may emphasize studio and/or non-studio work. Topics vary according to course instructor. All Faculty - Introduces students to the work of the faculty and their current interests. Required first Fall and Spring quarter.
- 501 Teaching Assistant Practicum (1-4)**  
Practice of teaching art. (Note: please enroll with individual instructor code of the instructor for which you are assistant teaching. These units do not apply toward the 72 academic units required in the M.F.A. program)
- 591 Directed Study for the M.F.A. (2-12)**  
Independent/Individual tutorial with supervising faculty person. M.F.A. 591 petition describing independent project must be filed for each 591 (available in Art Office).
- 593 M.F.A. Thesis Project (2-12)**  
Individual research for graduate students in preparation for their comprehensive exhibitions and theses for the M.F.A. degree.
- 594 Special Studies Seminar (4) - For meeting special curricular problems.**
- 595 Directed Historical Reading and Research (4)**  
Independent research involving extensive reading and written essay on a particular period, artist or body of work.



# TEACHING ASSISTANT GUIDELINES

## **Introduction**

The purpose of these guidelines is to clarify the various roles and responsibilities of both supervising faculty and apprenticeship Teaching Assistants (TAs) towards the common goal of excellence of teaching undergraduate courses. We believe that the quality of undergraduate education is best served when faculty and TAs work **cooperatively & effectively together**. These guidelines will help to clarify the department's process of selecting and evaluating TAs, and to outline provisions and opportunities for TA training. General teaching responsibilities for both faculty and TAs are carefully spelled out by the University and can be found in The Apprentice Personnel Manual, the University's official policy statement (available from the Teaching Assistant Development Program in Kerr Hall). Additional information is available in the "Department of Art TA Handbook". You may have yourself taped while TAing; the tape may then be reviewed/analyzed by a faculty mentor with whom you can discuss the tape confidentially. For more information, call the TA Development Program at x3341.

TA appointments are usually made on a quarterly basis, but some students are promised a specific number of TA appointments for their first year, and in very exceptional cases, for two years.

## **TA Roles and Responsibilities**

- 1) The TA is required to work with the supervising faculty to assist in the teaching of an assigned course. Although the **faculty member is ultimately responsible** for all aspects of the course, the TA may collaborate in varying degrees to assist with planning of class assignments, demonstration presentations, occasional lectures, and grading. The degree of collaboration is usually determined by mutual consent, depending on the closeness of the faculty-TA relationship, the teaching method of the supervising faculty member, and the ability and skill of the TA. **It is the mutual responsibility of the TA and the faculty member to communicate questions and problems to each other regarding teaching materials, techniques, equipment, or other related factors which affect the fulfillment of their separate duties.** If the TA feels that their responsibilities have not been adequately defined they should seek clarification from the faculty member. Please see the Department TA Handbook for further details.**
- 2) The title "Teaching Assistant" implies a strong support role while working with a faculty member in a course. The common goal of improved undergraduate education and excellence in teaching should be the overriding factor towards this mutual cooperation and understanding. Because of the experimental nature of most art studio courses which are "laboratory" oriented and usually emphasize a strong degree of individual creativity, the role of the TA is oftentimes noticeably different from conventional academic courses. The TA should assist the faculty member in demonstrating and explaining concepts and techniques that are introduced in the course, participate in critique sessions, perhaps give an occasional lecture or demonstration, provide individual advice and guidance for students when appropriate, and generally lend whatever help is needed in a supportive role.**
- 3) The normal appointment for an Art Dept. TA is one course per quarter, with an average workload of 10 hours per week. Most courses meet twice weekly for 3 hours at each session, for a total of 6 "contact hours" of teaching per week. An additional 3-4 hours per week of "studio or shop supervision" or "office hours" are required (depending on the nature of the course).** Areas of supervision must be approved by the Lab Assistant. When applicable, these hours will be determined by the department, faculty, and student. Every attempt possible to honor individual preferences for the scheduling of these additional hours will be made. TAs are asked to hold office or lab hours to provide adequate opportunity for students

to have reasonable dialogue with the TA. Please let the office know your office hours by the second week of classes.

