

# **DOCUMENTARY STUDIES** **RESOURCE GUIDE**

**FOR DUKE UNIVERSITY & THE UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL**

Produced by the Center for Documentary Studies at Duke University and the Southern Oral History Program at UNC-Chapel Hill with support from the Robertson Scholars Program

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# INTRODUCTION

This guide was created to meet a growing demand for information about the range of resources and opportunities in documentary studies at Duke University and UNC–Chapel Hill, including related listings of interest to students and faculty members working in documentary fields. Eric Mlyn, director of the Robertson Scholars Program, first offered the idea of this guide. Through it, we have attempted to provide a much easier way to navigate the many programs, courses, faculty members, and special opportunities that are relevant to documentary work and study in the Durham/Chapel Hill area.

A number of people have been key to this effort: Eric Mlyn and Lisa Croucher of the Robertson Scholars Program; Beth Millwood and Christina Snyder of the Southern Oral History Program; and Phil Rubio, Charlie Thompson, Lynn McKnight, and Bonnie Campbell at the Center for Documentary Studies. When we began the process of identifying and gathering resource information, we knew full well that our reach would more than exceed our grasp. And we're certain that as thorough as we've attempted to be, we've overlooked key people, courses, and programs. We will reprint updated versions of this guide periodically, and we invite you to send corrections and additions to us c/o Charles Thompson, Education and Curriculum Director, Center for Documentary Studies, 1317 W. Pettigrew, Durham, NC 27705, or to cdthomps@duke.edu. We look forward to hearing your suggestions on how this guide can best serve the needs of students, faculty members, and documentarians at Duke and UNC.

TOM RANKIN

*Director, Center for Documentary Studies*

*Associate Professor of the Practice of Art and Documentary Studies*

*Duke University*

# ACADEMICS: COURSES

## DUKE UNIVERSITY

Courses listed here are each worth one (1) course credit unless otherwise noted. Course descriptions are from the *Duke Bulletin of Undergraduate Instruction*, available online at <http://registrar.duke.edu/bulletins/Undergraduate/>. For more information about the undergraduate Certificate in Documentary Studies at Duke University, see page 37.

### African and African American Studies (AAAS)

**AAAS 145A African American History to 1865.** First part of a two-course sequence examining the black experience in America from slavery to the present. Cross-listed: HISTORY 145A, Documentary Studies. *Gavins*.

**AAAS 145B African American History Since 1865.** Continuation of History 145A. Cross-listed: HISTORY 145B, Documentary Studies. *Gavins*.

**AAAS 199S Who Cares and Why: Social Activism and Its Motivations.** Documentary fieldwork-based research on the lives of people who have committed themselves to changing society. Cross-listed: CULANTH 168S, DOCST 164S. *Thompson*.

### Art (ARTSVIS) and Art History (ARTHIST)

**ARTSVIS 106 Digital Imaging.** Photoshop and Illustrator used to introduce single and serial images for print and Web output. Prerequisites: ARTSVIS 55 and consent of instructor. Cross-listed: Documentary Studies, Information Science and Information Studies. *Belkina*.

**ARTSVIS 115 Introduction to Photography.** Foundation class in black-and-white photographic process as the basis for using photography as a visual language. Assignments include portraits, alternative techniques, landscape, and a final portfolio that embodies a single visual idea. Consent of instructor required. Cross-listed: DOCST 115. *Hunter*.

**ARTSVIS 116 Photography.** An emphasis on how to see with the camera and ways of thinking about photographs. Prerequisites: camera and consent of instructor. Cross-listed: Documentary Studies, Film/Video/Digital. *Noland*.

**ARTSVIS 117 Documentary Photography and the Southern Landscape.** Emphasis on the tradition and practice of documentary photography as a way of seeing and interpreting cultural life. Cross-listed: Documentary Studies. *Rankin*.

**ARTSVIS 118S American Communities: A Photographic Approach.** Theory and practice of documentary photography. Students complete a documentary photographic study of a community outside the university. Consent of instructor required. Cross-listed: DOCST 176S, PUBPOL 176S, Film/Video/Digital. *Harris* or *Sartor*.

**ARTSVIS 119S Advanced Documentary Photography.** An advanced course for students who have taken a prerequisite course or have had substantial experience in documentary fieldwork. Students complete an individual photographic project and study important work within the documentary tradition. Prerequisite: ARTSVIS 118S (PUBPOL 176S, DOCST 176S) or consent of instructor. Cross-listed: DOCST 177S, PUBPOL 177S, Film/Video/Digital. *Harris* or *Rankin*.

**ARTHIST 169 Documentary Photography and Social Activism in the Nuclear Age.**

The role of photojournalism and documentary photographers in recording and communicating the vital issues of the nuclear age. Cross-listed: Comparative Area Studies, Documentary Studies, Film/Video/Digital. *Stiles*.

**ARTHIST 175 Art and Material Culture of the Southern United States.** A survey of works of art created in the southern United States and made by artists from the South. *Powell*.**ARTHIST 199 History of Photography, 1839-Present.** Major artists and movements in the history of the photographic medium. Cross-listed: Documentary Studies, Film/Video/Digital. *Leighton*.**Asian and African Languages and Literature (AALL)**

**AALL 137 Contemporary Culture in South Asia.** Contemporary cultures in South Asia and the global diaspora. Perspectives on cinema, television, and radio, along with traditional literary media. Cross-listed: Comparative Area Studies, Documentary Studies. *Khanna* or *Natarav*.

**Cultural Anthropology (CULANTH)**

**CULANTH 104 Anthropology and Film.** The study of feature films and documentaries on issues of colonialism, imperialism, war and peace, and cultural interaction. Cross-listed: Documentary Studies, Film/Video/Digital, Marxism and Society. *Allison*, *Jackson*, or *Litzinger*.

**CULANTH 108 Fantasy, Mass Media, and Popular Culture.** A cross-cultural study of how images and stories that are mass produced affect the world view, identities, and desires of their consumers. Cross-listed: Comparative Area Studies, Documentary Studies. *Allison*.

**CULANTH 124 Culture and Politics in Native America.** Past and contemporary conditions of American Indian life, with an emphasis on North America. Cross-listed: Comparative Area Studies, Documentary Studies. *Starn*.

**CULANTH 128 Culture and Politics in Latin America.** Key themes in Latin American societies, including art, literature, history, violence and human rights, economic development, and rebellion and revolution. Cross-listed: Comparative Area Studies, Documentary Studies, Marxism and Society. *Starn*.

**CULANTH 134S Documentary Experience: A Video Approach.** A documentary approach to the study of local communities through video production projects assigned by the course instructor. Students complete an edited video as their final project. Consent of instructor required. Cross-listed: DOCST 105S, HISTORY 150BS, POLSCI 156S, PUBPOL 105S, FVD 105S. *Staff*.

**CULANTH 142S Immigration, Ethnicity, and Identity.** Explores political and personal identity among ethnic minorities and immigrants in Europe, focusing particularly on diaspora communities in Germany, the United Kingdom, and France. Cross-listed: Documentary Studies. *Ewing*.

**CULANTH 145A World Music: Aesthetic and Anthropological Approaches.** Study of musical styles and practices in relation to issues of creativity, forms of power, and cultural survival; focus on the music and experience of indigenous peoples, refugees, migrants, and immigrants. Cross-listed: MUSIC 136, Comparative Area Studies, Documentary Studies. *Meintjes* or *Staff*.

**CULANTH 145B Music, Social Life, and Scenes.** Study of musical styles and performance practices in relation to issues of identity and other aspects of social life; focus on the diverse local musical scenes and traditions and on learning through doing original fieldwork. Cross-listed: MUSIC 137, Documentary Studies. *Meintjes*.

**CULANTH 162S Farmworkers in North Carolina: Roots of Poverty, Roots of Change.** Farm work from the plantation system and slavery to sharecropping, and to the migrant and seasonal farmworker population today. Documentary work and its contributions to farmworker advocacy. Cross-listed: Documentary Studies. *Thompson*.

**CULANTH 164S The Anthropology of Hinduism: From Encounter to Engagement.** The intersections between Hindu “traditions,” ethnography, and diasporic movements. Topics include everyday practice, pilgrimage and performance traditions, devotional literatures, and contemporary politics of Hinduism. Cross-listed: RELIGION 164S, Documentary Studies. *Prasad*.