**4) The responsibilities of the TA for the above mentioned "studio or shop supervision" may include the following. **The TA is responsible for:****

- A) Unlocking the assigned space at the beginning of the designated time and locking it back up at the end of this period before leaving.
- B) Being present in the studio at all times during this designated period, even if other students are not present.
- C) The TA should be available to assist any students who need help during this studio or shop supervision period.
- D) Cleanliness and maintenance of their assigned area.
- E) Review of concepts, images, materials, etc. discussed in class.
- F) Research/slide duping etc. for class lectures.

### **Faculty Roles and Responsibilities**

**1) Faculty members are responsible for all aspects of a given course**, including its instruction and content, course assignments, exams, and grading. However, this does not preclude the collaboration of TAs in these matters. It is important that the faculty member clearly communicate their expectations for a teaching assistant to the TA.

**2) The concept of apprenticeship implies that the faculty member should provide some measure of "active tutelage" for the TA.** This might include meetings with the TA to discuss teaching methods and philosophy, course goals and objectives, general course planning, and criteria for student evaluation and grading. The faculty member should provide the TA with enough information about the course and their role and responsibilities so that the TA is secure with the content, organization, and presentation of all material.

**3) Because of the unequal nature of the student-teacher/TA-faculty relationship and potential for intimidation, it is the responsibility of the supervising faculty member to create an atmosphere where communication is open and without threat.** Likewise, effective teaching by TAs demands credibility in their role as teachers. Therefore, observations of TAs by faculty should be conducted carefully and should not jeopardize the TAs rapport and standing with students.

**4) Faculty is encouraged to provide feedback and constructive criticism to the TA regarding their teaching effectiveness.** This should be based on direct observation with the objective of enhancing teaching ability. Formal evaluations allow both faculty and TAs to assess their teaching effectiveness (available the following quarter from the Art office).

**5) Faculty members are responsible for all instructional equipment used in a course, including providing adequate information concerning the operation of such equipment to both TAs and students who need access to it.** The TA may be considered as qualified personnel for such equipment with proper faculty training.

**6) Instructors and/or TAs are responsible for arranging the return of course materials directly to enrolled students at the end of each quarter.** Materials for pick up may not be left in Department office (see the facilities manager for further info.).

### **TA Salary Compensation**

As a TA in the Department of Art, you are typically employed at 25% time and are expected to work at least 10 hours per week. Your **salary** is approx. \$3089 per quarter. You are paid on the 1st working day of the month unless that falls on a weekend and then you are paid the weekday immediately preceding. (November 1-July 1) Depending on the quarter at hand, students who are employed at least 25%, and in certain positions (such as a TA), are eligible to receive a TA fee offset. Health insurance is mandatory for all graduate students. If you are TAing (at 25% time), the cost for the insurance is covered by the University. If you are not TAing, the cost must be paid by you. The cost for individual insurance is approximately \$924/quarter. If you are covered by another insurance company, and would like to remain under their coverage, please see or call a staff person in the UCSB Student Health Center (x2592) for info. on how to waive the mandatory UC insurance.

Please keep in mind that in order for the Registrar to note your fee offset, you **must register at least 8 units** for that quarter at the earliest opportunity.

## **STUDENT RESOURCES**

### **GRADUATE PEER ADVISING AND OTHER ASSISTANCE**

There are several graduate students who serve as peer advisors each quarter at the Graduate Division offices; they help run the "Graduate Student Peer Advisors Program." They can be reached in person (Graduate Student Resource Center (GSRC) Student Resource Building 1215), by phone (893.8994), or by e-mail ([peers@graddiv.ucsb.edu](mailto:peers@graddiv.ucsb.edu)). The peers are especially trained to deal with a wide range of issues in order to make life more comfortable for graduate students. They can assist students in need of advice or assistance with taking better advantage of campus resources and services.