**CULANTH 168S Who Cares and Why: Social Activism and Its Motivations.** Documentary fieldwork-based research on the lives of people who have committed themselves to changing society. Cross-listed: AAAS 199S, DOCST 164S. *Thompson*.

### **Documentary Studies (DOCST)**

(Special topics courses are also offered each semester through the Center for Documentary Studies on such topics as civil rights, labor, farmworkers, and more. See the CDS Web site: <http://cda.aas.duke.edu>.)

**DOCST 101 Traditions in Documentary Studies.** Traditions of documentary work seen through an interdisciplinary perspective, with an emphasis on twentieth-century practice. Introduces students to a range of documentary idioms and voices, including the work of photographers, filmmakers, oral historians, folklorists, musicologists, radio documentarians, and writers. *Rankin*.

**DOCST 105S Documentary Experience: A Video Approach.** A documentary approach to the study of local communities through video production projects assigned by the course instructor. Students complete an edited video as their final project. Consent of instructor required. Cross-listed: CULANTH 134S, HISTORY 150BS, POLSCI 156S, PUBPOL 105S, FVD 105S. *Staff*.

**DOCST 115 Introduction to Photography.** Foundation class in black-and-white photographic process as the basis for using photography as a visual language. Assignments include portraits, alternative techniques, landscape, and a final portfolio that embodies a single visual idea. Consent of instructor required. Cross-listed: ARTSVIS 115. *Hunter*.

**DOCST 164S Who Cares and Why: Social Activism and Its Motivations.** Documentary fieldwork-based research on the lives of people who have committed themselves to changing society. Cross-listed: AAAS 199S, CULANTH 168S. *Thompson*.

**DOCST 176S American Communities: A Photographic Approach.** Theory and practice of documentary photography. Students complete a documentary photographic study of a community outside the university. Consent of instructor required. Cross-listed: ARTSVIS 118S, PUBPOL 176S, Film/Video/Digital. *Harris* or *Sartor*.

**DOCST 177S Advanced Documentary Photography.** An advanced course for students who have taken a prerequisite course or have had substantial experience in documentary fieldwork. Students complete an individual photographic project and study important work within the documentary tradition. Prerequisite: ARTSVIS 118S, PUBPOL 176S, DOCST 176S, or consent of instructor. Cross-listed: ARTSVIS 119S, PUBPOL 177S, Film/Video/Digital. *Harris or Rankin.*

**DOCST 190S Special Topics in Documentary Studies.** These courses vary by semester and range broadly in content (and cross-listings). Please check ACES at <http://registrar.duke.edu> for current offerings.

**DOCST 196 Capstone Seminar in Documentary Studies.** Immersion in fieldwork-based inquiry and in-depth projects that serve as Certificate in Documentary Studies capstone experiences for students. Methods of documentary fieldwork encompass a variety of mediums. Consent of instructor required. Prerequisites: DOCST 101 and four electives. *Rankin.*

## Education (EDUC)

**EDUC 144S Literacy Through Photography.** Children's self-expression and child development studied through writing, photography, and documentary work. The history, philosophy, and methodology of Literacy Through Photography. Includes internship in elementary/middle-school classrooms. Cross-listed: Documentary Studies. *Hyde and Ewald.*

## Film/Video/Digital (FVD)

**FVD 103S Special Topics in Sound Technology.** Topics focusing on technical basis and aesthetic motivation of sound recording and sound exploitation, leading to an individually produced sound design for live action or animation film/video. Consent of instructor required. Prerequisite: DRAMA 173, ENGLISH 101A, or LIT 110. Cross-listed: Documentary Studies, Information Science and Information Studies. *Lee.*

**FVD 104S Documentary Film/Video Theory and Practice.** The politics and aesthetics of realism. Practical exercises in location sound, camera-to-subject relationship, and camera movement. Prerequisite: DRAMA 173, ENGLISH 101A, LIT 110, or LIT 111S. Cross-listed: CULANTH 131S, Documentary Studies, ENGLISH 101CS. *Staff.*

**FVD 105S Documentary Experience: A Video Approach.** A documentary approach to the study of local communities through video production projects assigned by the course instructor. Students complete an edited video as their final project. Consent of instructor required. Cross-listed: CULANTH 134S, DOCST 105S, HISTORY 150BS, POLSCI 156S, PUBPOL 105S. *Staff.*

**FVD 108S Topics in New Technologies/Digital Media.** An in-depth investigation of digital media exploring the theoretical assumptions behind development of new technological arts. Consent of instructor required. Prerequisite: DRAMA 173, ENGLISH 101A, FVD 130, or LIT 110. Cross-listed: Documentary Studies, Information Science and Information Studies. *Staff.*

## History (HISTORY)

**HISTORY 145A African American History.** First part of a two-course sequence examining the black experience in America from slavery to the present. Cross-listed: AAAS 145A, Comparative Area Studies, Documentary Studies. *Gavins.*

**HISTORY 145B African American History.** Continuation of HISTORY 145A. Cross-listed: AAAS 145B, Comparative Area Studies, Documentary Studies. *Gavins*.

**HISTORY 150BS Documentary Experience: A Video Approach.** A documentary approach to the study of local communities through video production projects assigned by the course instructor. Students complete an edited video as their final project. Consent of instructor required. Cross-listed: CULANTH 134S, DOCST 105S, FVD 105S, POLSCI 156S, PUBPOL 105S. *Staff*.

## Music (MUSIC)

**MUSIC 136 World Music: Aesthetic and Anthropological Approaches.** Study of musical styles and practices in relation to issues of creativity, forms of power, and cultural survival; focus on the music and experience of indigenous peoples, refugees, migrants, and immigrants. Cross-listed: CULANTH 145A, Comparative Area Studies, Documentary Studies. *Meintjes* or *Staff*.

**MUSIC 137 Music, Social Life, and Scenes.** Study of musical styles and performance practices in relation to issues of identity and other aspects of social life; focus on the diverse local musical scenes and traditions and on learning through doing original field-work. Cross-listed: CULANTH 145B, Documentary Studies. *Meintjes*.

## Political Science (POLSCI)

**POLSCI 156S Documentary Experience: A Video Approach.** A documentary approach to the study of local communities through video production projects assigned by the course instructor. Students complete an edited video as their final project. Consent of instructor required. Cross-listed: CULANTH 134S, DOCST 105S, HISTORY 150BS, PUBPOL 105S, FVD 105S. *Staff*.

**POLSCI 162 Human Rights in Theory and Practice.** The nature and value of human rights; examining some major debates over their status. Cross-listed: PUBPOL 162, PHIL 162, Documentary Studies. *Kiss*.

**POLSCI 162D Human Rights in Theory and Practice.** Same as POLSCI 162 except instruction is provided in two lectures and one small discussion meeting each week. Cross-listed: PUBPOL 162D, PHIL 162D, Documentary Studies. *Kiss*.

## Public Policy Studies (PUBPOL)

**PUBPOL 80.08 Children and the Experience of Illness.** Using literature, photography, and children's drawings, this course incorporates a hands-on documentary approach to gain an understanding and appreciation of illness through the eyes of children. Demands an ability and willingness to work closely with children and families in the midst of illness. Cross-listed: Documentary Studies. *Moses*.

**PUBPOL 105S Documentary Experience: A Video Approach.** A documentary approach to the study of local communities through video production projects assigned by the course instructor. Students complete an edited video as their final project. Consent of instructor required. Cross-listed: CULANTH 134S, DOCST 105S, HISTORY 150BS, POLSCI 156S, FVD 105S. *Staff*.

**PUBPOL 123S Watchdogs and Muckrakers: Investigative Journalism and Public Policy.** Historical as well as current examples of how the media have exposed and explained issues vital to the public. Cross-listed: Documentary Studies. *Tiff*.