### **INFORMATION, INFORMATION, INFORMATION**

Every graduate student in the Art Department has a mail box provided in the department mail room (Building 534, Room 1320). Often department announcements, upcoming shows, petitions, and TA information may be put in these boxes. Also, students may communicate with their TA by this means. Please check your box daily. Many books are available in the Arts Library regarding art job opportunities and online. If you come across any interesting information regarding these matters please post them in the mailroom or email your peers.

### **ACCESS CARD**

Your UCSB Identification and Access card are one in the same, and will prove indispensable while at UCSB. Students can go to the Information Center in the main UCen lobby (above the food court) from 10:00am - 4:00pm to have their photo taken and card made (for a fee). Students must present registration slips to prove that fees have been paid in order to receive the card. For info, call x7141 or x8713. Access cards can also be used as debit cards providing funds are deposited on them. They are widely accepted on campus in the bookstore and dining areas as well as some restaurants in Isla Vista. If you do not wish to purchase an Access card, black and white UCSB Identification cards are also available without the debit option.

### **E-MAIL**

Most faculty, staff and student communicate via e-mail. To set up a free e-mail account, students may visit the website <http://www.umail.ucsb.edu/> from any campus Net Station or off campus computer with Internet access. You must be registered to set up an e-mail account.

### **RESIDENCY**

Information on how to become a resident of the state of California can be obtained from the Office of the Registrar. Speak to the Residency coordinator (x3033).

### **LIBRARY SERVICES**

Library Orientation/Research tours are highly recommended in order to become acquainted with the many resources the several libraries have to offer. The Art collection is available through a [paging service](#) until it opens in its new space in November, <http://www.library.ucsb.edu/arts-library>. Also, holdings at non-UC libraries are available through a fabulous system called Inter-library loan. You may receive extended privileges if a faculty member will co-sign for you as a proxy. Please see staff at any of the many libraries for information on how to receive a graduate student library and/or "proxy" card.

### **IMAGE RESOURCES COLLECTION**

UCSB has a wonderful, extensive Image Resources Collection (located in room Arts Room 1245). Slides are available through a carefully monitored check-out system to Art and History of Art and Architecture faculty and graduate students. For slide borrowing information, see or call a slide library staff person at

893-2509. (Please note that the Dept. of Art also maintains a slide collection. See the Dept. chair for info. about its use.)

## **PHOTOGRAPHIC REPRODUCTION, MEDIA, etc.**

*Kerr Hall, some helpful phone numbers:*

Info x2448

AudioVisual x3549

Instructional Development x4335 rm. 2130

TA Development Program x3341

TA Video Taping x4346

Sound Studio x3257

TV services x4345

Instructional resources/photography (x2448) can shoot slides from flat art, dupe slides, make 4x5 negs, transparencies, process slide film etc. at a reasonable cost. They will also come to your studio or exhibits to document your work (but please contact them well in advance to set up an appointment). You can also copy from flat art at the Arts Library (x2850). To schedule use of the copy stand you must first be trained by the Arts Library staff. Call for an appointment.

Video/data projectors, slide and overhead projectors, tape decks, monitors, 16mm projectors are all available -- You must order, in writing, at least a week in advance or call media equipment (x3549). It is wise to call again a few days in advance of using the equipment to confirm; they will drop off and pick up. Films are available by calling x3518. Ask for a catalogue of films available or specify which ones you want them to get. They will send a work order to media equipment for a projector to accompany the film. Do this so they receive any order at least a week in advance: if UCSB owns the film -- 6 weeks in advance if UCSB does not own the film - one has to borrow it. Again, a follow up phone call, a few days in advance of when you want to show the film, is a good idea.