- PUBPOL 125S News as Moral Battle Ground.** The difficulty of determining which value system to apply and how to apply it to various media issues. Cross-listed: Documentary Studies. *Tiff.*
- PUBPOL 132S Children on the Margins: A Documentary Approach.** Exploration of selected issues related to “at-risk” children and adolescents. Focus on integration of service experience with readings and class discussion. Consent of instructor required. Cross-listed: Documentary Studies. *Felsman* and *Harris*.
- PUBPOL 162 Human Rights in Theory and Practice.** The nature and value of human rights; examining some major debates over their status. Cross-listed: POLSCI 162, PHIL 162, Documentary Studies. *Kiss*.
- PUBPOL 162D Human Rights in Theory and Practice.** Same as POLSCI 162 except instruction is provided in two lectures and one small discussion meeting each week. Cross-listed: POLSCI 162D, PHIL 162D, Documentary Studies. *Kiss*.
- PUBPOL 176S American Communities: A Photographic Approach.** Theory and practice of documentary photography. Students complete a documentary photographic study of a community outside the university. Consent of instructor required. Cross-listed: ARTSVIS 118S, DOCST 176S, Film/Video/Digital. *Harris* or *Sartor*.
- PUBPOL 177S Advanced Documentary Photography.** An advanced course for students who have taken the prerequisite course or have had substantial experience in documentary fieldwork. Prerequisite: ARTSVIS 118S, PUBPOL 176S, DOCST 176S, or consent of instructor. Cross-listed: ARTSVIS 119S, DOCST 177S. *Harris* or *Rankin*.
- PUBPOL 195S Medicine, Photography, and Documentary Tradition.** Limited to first-semester first-year students, this seminar examines many issues relating to medicine by looking at works of documentary photographers from the last 150 years. Students will undertake a photo documentary project outside of class. Cross-listed: Documentary Studies. *Moses*.

### Religion (RELIGION)

- RELIGION 164S The Anthropology of Hinduism: From Encounter to Engagement.** The intersections between Hindu “traditions,” ethnography, and diasporic movements. Topics include everyday practice, pilgrimage and performance traditions, devotional literatures, and contemporary politics of Hinduism. Cross-listed: CULANTH 164S, Documentary Studies. *Prasad*.
- RELIGION 184 Religion and Film.** A study of the relationship between motion pictures and religion. Cross-listed: Documentary Studies, Film/Video/Digital. *Hillerbrand*.

# UNIVERSITY OF NORTH CAROLINA – CHAPEL HILL

Courses listed here are each worth three (3) semester hours unless otherwise noted. Courses descriptions are from UNC–Chapel Hill's *Undergraduate Bulletin*, available online at <http://www.unc.edu/ugradbulletin/>.

## African (AFRI) and Afro-American Studies (AFAM)

**AFRI 115 Field Research Methods in African Studies.** This course will prepare students to conduct field research in Africa by looking at how to write a proposal, how to get research permission, and how to collect qualitative data. Prerequisite: AFRI 40 or equivalent. *Lambert.*

**AFAM 71 Field Research in the Black Experience.** Individual research and practicum. Registration by permission of the instructor.

## American Studies (AMST)

**AMST 68 American Media and American Culture.** Examines American film and television production, texts, and reception as instances of American culture. The particular time period, genre, media form, audience, and set of cultural issues may change from year to year. *Allen.*

**AMST 70 Native Americans in Film.** This course is about Hollywood's portrayal of Indians in film, how Indian films have depicted Native American history, and why the filmic representation of Indians has changed over time. *Green.*

**AMST 83 Seeing America: Visual Culture and American Studies.** Examines the ways in which visual works—paintings, photographs, sculpture, architecture, film, advertising, and other images—communicate the values of American culture and raise questions about American experiences. *Kasson.*

## Anthropology (ANTH)

**ANTH 40 Southern Style, Southern Culture.** An anthropological journey into the worlds of Southern meaning, exploring the linked realms of aesthetics, faith, class, gender, and the politics of culture. An introduction to anthropology, with fieldwork required. Cross-listed: FOLK 40. Four semester hours. *Hinson.*

**ANTH 85 Practices in Cultural Studies.** This course focuses on debates in the field of cultural studies. It introduces methods of analysis of cultural phenomena, set in cross-cultural and social context. Students will conduct original research, usually through some ethnographic methodology. *Holland, Farquhar, Nonini.*

**ANTH 99F Fieldwork Projects.** Fieldwork research under the guidance of a faculty member whose interests coincide with those of the individual student. Course credit variable. Prerequisite: permission of instructor. *Staff.*

**ANTH 105 Anthropology of the South.** Anthropological materials and insights bearing on modernization and other current trends in Southern culture; research problems in the South. *Peacock.*

**ANTH 129 Culture and Power in Southeast Asia.** The formation and transformation of worldviews, identities, and expressive forms in Southeast Asia over time, including the impact of global/national interests. Sources include translations of texts. Special focus on insular Southeast Asia. Cross-listed: ASIA 129, FOLK 129. *Peacock, Nonini, Wiener.*

**ANTH 130 American Indian Societies.** A broad survey of contemporary American Indian societies and cultures. Film, autobiography, literature, current issues, archaeological evidence, and history help expose the multiple perspectives that characterize American Indian life today. Cross-listed: FOLK 130. *Lambert.*

**ANTH 135 Consciousness and Symbols.** Symbolizing as exemplified in the arts, religions, languages, and culture. Emphasis is on the relation of symbolizing to society and psychology, as analyzed by classical theorists such as Durkheim, Weber, Jung, and others more recent. Cross-listed: FOLK 135, CMPL 135. *Peacock.*

**ANTH 136 Collaborative Visual Ethnographic Projects.** Explores conceptual and practical strategies of examining, articulating, and representing subjects. Through collaboration, students experience the dynamic nexus of anthropology, ethnography, theoretical analysis, photography, international cultural issues, and historical issues. Prerequisites: ART 09 and one intermediate class. Cross-listed: ART 145.

**ANTH 137 Gender and Performance.** Examines the cultural constitution of gender identity by the gender-specific assignment of artistic forms and performance roles in various parts of the world. Spring semester. Cross-listed: FOLK 137. *Sawin.*

**ANTH 142 Religion and Anthropology.** Religion studied anthropologically as a cultural, social, and psychological phenomenon in the works of classical and contemporary social thought. Cross-listed: FOLK 142, RELI 142. *Tyson, Peacock.*

**ANTH 184 Discourse and Dialogue in Ethnographic Research.** The study of verbal communication as a cultural practice, especially as relevant to ethnographic research: conversational analysis, speech act theory, ethnography of speaking, dialogism, discursive construction of self and culture. Cross-listed: FOLK 184, LING 184. *Sawin.*

**ANTH 188 Observation and Interpretation of Religious Action.** Exercises (including fieldwork) in learning to read the primary modes of public action in religious traditions: sermons, testimonies, rituals, prayers, etc. Primary focus on construction and interpretation of texts from field observation. Prerequisite: permission of instructor. Cross-listed: RELI 288, FOLK 288. *Peacock.*

## Art (ART)

**ART 09 Basic Photography.** A beginning course in creative black-and-white photography. Technical information will serve the broader goal of understanding aesthetic and critical concerns of the photographic image and art in general.

**ART 18 Electronic Media.** A beginning class in using electronic media for artistic practice, including digital imaging, sound, video, and interactivity. Technical information will serve the broader goal of understanding the aesthetics and criticism of this medium.

**ART 79 Intermediate Photography.** Continuation of ART 09 with further instruction on fine-tuning technical and production skills as well as an introduction to alternative photographic processes. Prerequisite: ART 09. Fall. *Carland.*

**ART 88 Intermediate Electronic Media.** A continuation of ART 18 with further technical instruction and critical readings. Emphasis is on independent projects and research. Prerequisites: ART 18 and permission of the instructor.