## **PARKING ON CAMPUS**

Parking passes are available to those who live at least two miles outside campus perimeters. Quarterly or yearly passes may be purchased at the Parking Services trailer (across from Harder Stadium, Bldgs. 381-388). Please visit or call their office for more information (x2346).

To use a 20-minute loading zone at Harder Stadium and the Arts Building (or any other loading zones on campus), you **MUST** have a valid campus parking permit; otherwise, you will get a ticket (about \$40).

## **PUBLIC TRANSPORTATION**

Registered UCSB students (with a valid ID card with a valid sticker you can get via GOLD) can ride the MTD buses free of charge. The 20-minute express bus (no. 24x) runs from the downtown area to campus every hour or so from the early morning into the early evening. Call MTD for further schedule information (683-3702). Send a SASE to 550 E. Cota, Santa Barbara, CA 93103 and they will mail you a bus schedule, or see their website at <http://www.sbmtd.gov/>.

## **EXHIBITING AND NETWORK OPPORTUNITIES**

There are many opportunities for graduate students to exhibit on campus, in the local arts community and in Los Angeles, through established department connections with arts professionals and a variety of affiliated venues. In fact, many of our recent graduate students have exhibited or are represented by highly reputable galleries in California and nationally, further providing an expanding network of future possibilities. Faculty has also been instrumental in bringing our graduates to the attention of gallerists and curators, in addition to providing a variety of professional opportunities both during candidacy and after graduation. Our job placement in related fields and university programs (including tenure track positions)

has been rising steadily over the past five years. Following is a list of venues and the directors' contact information. Students are encouraged to make exhibition proposals and to seek out additional sites and opportunities while in the program. They are also expected to keep in mind that it is essential to maintain a balance of activities and to ensure that all course requirements are met.

### **On Campus Venues**

#### **Art Design & Architecture Museum**

Prof. Bruce Robertson, Acting Director

phone: (805) 893-2951

[www.museum.ucsb.edu](http://www.museum.ucsb.edu)

Located in the Art Department complex, the museum has hosted both graduate and undergraduate exhibitions in the past (most recently the class of 2014). We greatly encourage you to invite the Museum's Director, Prof. Robertson and Curator, Elyse Gonzales for a studio visit some time during your studies here.

#### **Glass Box Gallery/ Student Gallery Arts Building**

Glass Box Gallery is the Art Department's student-run exhibition space in the Arts building that features current creative endeavors by students and faculty at the University of California, Santa Barbara. The gallery is available for one-week exhibitions throughout the Spring, Fall, and Winter quarters. Glass Box Gallery provides students an opportunity to showcase their talents and engage in a curatorial opportunity and experience in professionalism.

The gallery setting is adequate for displaying a variety of flat work, sculpture, installation, net, and/or video work.

Calls for Glass Box Gallery weekly reservations are quarterly distributed via email. Spaces are reserved on a first-come, first-serve basis with the following groups considered: Arts faculty, Graduate Students, Undergraduate Honors students, College of Creative Studies students, and all Art Majors properly enrolled and registered that quarter at the University of California, Santa Barbara.

Please visit <http://www.arts.ucsb.edu> to check out more detailed information about Glass Box Gallery under the list of Art Department Facilities. Please direct any additional questions and/or concerns to:

George Sanders

Glass Box Gallery Coordinator

[gsanders@umail.ucsb.edu](mailto:gsanders@umail.ucsb.edu)

#### **UCen Lobby**

There is a small area in the UCen (opposite Nicoletti's) that is available for 2D works (though keep in mind, it has no insurance or security). For information, visit the UCen administrative office located on the second floor.

#### **Cheadle Hall**

The third floor of Cheadle Hall has a display case in a high traffic area facing the elevator which they have been willing to make available for art projects on a case by case basis. For information, contact Graduate Division.

### **CCS Gallery**

Dan Connally

phone: (805) 893-3177

email: dan.connally@ccs.ucsb.edu

This well-kept exhibition space is used mostly for undergraduates in the College of Creative Studies and exhibitions are curated by CCS faculty. If available, however, CCS does seem willing to entertain other possibilities...so it is worth inquiring. Contact CCS faculty Dan Connally.

### **Women, Gender & Sexual Equity Center Gallery**

The Gallery space is located in the new Student Resources Building, used as a conference room. Each exhibition is installed for the duration of one quarter and features art that explores themes of gender and social justice. Due to space limitations, large-scale 3D work cannot be accepted.

### **Local Venues off Campus**

#### **Museum of Contemporary Art Santa Barbara (MCA)**

653 Paseo Nuevo, Santa Barbara, CA 93101

<http://www.sbcaf.org>

phone: (805) 966-5373

CAF is located in the Paseo Nuevo shopping center, downtown Santa Barbara, upstairs, opposite the Center Stage Theatre. Under the direction of Miki Garcia, CAF has re-invigorated Santa Barbara's contemporary art scene by introducing extremely interesting, established and emerging artists (national and international) to the Santa Barbara community. Such artists include Peter Halley, Charlie White, Deborah Aschheim, and Uta Barth, among others. We recommend that you become involved with CAF's programs by attending openings, volunteering or interning, and keeping them updated on your activities. Every year, (usually announced at the end of spring quarter) CAF has a "Call for Entries", bringing in notable artistic critics and curators (such as David Pagel, Larri Pitmann, and Anne Philbin of UCLA's Hammer Museum) to jury shows from local and Tri-county area artists. Many recipients have been recent UCSB graduate students.

#### **The Santa Barbara Museum of Art (SBMA)**

1130 State Street, Santa Barbara, CA 93101

<http://www.sbmuseart.org>

phone: (805) 963-4364

The Santa Barbara Art Museum houses a large, permanent collection which includes some excellent examples of historical American art as well as an Asian collection, a contemporary collection and a variety of traveling exhibits every season. A yearly student membership is only \$50 and includes free admission to exhibitions and invitations to special events. Visit their website for more information.

### **The Ridley Tree Education Center**

1600 Santa Barbara Street, Santa Barbara, CA 93101  
(805) 962-1661

The Ridley Tree is an educational outreach center operated by the Santa Barbara Art Museum. Along with adult education and children's art classes, the Ridley Tree has been very responsive to involvement with UCSB's Art graduate program and has made their space available to graduate students for their M.F.A. exhibitions in recent years.

### **Los Angeles Galleries**

Gallery guides listing contemporary art venues and museums, addresses and directions are available in the Art Department office. Following are highlights of some to look for.

#### **Bergamot Station**

Bergamot Station on Michigan Ave, Santa Monica, consists of numerous galleries including *Rosamund Felson, Mark Moore, Shoshana Wayne, Patrick Painter, and Hunsaker/Schlesinger* . It is the largest art venue complex in Los Angeles.

#### **6150 Wilshire**

Wilshire Blvd in Los Angeles is home for *Acme, Works on Paper, Karyn Lovegrove, and Mark Fox* galleries.

#### **Chinatown**

Los Angeles' Chinatown has developed a consistent staple of contemporary galleries on Chung King Road, including *China Art Objects, INMO* and *Goldman Tevis*, all of which seem very receptive to young artists. Check out the gallery guide for more information on openings in this "hip" location.

#### **Culver City**

Culver City is now host to some of the hottest and most talked about galleries in the Los Angeles area currently. This small, but potent collective of galleries features *Blum & Poe, Susan Vielmetter Projects*, and most recently *Roberts & Tilton* and many others.



## **Studio Policies**

**GRADUATE STUDIOS** - Studio space and equipment are available for study in sculpture, photography, video, ceramics, intermedia (new forms), computer, painting/drawing, and printmaking. For information on equipment and facilities, you are welcome to talk to the lab assistants or faculty for more information.