**ART 89 Photography Topics.** An intermediate-level class that will focus on a particular photographic theme. Class theme will vary and alternate according to instructor. May be taken more than once. Will include seminar discussions based on readings and lectures as well as extensive visual projects. Prerequisite: ART 09. *Carland, Whetstone.*

- ART 92 The World of Graphic Design.** Principles and practices of design, typography, graphics, and production for visual communication for print and electronic media. Computer graphics and pagination. Cross-listed: JOMC 85. *Anthony.*
- ART 99 Color Photography.** The class will focus on lectures, readings, technical demonstrations, and visual assignments investigating color photography. Students will be responsible for completing a series of photographic assignments. Emphasis will be placed on intensive final projects. Prerequisite: ART 09. *Carland.*
- ART 109 Conceptual-Experimental Photography.** Conceptual Photography is an advanced photography course for students interested in contemporary photographic practices, critical theory, art history, and experimental processes: theory and practice, formal and conceptual investigations, and historical and contemporary strategies will all be given equal attention. Prerequisites: ART 09 (Basic Photography) and at least one of the following: ART 79, 89, or 99.
- ART 145 Collaborative Visual Ethnographic Projects.** Explores conceptual and practical strategies of examining, articulating, and representing subjects. Through collaboration, students experience the dynamic nexus of anthropology, ethnography, theoretical analysis, photography, international cultural issues, and historical issues. Prerequisites: ART 09 and one intermediate class. Cross-listed: ANTH 136.

## Communication Studies (COMM)

- COMM 10 Communication and Social Process.** Addresses the many ways our communication—including language, discourse, performance, and media—reflects, creates, sustains, and transforms prevailing social and cultural practices.
- COMM 14 Introduction to Media Production.** Prerequisite for all production courses. Introduces students to basic tools, techniques, and conventions of production in audio, video, and film. Interactive laboratory work included.
- COMM 34 Audio/Video/Film Production and Writing.** The material, processes, and procedures of audio, video, and film production; emphasis on the control of those elements of convention that define form in the appropriate medium. Lecture and laboratory hours. Prerequisite: COMM 14.
- COMM 62 Oral Traditions.** Introductory course in the form and functions of oral traditional practices. Topic areas may include dynamics of orality, slang, childlore, storytelling, the trickster, and oral history.
- COMM135 Documentary Production.** A workshop in the production of video and/or film nonfiction or documentary projects. The course will focus on narrative, representational, and aesthetic strategies of documentary production. Prerequisite: COMM 34, 41, or previous production experience.
- COMM 136 Interactive Media (ART 135).** Explores interactive media through creative projects that include sound, video, and graphic elements. Technical information will serve the broader goal of understanding the aesthetics and critical issues of interactive media. Prerequisite: COMM 34, 41, or permission of instructor.
- COMM 142 The Documentary Idea.** Historical and theoretical examination of expressions of the documentary idea in different eras and various modes, including film, television, and radio.

**COMM 161 Oral History and Performance.** This course combines readings and fieldwork in oral history with study of performance as a means of interpreting and conveying oral history texts. Emphasis on women's history. Cross-listed: WMST 173 and HISTORY 173.

## English (ENGL)

**ENGL 189 Afro-American Folklore.** A study of folklore within the black community, concentrating on African and slave backgrounds and covering rural and urban folktales, spirituals, work songs, blues, toasts, and folk beliefs. Cross-listed: FOLK 189. *Harris.*

## Folklore (FOLK)

**FOLK 40 Southern Style, Southern Culture.** An anthropological journey into the worlds of Southern meaning, exploring the linked realms of aesthetics, faith, class, gender, and the politics of culture. An introduction to anthropology, with fieldwork required. Cross-listed: ANTH 40. Four semester hours. *Hinson.*

**FOLK 95 Honors Project in Folklore.** Ethnographic and/or library research, and analysis of the gathered materials, leading to a draft of an honors thesis. Open only to honors candidates, this course requires permission of the instructor. *Staff.*

**FOLK 129 Culture and Power in Southeast Asia.** The formation and transformation of worldviews, identities, and expressive forms in Southeast Asia over time, including the impact of global/national interests. Sources include translations of texts. Special focus on insular Southeast Asia. Cross-listed: ANTH 129, ASIA 129. *Peacock, Nonini, Wiener.*

**FOLK 130 American Indian Societies.** A broad survey of contemporary American Indian societies and cultures. Film, autobiography, literature, current issues, archaeological evidence, and history help expose the multiple perspectives that characterize American Indian life today. Cross-listed: ANTH 130. *Lambert.*

**FOLK 135 Consciousness and Symbols.** Symbolizing as exemplified in the arts, religions, languages, and culture. Emphasis is on the relation of symbolizing to society and psychology, as analyzed by classical theorists such as Durkheim, Weber, Jung, and others more recent. Cross-listed: ANTH 135, CMPL 135. *Peacock.*

**FOLK 137 Gender and Performance.** Examines the cultural constitution of gender identity by the gender-specific assignment of artistic forms and performance roles in various parts of the world. Spring semester. Cross-listed: ANTH 137. *Sawin.*

**FOLK 142 Religion and Anthropology.** Religion studied anthropologically as a cultural, social, and psychological phenomenon in the works of classical and contemporary social thought. Cross-listed: ANTH 142, RELI 142. *Tyson, Peacock.*

**FOLK 174 Introduction to Oral History.** Introduces students to the uses of interviews in historical research. Questions of ethics, interpretation, and the construction of memory will be explored, and interviewing skills will be developed through fieldwork. Cross-listed: HISTORY 170.

**FOLK 184 Discourse and Dialogue in Ethnographic Research.** The study of verbal communication as a cultural practice, especially as relevant to ethnographic research: conversational analysis, speech act theory, ethnography of speaking, dialogism, discursive construction of self and culture. Cross-listed: ANTH 184, LING 184. *Sawin.*

**FOLK 186 Folk Narrative.** The study of the use of traditional and informal narrative in everyday life. Focus on fairy tale, personal narrative, and contemporary legend. *Sawin.*

**FOLK 188 Country Music and American Society.** A historical and cultural analysis of country music, exploring its relation to traditional and popular music, its repertory and performers, its institutions, its reflection of social issues, values, and change.

**FOLK 189 Afro-American Folklore.** A study of folklore within the black community, concentrating on African and slave backgrounds and covering rural and urban folktales, spirituals, work songs, blues, toasts, and folk beliefs. Cross-listed: ENGL 189. *Harris*.

**FOLK 288 Observation and Interpretation of Religious Action.** Exercises (including fieldwork) in learning to read the primary modes of public action in religious traditions: sermons, testimonies, rituals, prayers, etc. Primary focus on construction and interpretation of texts from field observation. Prerequisite: permission of instructor. Cross-listed: ANTH 188, RELI 288. *Peacock*.

## History (HISTORY)

**HISTORY 20 Africa in the Twentieth Century: Transformations in Culture and Power.** Using fiction, film, primary sources, and scholarly work, this course provides an overview of the major issues in twentieth-century African history. Topics include colonialism and neo-colonialism, social change, gender, and ethnicity. *Lindsay*.

**HISTORY 91 Independent Studies in History.** Permission required. Special reading and research, supervised by a member of the department, in a selected field of history. Prior course work in the selected field is recommended.

**HISTORY 100 Special Topics in American History: Folklore, Music, and History.** This course explores the history of music in the American South and considers how music serves as a window on the region's history and culture. Students are encouraged to conduct fieldwork using taped recordings, photographs, videotape, or film. *Ferris*.

**HISTORY 170 Introduction to Oral History.** Introduces students to the uses of interviews in historical research. Questions of ethics, interpretation, and the construction of memory will be explored, and interviewing skills will be developed through fieldwork. Cross-listed: FOLK 174.

**HISTORY 173 Oral History and Performance.** This course combines readings and fieldwork in oral history with study of performance as a means of interpreting and conveying oral history texts. Emphasis on women's history. Cross-listed: COMM 161, WMST 173.

## Journalism (JOMC)

**JOMC 11 The World of Mass Communication.** Overview of mass communication's vital role in society with discussion of media institutions, theories, practices, professional fields, and effects on society, groups, and individuals. *Johnston, Staff*.

**JOMC 15 Future Vision: Exploring the Visual World.** Survey of visual communication tools, techniques, and theories, and how they may be used in all areas of the mass media, present and future. Not open to students who have already taken JOMC 80 or 85.

**JOMC 21 Writing for the Electronic Media.** Analysis of broadcast journalism; theory and practice in communicating news in oral and visual modes. Prerequisite: minimum passing score on school's spelling and grammar examination. *Bittner, Linden, Tuggle*.

**JOMC 50 Electronic Information Sources.** Gathering information from electronic sources, including libraries, government documents, databases, and the Internet. Prepares communicators to conduct research and use material in media-related decisions. *Aikat*.

- JOMC 80 Beginning Photojournalism.** Students photograph general news events, sports, features, and other standard newspaper subjects while learning the basic visual and technical aspects of photojournalism. Prerequisite: permission of the school. *Beckman, Davison.*
- JOMC 85 The World of Graphic Design.** Principles and practices of design, typography, graphics, and production for visual communication for print and electronic media. Computer graphics and pagination. Cross-listed: ART 92. *Anthony.*
- JOMC 88 Introduction to Multimedia.** Basics of production and publication of journalistic multimedia content. Understanding of ethics and application of current technology, techniques, and design theories will be critical elements of all course work. Prerequisite: permission of the school. *Beckman.*
- JOMC 111 Minorities and Communication.** An examination of racial stereotypes and minority portrayals in U.S. culture and communication. Emphasis is on the portrayal of Native Americans, African Americans, Hispanics, and Asian Americans in the mass media. *Amara.*
- JOMC 120 Introduction to Video Production and Editing.** Introduction to video production, with close attention to refining creative and technical skills while preparing professional-quality video segments. Prerequisites: JOMC 21 and permission of instructor. *Simpson.*
- JOMC 121 Electronic Journalism.** Examination and application of in-depth broadcast news reporting techniques, especially investigative reporting, special events coverage, and the documentary. Prerequisites: JOMC 21, 120. *Bittner, Tuggle.*
- JOMC 180 Advanced Photojournalism.** Advanced course in black-and-white photojournalism concentrating on the newspaper and magazine picture story, advanced camera and darkroom techniques, and picture editing. Prerequisites: JOMC 80 and JOMC 53, or take 53 concurrently. *Beckman, Davison.*
- JOMC 181 Documentary Photojournalism.** Students will study and produce work on the social documentary tradition of photojournalism. Prerequisites: JOMC 180 and permission of instructor. *Beckman, Davison.*
- JOMC 185 Publication Design.** Detailed study and application of graphic design techniques in magazines, newspapers, advertising, and corporate communication. Prerequisites: JOMC 85 and JOMC 53, or take 53 concurrently, and permission of instructor. *Anthony.*
- JOMC 188 Cybercasting and Cyberpublishing.** Issues and applications in cybercasting and cyberpublishing. Class will create, publish, and broadcast projects on the Internet while exploring the effective use of Internet technologies and current issues. Prerequisite: JOMC 88. *Beckman.*
- JOMC 189 Multimedia Design and Production.** Advanced course in which students blend a variety of story-telling media into journalistic multimedia products. Students design and produce projects combining photography, audio, video, type, and informational graphics. Prerequisites: JOMC 88 and permission of instructor. *Beckman.*
- JOMC 191 Proseminar in Contemporary Mass Communication.** Small classes on various aspects of journalism and mass communication with subjects and instructors varying each semester. *Staff.*

## Music (MUSC)

**MUSC 43 History of Rock Music.** Survey of rock-music styles, focusing primarily on the period 1955-1990. Music by Elvis Presley, The Beatles, Led Zeppelin, Police, and others. Written papers and regularly assigned listening. *Covach.*

**MUSC 44 History of Country Music.** Survey and investigation of country music from 1920 to the present. Music of Jimmie Rodgers, Hank Williams, Willie Nelson, Patsy Cline, Garth Brooks, and others. Listening assignments, written papers, final exam. *Neal.*

**MUSC 45 Introduction to Jazz.** An introduction to musical materials and the development of discriminating listening habits in conjunction with the study of the origins and the major stylistic developments of jazz, as well as its historical and cultural context. *Ketch, Smith, Warner.*

## Religious Studies (RELI)

**RELI 74 New Religious Movements in America.** An introduction to new religious movements in the United States, with emphasis on the nature of conversion and the role of founders. *Tweed.*

**RELI 142 Religion and Anthropology.** Religion studied anthropologically as a cultural, social, and psychological phenomenon in the works of classical and contemporary social thought. Cross-listed: ANTH, 142, FOLK 142. *Tyson, Peacock.*

**RELI 288 Observation and Interpretation of Religious Action.** Exercises (including fieldwork) in learning to read the primary modes of public action in religious traditions: sermons, testimonies, rituals, prayers, etc. Primary focus on construction and interpretation of texts from field observation. Prerequisite: permission of instructor. Cross-listed: ANTH 188, FOLK 288. *Peacock.*

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*Area of interest:* Photographic archives technology

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27599  
Phone: 919-966-4106  
Fax: 919-962-1613

Center for International Studies (Director)  
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27599

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Fax: 919-962-5375

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*Departments:* Anthropology, Comparative Literature, Center for International Studies

*Areas of interest:* Ethnography, Appalachia, Southeast Asia

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*Department:* Communication Studies

*Areas of interest:* Performance, oral history/narrative

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*Area of interest:* Multimedia technology

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*Areas of interest:* Ethnography, cultural history, Asian religions in the United States, Catholicism in the United States

**Harry Watson**

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Phone: 919-962-5436  
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*Areas of interest:* Southern history, North Carolina history

**Steven M. Weiss**

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mlwhicha@email.unc.edu

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*Areas of interest:* Film resources and procurement

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American Studies

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*Department:* American Studies, Economics

*Areas of interest:* The American economy, manufacturing in the Southeast

# ACADEMIC PROGRAMS AND ORGANIZATIONS CONDUCTING DOCUMENTARY WORK

## DUKE CAMPUS

### CENTER FOR DOCUMENTARY STUDIES

The Center for Documentary Studies, an interdisciplinary educational organization affiliated with Duke University, is dedicated to advancing documentary work that combines experience and creativity with education and community life. Founded in 1989, CDS connects the arts and humanities to fieldwork, drawing upon photography, filmmaking, oral history, folklore, and writing as catalysts for education and change.

CDS also encourages the effective presentation of documentary work through its book publishing program, an active exhibitions program, the annual Documentary Film and Video Happening, other film events, and a growing involvement in documentary radio.

#### **Center for Documentary Studies**

1317 W. Pettigrew Street, Durham, NC 27705

Phone: 919-660-3663

Fax: 919-681-7600

docstudies@duke.edu

<http://cds.aas.duke.edu>

#### CDS PROGRAMS INCLUDE THE FOLLOWING:

**Undergraduate Certificate in Documentary Studies:** The Certificate in Documentary Studies at Duke University is an interdisciplinary program of study involving students in community-based research using photography, filmmaking, oral history, and other documentary fieldwork methods. The certificate allows students to connect their educational experiences and creative expression to broader community life and to examine the representational and ethical issues related to this work.

Certificate students work in one or more documentary mediums—photography, oral history, writing, documentary radio, community-based performance, ethnography, folklore, or filmmaking—while exploring a particular issue, community, family, or individual. The certificate also features special topics courses that may guide students in their work for the final project. These include explorations of children and the experience of illness, farmworker advocacy, immigration, Native American identity, race, and working with inner-city children, among others.

Certificate courses are taught by instructors and staff members of the Center for Documentary Studies, along with professors in art and art history, history, public policy, education, African and African American studies, cultural anthropology, religion, African and Asian literature and languages, women's studies, the Divinity School, the Film/Video/Digital Program, and others. To receive the certificate, students are required to complete a minimum of six courses and a documentary project that they will exhibit, read, perform, publish, or otherwise disseminate to their intended audience. Two courses are required: Traditions in Documentary Studies (DOCST 101), a survey of the field, and the Capstone Seminar in Documentary Studies (DOCST 196S). In addition students choose four electives from among a range of courses offered by a number of departments. These courses may be taken in any order, except that the Capstone Seminar in Documentary

Studies—involving directed work toward completing a final documentary project—must come after the survey course and at least four electives. Tom Rankin and Charlie Thompson are co-directors of the certificate program.

See <http://cds.aas.duke.edu/courses/index.html> (click on undergraduate Certificate in Documentary Studies) for current details about the certificate.

For more information, contact Charlie Thompson, education and curriculum director, at 919-660-3657 or [cdthomps@duke.edu](mailto:cdthomps@duke.edu).