### **GRADUATE STUDIOS DEPT. POLICY:**

- 1.** Studios have been provided for your use in the research and production of art work only. Although you will spend a considerable amount of time in them, they are not living spaces nor storage units. It is against University regulations to live in the spaces provided as studios. Spaces should be fully functional at all times, containing only materials necessary for your work.
- 2.** Adjacent hallways and passageways should not be utilized to store, display or produce work. If you need to utilize space outside of your designated studio, you should acquire permission from the appropriate staff supervisor. All materials, stretcher bars, etc. should be kept inside spaces and not placed outside your assigned studios.
- 3. SECURITY-** Your studio keys open the three exterior doors and the gate. For your safety, entrances should be locked by 5 PM and on the weekends. Outside gates must be locked at all times. During the weekdays when classes are in session, the gate may be opened between 8am and 5pm. When activities are taking place at the stadium, exit doors and gates should be locked for the security of persons and belongings.
- 4.** Studio Spaces should not be modified significantly. Spaces are assigned to you clean and with fresh paint and should be left that way at the conclusion of your residency. Please notify and retrieve permissions from the appropriate staff supervisor if you need to make any adjustments to your space such as hanging devices, paint changes, etc.
- 5.** It is expected that you will keep your assigned studio areas neat and orderly, including common hallways, sinks, shop areas, etc. Cleaning equipment may be checked out such as floor mops, a shop vacuum, brooms and dustpans in order to maintain your spaces properly.
- 6. Noise** - Please respect each others' space and privacy. Keep your radios low in volume. Personal headphones are highly recommended when listening to music or sounds.
- 7. Tools** - You must check out a key from the facilities supervisor. He will issue you a key to the woodshop and metal yard atrium areas as needed. Staff members, Ken Yokota in the sculpture atrium and Michael Schmitt, in the woodshop, may also provide assistance in checking out and utilizing specialty hand tools and shop equipment.
- 8. Parking** - Parking is limited to areas designated as student areas. See campus parking for policy. For loading and unloading, you must adhere to 20 minute limits in loading zone areas only. Tickets are issued with great frequency on this campus.
- 9.** If you have been assigned studio space and are not using it, please notify a staff person in the Department office, so another person may utilize the space.
- 10.** The Environmental, Health and Safety Department will inspect the studios on a regular basis. Art Department staff will inspect all areas once a week.

11. Material disposal: Properly dispose of your trash and recycling regularly. There are large dumpsters outside at the end of the stadium. A two-wheel push cart has been provided for your use. Please return it to the area just inside the roll-up door.
12. The Department will supply combination locks for all studio spaces. **Do not** buy your own lock.
13. **Phones** are for campus and emergency calls only. A campus directory should be based near every phone.
14. Please report any concerns, need for repairs, lamp replacement, etc. to Facilities Manager
15. You are expected to release studio space promptly at the termination of your two years of graduate study (generally July 14th of any given year). Studios are to be left in good order as you found them.

### **Department of Art Fire Safety Guideline (Graduate Students Studio)**

- 1) Per California Code of Regulations , Title 19 § 3.19 Housekeeping. Combustible litter may not accumulate on the floor in unsprinklered buildings. The entire area in general will need to have all work area floors cleared of combustible items and stored appropriately. Combustible art material needs to be stored in an orderly manner.
- 2) Remove all flammables, and combustible from the hall and common area. These areas need to remain clear for exiting purposes.
- 3) Solvent soaked rags should be disposed of daily per § 3.19 (c). They are in a self closing metal container which is good, but it is full and needs to be emptied daily. The rags should be transported to a metal container with tight fitting lid in a flammable storage unit and have Environmental Health and Safety (EH and S) pick up the solvent soaked rags when the container is full. Regular pick ups may be required to keep the flammable storage cabinet from over filling.
- 4) Couches and chairs should meet Technical Bulletin 116 and 117 standard for flame spread of commercial furniture, or be made from non combustible materials such as metal or solid wood (must have a tag underneath with TB116 or TB117, or be obvious office furniture metal construction etc.). Home furnishing should not be used in a commercial building.
- 5) Room draperies and wall coverings need to be flame retardant. The use of pillow cases, foam and such to create wall barriers is prohibited. Please use flame retardant material for barriers or leave open.
- 6) Have EH and S pick up hazardous waste in and around the flammable storage cabinet as soon as possible.
- 7) Keep all exits clear. If these doors are blocked by storage call the Fire protection division to have cleared immediately (893-7751).
- 8) Have ALL cabinets, bookshelves and storage lockers over 42” seismically braced per campus policy.

**I agree to the terms and conditions above and understand I will be charged a maximum of \$775.00 to my BARC account for not complying.**

**Printed name** \_\_\_\_\_

**Perm Number** \_\_\_\_\_

**Signature** \_\_\_\_\_

**Date** \_\_\_\_\_

## **FINANCIAL SUPPORT: a *selected* list**

### **GRADUATE DIVISION AWARDS:**

Awards listed below are administered by Graduate Division. These awards are applicable to either first or second year M.F.A. students. For more detailed information see/call a Financial Advisor in Graduate Division (x2710) or the Graduate Program Assistant or Faculty Advisor in the Art Department.

#### **Graduate Opportunity Fellowships (GOF)**

For underrepresented graduate students in their fields. Students must show academic promise as demonstrated by portfolio, GPA, statement of purpose, and letters of recommendation. Eligible first-year students are nominated by the Graduate Committee.

### **ART DEPARTMENT AWARDS:**

Administered by the Department of Art, the following award amounts vary. Ask Staff Graduate Advisor or the Faculty Graduate Advisor for additional information.

#### **Teaching Assistantships**

Awarded quarterly by the Department to students with strong display of scholarship. Award salary is approximately \$3,089 per quarter for 25% time TA. A typical TAship in the Art department also includes the benefits of a "TA FEE OFFSET", which amounts to 100% of the quarterly "in-state" education and registration fee amount, and coverage of graduate student health insurance for the quarter. No application necessary. See "TA section" in this handbook for more complete information.

#### **Israel Levitan Awards**

These are extra-mural fellowships awarded most often for continuing students in varying amounts (\$1,000-\$3,000) by faculty recommendation. Awards are usually made during Spring quarter to Continuing Students.

#### **Santa Barbara Art Association**

This award is \$1000 for a continuing student chosen by the Faculty.

### **ADDITIONAL AWARDS AND FINANCIAL SUPPORT:**

#### **Inter Campus Travel Funds**

To visit other UC campuses for research and/or special events. Students may seek more application information on the graduate division website, [www.graddiv.ucsb.edu](http://www.graddiv.ucsb.edu).

#### **Graduate Student (Council) Travel Grants**

Monies to assist students with travel to conferences (where one has been invited to present a paper or exhibition, etc). Visit the Graduate Division office for info. & application (3rd floor, Cheadle Hall). Second year graduate students eligible only - see [www.graddiv.ucsb.edu](http://www.graddiv.ucsb.edu).

#### **Academic Senate Travel Grants**

The Doctoral Student Travel Grant awards travel funds to graduate students who have been invited or selected to present a paper, present research, perform or exhibit at a major professional conference or meeting. Applicants must be doctoral students who are advanced to candidacy, or master of fine arts (M.F.A.) students who are in their second year of study and in candidacy prior to travel. Students are

eligible to receive one Doctoral Student Travel Grant during their graduate career at UCSB. <https://senate.ucsb.edu/grants/doctoral.student.travel/>

**Instructional Development Grants**

See the Instructional Development office in Kerr Hall for more information. If available, grant monies can be obtained by instructors and graduate students for development of educational projects.

**Interdisciplinary Humanities Center** - Awards research grants. Please see [www.ihc.ucsb.edu](http://www.ihc.ucsb.edu) for more information.