**Behind the Veil: Documenting African American Life in the Jim Crow South** is a major research project into the history of African American life during the age of Jim Crow, roughly the period from the 1890s to the 1950s. The Jim Crow era was a time of undeniable oppression and exploitation of black Americans. However, these sixty years of legal segregation in the American South also represented a time when African Americans made monumental efforts to build their own communities and institutions, resisted discrimination in ways large and small, and put their mark on American culture. The large goal of the Behind the Veil project is to investigate the realities of African American life as it was lived in the Jim Crow South. The project has collected a large archive of oral history interviews and family photographs in support of this goal. Phone: 919-660-3651; E-mail: [behindtheveil@duke.edu](mailto:behindtheveil@duke.edu); Web: <http://cds.aas.duke.edu/btv/index.html>.

**Continuing Education (Non-Credit Courses):** In conjunction with Duke Continuing Studies, CDS offers continuing education courses to residents of the local community, including the option of earning a Certificate in Documentary Studies. Offered in three terms (September through June) in coordination with Duke Continuing Studies, these courses include instruction in photography, film and video, oral history, and writing. Course topics have included Documentary Storytelling, Documenting the Modern African American Freedom Struggle, Video Production, Basic Photography, and Advanced Audio Seminar, among many others.

For more information on the certificate or to register for courses, contact Duke Continuing Studies at 919-684-6259, M–F, 8:30 a.m.–5 p.m., or visit <http://www.learnmore.duke.edu/shortcourse/classsearch.asp>.

For more information about CDS courses, visit <http://cds.aas.duke.edu/courses/index.html>, where you can also download a copy of the brochure for the continuing education Certificate in Documentary Studies as a PDF file.

**Document Durham** is a CDS initiative that explores the changing cultural, economic, political, and physical landscapes of the local community. Using the documentary arts of photography, oral history, radio/media production, folklore, and narrative writing, Document Durham works in collaboration with organizations and individuals to provide programs for young people and adults.

Document Durham serves middle-school students through a summer and after-school program called Youth Document Durham, a youth-driven, issue-oriented discovery program. *This program relies on assistance from work/study students and full-time paid summer interns.* Document Durham also works with elementary-school students and teachers through The Neighborhoods Project, an experiential learning program that allows second-graders to explore their communities and learn about citizenship. *This program relies on student and community volunteers.*

Document Durham staff members also work with the Historic Preservation Society of

Durham to document local history through interviews with community members and the development of downtown walking tours. They have also conducted the Home Made Visible project, documenting folklife and traditional arts in Durham, and the Each One Teach One project, documenting the practice of leadership at TROSA (Triangle Residential Options for Substance Abusers).

Contact Barbara Lau at 919-660-3676 or [balau@duke.edu](mailto:balau@duke.edu), Hong-An Truong at 919-660-3696 or [rtruong@duke.edu](mailto:rtruong@duke.edu), or Johanna Franzel at 919-660-3681 or [jfranzel@duke.edu](mailto:jfranzel@duke.edu). Visit <http://cds.aas.duke.edu> and click on Projects for more information.

**Fresh Docs: Works in Progress.** On the third Wednesday of every month, beginning at 7 p.m., CDS and the Southern Documentary Fund invite documentary artists to share their works in progress with an enthusiastic and supportive audience.

Contact Dawn Dreyer at [dkdreyer@duke.edu](mailto:dkdreyer@duke.edu) or 919-660-3680 to propose your project or inquire about guidelines. Check the CDS Web site (<http://cds.aas.duke.edu>) for notice of upcoming screenings, which are free and open to the general public.

**The Jazz Loft project** at the Center for Documentary Studies seeks to preserve the story of a dilapidated loft building in New York City, occupied by renowned photographer W. Eugene Smith, that was a legendary haunt of jazz musicians in the 1950s and 1960s.

Contact Sam Stephenson: [sfs4@duke.edu](mailto:sfs4@duke.edu).

**The Lewis Hine Documentary Initiative** connects the talents of young documentarians with the resources and needs of organizations serving children and their communities around the world. Each year, five to eight Hine Documentary Fellowships are offered on a competitive basis to Duke and UNC–Chapel Hill students for ten- to twelve-month terms, with the potential to extend to eighteen months. Fellows, matched with appropriate organizations, receive support from their host organizations and the Lewis Hine Documentary Fellows Program. Upon completion of their fellowships, some fellows complete a residency of up to six months at the Center for Documentary Studies, with access to CDS and Duke facilities and resources, including darkrooms, digital photography labs, and video and audio editing equipment and software.

Contact Liz Henderson at 919-660-3679 or [lhdi@duke.edu](mailto:lhdi@duke.edu). Learn more at <http://cds.aas.duke.edu/hine/openingpage.html/>.

**Literacy Through Photography (LTP)** is a school-based community program that uses the themes of self-portraits, family, community, and dreams to teach students self-expression through photography and creative writing. College students may intern for the semester in one of the Durham Public Schools that collaborates with LTP, working directly with children on photography and writing. The LTP program also carries out other arts-based initiatives with artists and writers and offers workshops in Durham and elsewhere in the United States and abroad.

Contact LTP at 919-660-3655 or [kahyde@duke.edu](mailto:kahyde@duke.edu). Learn more about the program at <http://cds.aas.duke.edu/ltp/index.html/>.

**The Regarding Race project** uses documentary photography and writing as a catalyst for encouraging pre-service teachers to explore race and ethnicity in their own lives and their work with children and to consider how issues of race impact schools, communities, and the relationships at the heart of the educational process. Participants in the project (under-

graduate teacher education students from UNC–Chapel Hill and other universities) are trained in the documentary process. They then work for an academic year with clusters of racially diverse middle-school students, whom they guide through an exploration of race through making images, writing, discussion, and public presentations.

Contact Alexandra Lightfoot, project director, at 919-660-3694 or [alight@duke.edu](mailto:alight@duke.edu), or Robert Hunter at 919-560-3938 or [robert.hunter@dpsnc.net](mailto:robert.hunter@dpsnc.net).

### **RAINBOW TRIANGLE ORAL HISTORY PROJECT**

Sponsored by the Duke University Center for Lesbian, Gay, Bisexual, and Transgender Life, the Rainbow Triangle Oral History Project is an oral history project preserving the stories of lesbians, gay men, bisexuals, and transgendered (LGBT) people and their allies in the Triangle area of North Carolina.

#### **Center for Lesbian, Gay, Bisexual, and Transgender Life**

202 Flowers Bldg.

Campus Box 90958, Durham, NC 27708

Phone: 919-684-6607

Fax: 919-681-8463

[lgbtcenter@duke.edu](mailto:lgbtcenter@duke.edu)

<http://lgbt.studentaffairs.duke.edu/programsandservices.html>

### **ROBERTSON SCHOLARS**

The Robertson Scholars Program provides full tuition and room and living stipends for the Scholars chosen at UNC–Chapel Hill and full tuition for those selected at Duke, as well as support for three summers of service, research, and travel and a laptop computer for each Scholar.

The summer enrichment program allows Robertson Scholars to pursue their passions and to commit themselves to furthering their involvement in community service and interest in others around the globe.

Check the Web site (<http://www.robertsonscholars.org/home.xml>) for further information, including the schedule of the Duke/UNC Express Bus that operates during the academic year, enabling students to attend classes and events and to conduct research on both campuses. Buses depart from and arrive at Duke (Chapel Circle Stop) and UNC (Morehead Planetarium Stop), with no stops en route.

#### **The Robertson Scholars Program**

023 James M. Johnston Center for Undergraduate Excellence

CB#1301, University of North Carolina, Chapel Hill, NC 27599-1301

Phone: 919-843-5494

Fax: 919-843-7507

[robertson@unc.edu](mailto:robertson@unc.edu)

*For admissions, contact:*

Duke University

Office of Undergraduate Admissions

2138 Campus Drive

Box 90586, Durham, NC 27708-0586

Phone: 919-684-3214

<http://www.admissions.duke.edu>

University of North Carolina at Chapel Hill  
Office of Undergraduate Admissions  
Jackson Hall, CB#2200, University of North Carolina, Chapel Hill, NC 27599-2200  
Phone: 919-966-3621  
uadm@email.unc.edu  
<http://www.admissions.unc.edu/>

## **STUDENT ACTION WITH FARMWORKERS**

Student Action with Farmworkers (SAF) is the only nonprofit organization specifically created to link young activists with organizations seeking social and economic justice for farmworkers. Through training, internships, and networking opportunities with farmworker organizations, SAF provides students the opportunity to become a vital part of the farmworker movement. SAF provides support and advocacy for farmworkers through a network of campus-based projects and community service. Opportunities exist for both student internships and volunteers interested in working in agencies that support Latino migrant farmworking communities in North Carolina and South Carolina.

Contact Melinda Wiggins, executive director, at 919-660-3652 or [mwiggins@duke.edu](mailto:mwiggins@duke.edu).

### **Student Action with Farmworkers**

1317 W. Pettigrew Street, Durham, NC 27705  
Phone: 919-660-3652  
Fax: 919-681-7600  
<http://www.saf-unite.org>

## **UNC CAMPUS**

### **CENTER FOR THE STUDY OF THE AMERICAN SOUTH**

The mission of the Center for the Study of the American South is to secure and extend the position of the University of North Carolina at Chapel Hill as the world's premier center for teaching, research, and public dialogue on the history, culture, and prospects of America's Southern states. Proud to be the nation's first public university, Carolina launched its rich tradition of service to state and nation through unparalleled studies of its native region. Today, the Center is the University's chief instrument for sustaining and advancing that record.

From Civil War to Civil Rights to sprawling Sunbelt, the South is America's historic crucible, where the nation has repeatedly engaged the most compelling issues that define its identity. Race, religion, politics, economic development, arts, literature, and popular culture – in every case, the South's influence is unmistakable. Once studied for its distinctiveness, today's South claims the wealth, population, and political clout to set national trends and exert global influence.

Through the Center, Carolina helps all Southerners to interpret the region for themselves, the nation, and the world, while its outreach programs assist Southern states and localities to develop informed citizens and skillful leaders to meet the challenges of the 21st century. Among its component activities, the Southern Oral History Program (SOHP) collects the stories and memories of regional transformation. The Program in

Southern Politics, Media, and Public Life brings together leaders and academics to exchange their plans and insights. The journal *Southern Cultures* shares scholarly research and reflections with a professional and general audience. (Please see the separate entries for the SOHP and *Southern Cultures*.) A promising research agenda explores the prospects for the South's changing economy, and a rich schedule of speakers and concerts spreads awareness of the South's most fertile talents. Through these initiatives, the Center ensures that Carolina will continue to lead the South's efforts to strengthen its democracy and its beloved sense of place.

**Center for the Study of the American South**

411 Hamilton Hall, CB#9127, University of North Carolina,  
Chapel Hill, NC 27599-9127

Phone: 919-962-5665

Fax: 919-962-4433

bcall@email.unc.edu

www.unc.edu/depts/csas

**FRIDAY CENTER FOR CONTINUING EDUCATION  
(NON-CREDIT COURSES)**

Available through its Community Classroom series, the Friday Center offers all Triangle residents education opportunities in a wide range of courses.

For a complete list of courses and information on how to register, see the Web site: <http://www.fridaycenter.unc.edu/cni/ccs/>. Past courses relevant to documentary studies have included American Culture in the Era of Ragtime, History and Memory in the South after the Civil War, Pop Music and the Sixties, and Reconnecting with Family and Community History: An Oral History Workshop.

**ROBERTSON SCHOLARS**

The Robertson Scholars Program provides full tuition and room and living stipends for the Scholars chosen at UNC–Chapel Hill and full tuition for those selected at Duke, as well as support for three summers of service, research, and travel and a laptop computer for each Scholar.

The summer enrichment program allows Robertson Scholars to pursue their passions and to commit themselves to furthering their involvement in community service and interest in others around the globe.

Check the Web site (<http://www.robertsonscholars.org/home.xml>) for further information, including the schedule of the Duke/UNC Express Bus that operates during the academic year, enabling students to attend classes and events and to conduct research on both campuses. Buses depart from and arrive at Duke (Chapel Circle Stop) and UNC (Morehead Planetarium Stop), with no stops en route.

**The Robertson Scholars Program**

023 James M. Johnston Center for Undergraduate Excellence  
CB#1301, University of North Carolina, Chapel Hill, NC 27599-1301

Phone: 919-843-5494

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*For admissions, contact:*

Duke University  
Office of Undergraduate Admissions  
2138 Campus Drive  
Box 90586, Durham, NC 27708-0586  
Phone: 919-684-3214  
<http://www.admissions.duke.edu>

University of North Carolina at Chapel Hill  
Office of Undergraduate Admissions  
Jackson Hall, CB#2200, University of North Carolina, Chapel Hill, NC 27599-2200  
Phone: 919-966-3621  
[uadm@email.unc.edu](mailto:uadm@email.unc.edu)  
<http://www.admissions.unc.edu/>

## **SOUTHERN ORAL HISTORY PROGRAM**

Founded in 1973, the Southern Oral History Program (SOHP) seeks to foster a critical yet democratic understanding of the South—its history, culture, problems, and prospects. The SOHP's collection of more than 3,000 interviews with men and women from all walks of life inform an active research and teaching program. Interview tapes, transcripts, and videos are preserved in the University's Southern Historical Collection, the country's foremost repository for research materials on the American South. Each year hundreds of researchers—scholars, students, family historians, and local history enthusiasts—make use of the collections.

Two important new SOHP projects include “Remembering Black Downtowns,” a study of three once-vital Southern black business districts and the impacts of urban renewal and integration, and “Voices After the Deluge,” a look at the relief strategies employed by private, state, and federal entities in the aftermath of the 1999 Hurricane Floyd flooding in eastern North Carolina. The SOHP is currently developing its next major research initiative, which is expected to be a broad, multiyear examination of race relations in the post-1960s South.

The Southern Oral History Program also conducts an ambitious outreach program, sharing research and expertise with a wide audience. Through a variety of initiatives, the SOHP engages local citizens in interpreting the past. Students and staff teach oral history workshops and consult with local historical societies and preservation groups across the state. Books, articles, public performances, photographic exhibits, films, and videos allow the SOHP to take history back to the communities that have been our teachers.

Undergraduate interns are welcome to participate in research projects working with the staff of the SOHP.

### **Southern Oral History Program**

406 Hamilton Hall, CB#9127, University of North Carolina,  
Chapel Hill, NC 27599-9127  
Phone: 919-962-0455  
Fax: 919-962-4433  
<http://www.sohp.org>

## OTHER

### COMMON GROUND GROUP

The Common Ground Group (CGG) is a monthly photography and discussion group that was formed to discuss pictures and issues related to the evolving landscape and population of the Triangle area (Raleigh-Durham-Chapel Hill). CGG meets at the Center for Documentary Studies. For more information contact Brian J. Morton at 919-309-9218. CGG's Triangle Grid Project is an attempt by an open, volunteer group of photographers to complete an exhaustive photographic survey of the Triangle by 2010. The project focuses on photographing within the grids of a map, one by one.

### THE EMPOWERMENT PROJECT

The Empowerment Project (EP) provides facilities, training, and other support for independent producers, artists, activists, and organizations working in video and other electronic media. EP coordinates and supports progressive organizing efforts, produces and distributes its own documentary films and videos, conducts media training workshops, and operates a media center with low-cost access to video and computer facilities in Chapel Hill, North Carolina. EP founder and Oscar-winning documentarian Barbara Trent speaks at universities and other institutions throughout the country in an effort to help people become more critical consumers of the media and to shed new light on the social and political issues facing us today. Internships are available.

#### **Media Facility**

P.O. Box 2155, Chapel Hill, NC 27515

Phone: 919-928-0382

project1@mindspring.com

<http://www.empowermentproject.org/index.html>

# ARCHIVAL COLLECTIONS, HISTORICAL EXHIBITS, AND HISTORIC SITES

## DUKE CAMPUS

### BEHIND THE VEIL PROJECT

The Behind the Veil Project documenting the Jim Crow South: transcripts, tapes, and photographs. Rare Book, Manuscript, and Special Collections Library.

Phone: 919-660-5820

Fax: 919-684-2855

<http://cds.aas.duke.edu/btv/index.html>

### DUKE UNIVERSITY ARCHIVES AT PERKINS LIBRARY

Archives of Duke University.

Phone: 919-684-5637

Fax: 919-684-2855

[archives@acpub.duke.edu](mailto:archives@acpub.duke.edu)

<http://www.lib.duke.edu/archives/>

### DUKE UNIVERSITY CENTERS IN THE RARE BOOK, MANUSCRIPT, AND SPECIAL COLLECTIONS LIBRARY

#### The Digital Scriptorium

In collaborative projects with Duke University faculty, students, and staff, the Digital Scriptorium develops digitized versions of historical materials from the Rare Book, Manuscript, and Special Collections Library and makes them accessible via the Internet.

<http://scriptorium.lib.duke.edu/>

#### John W. Hartman Center for Sales, Advertising, and Marketing History

Through preserving historical records and archives and through related programs, the Center stimulates interest in and the study of the roles of sales, advertising, and marketing in society.

Phone: 919-660-5827

[hartman-center@duke.edu](mailto:hartman-center@duke.edu)

<http://scriptorium.lib.duke.edu/hartman/>

#### John Hope Franklin Collection of African and African-American Documentation

The Franklin Collection seeks to identify and preserve materials generated by (rather than simply about) people of African descent and to make these materials widely available for research and teaching.

Phone: 919-660-5922

[franklin-center@duke.edu](mailto:franklin-center@duke.edu)

<http://scriptorium.lib.duke.edu/franklin/>

### Sallie Bingham Center for Women's History and Culture

Collections in the Bingham Center document the public and private lives of women and the cultural contexts that have shaped them. You will also find information on the Women's Studies Research Grant Program, news about recent acquisitions, and announcements of upcoming events.

Phone: 919-660-5967

cwhc@duke.edu

<http://scriptorium.lib.duke.edu/women/>

The Rare Book, Manuscript, and Special Collections Library adjoins the **William R. Perkins Library** on the main quadrangle of Duke University's West Campus, near Duke Chapel. Library holdings are made available for use in the **Dalton-Brand Research Room**, named in honor of library patrons Harry L. and Mary K. Dalton and R. Alfred and Elizabeth D. Brand.

Research room hours during the fall and spring semesters are as follows:

Monday–Thursday, 9 a.m.–9 p.m.; Friday 9 a.m.–5 p.m.; Saturday 1–5 p.m. Hours are abbreviated during academic vacations, summer terms, and holidays. Please **e-mail or call before you visit** for opening hours during these times.

**Note:** If you are getting in touch with Special Collections via e-mail, please be sure to include your return e-mail address in the body of the message, since it sometimes gets stripped from the header in transit. Also, if you expect a response, make sure to include a phone or fax number or postal address.

For reference questions, questions about finding materials in the library's collections and how you can use them, requesting permission to reproduce, or other information:

#### **Rare Book, Manuscript, and Special Collections Library**

103 Perkins Library, Duke University, Durham, North Carolina 27708-0185

Phone: 919-660-5822

Fax: 919-660-5934

[special-collections@duke.edu](mailto:special-collections@duke.edu)

<http://scriptorium.lib.duke.edu/>

The Rare Book, Manuscripts, and Special Collections Library also has hard copy and digitized photography collections. See also kiosks at the Special Collections reference desk and Lilly Library, East Campus, for hard copy lists of photographers. An example of a digitized photography collection is **William Gedney: Photographs and Writings**. From the mid 1950s through the early 1980s, William Gedney photographed throughout the United States, in India, and in Europe. See <http://scriptorium.lib.duke.edu/gedney/>.

# UNC CAMPUS

## DOCUMENTING THE AMERICAN SOUTH

This Web site contains sources dating from the sixteenth to the early twentieth centuries. It includes 1,225 full-text books and manuscripts, including journals, letters, treaties, pamphlets, almanacs, and hymns. The collection is divided into seven categories: first-person narratives, North American slave narratives, Southern Literature, the Civil War, the Church in the Southern Black Community, North Carolina history, and North Carolinians in World War I. Students are encouraged to explore this comprehensive and well-organized database. See <http://docsouth.unc.edu/>.

## MANUSCRIPTS DEPARTMENT

The Manuscripts Department, located in Wilson Library, administers virtually all of the archival and manuscript materials held by the Academic Affairs Library of UNC–Chapel Hill. The department houses the Southern Historical Collection, the Southern Folklife Collection, and the University Archives. For more information, see the Web site: <http://www.lib.unc.edu/mss/>. To search Manuscripts Department holdings, see <http://www.lib.unc.edu/search/mss.html/>.

## SOUTHERN HISTORICAL COLLECTION

One of the premier centers for research in the American South's history and culture, the Southern Historical Collection (SHC) is the largest and oldest component of the department. Diaries, letters, photographs, albums, scrapbooks, business records, oral history interviews (including the Southern Oral History Program's collection), sound recordings, and other materials in the SHC offer strong research opportunities in African Americana, antebellum plantations, the American Civil War, the Reconstruction South, Southern politicians and politics, and Southern writers.

## SOUTHERN FOLKLIFE COLLECTION

The Southern Folklife Collection (SFC), one of the largest archives of Southern traditions, is especially strong in its holdings of Southern music. Holdings include many examples of folk song, popular song, and folklore; string band and old-time music, bluegrass, blues, early country music, religious music, and fiddle tunes; interviews with performers; legends and folk tales; and interviews with others involved in folk customs, traditional medicine, and crafts. The SFC includes information in almost all media: sheet music and song books, newspaper and magazine clippings, photographs, commercial recordings, field tapes, and videotapes, among others. For more information about the SFC as well as an on-line gallery of photographs, on-line sound recordings, and exhibits, see the Web site: <http://www.lib.unc.edu/mss/sfc1/>. Researchers are encouraged to contact SFC before visiting to ensure that materials are available for use.

## UNIVERSITY ARCHIVES

The University Archives holds the historically valuable, official, unpublished records of both the University of North Carolina at Chapel Hill and the major administrative offices of the University of North Carolina System, which is headquartered in Chapel Hill. Records date from the founding of the University in 1789 and include the correspondence of presidents and chancellors, minutes of the Boards of Trustees, reports of faculty com-

mittees, and records of the student government as well most of the University's academic departments and administrative offices.

Hours: Monday–Friday, 8 a.m.–5 p.m.; Saturday, 9 a.m.–1 p.m., year-round.  
 Phone: 919-962-1345  
 Fax: 919-962-3594

### **Manuscripts Department**

Wilson Library, CB#3926, University of North Carolina, Chapel Hill, NC 27514-8890  
 Online inquiry form: <http://www.lib.unc.edu/mss/mailref.html>

## **THE NORTH CAROLINA COLLECTION**

A department of Special Collections located in Wilson Library, the North Carolina Collection (NCC) grew out of North Carolina Historical Society archives and now includes more than 200,000 manuscripts in addition to newspapers, maps, and photographs. The NCC Web site is an excellent resource for those researching North Carolina history (<http://www.lib.unc.edu/ncc>). It includes a guide to on-line resources relating to the state as well as a digital photo archive.

Hours: Monday–Friday, 8 a.m.–5 p.m.; Saturday, 9 a.m.–1 p.m.; Sunday, 1–5 p.m., year-round.

### **Reference Department**

Robert Anthony, Curator  
 Phone: 919-962-1172  
 Fax: 919-962-4452  
[robert\\_anthony@unc.edu](mailto:robert_anthony@unc.edu)  
 Comments or suggestions: [nccref@email.unc.edu](mailto:nccref@email.unc.edu)

### **Photography Archives**

Keith Longiotti, Photographic Archives Technical Assistant  
 Phone: 919-962-7992  
[klongiot@email.unc.edu](mailto:klongiot@email.unc.edu)

**\* Researchers are encouraged to make appointments before conducting photographic research.**

### **North Carolina Collection**

Wilson Library, CB#3930, University of North Carolina, Chapel Hill, NC 27514-8890

## **UNC LIBRARIES MEDIA RESOURCES CENTER**

Located in the basement of the Undergraduate Library, this collection contains thousands of videocassettes and DVDs, most of which are available for a three-day checkout period for UNC-affiliated students. The Center also has a number of viewing rooms available for students. Patrons may search the collection on line at <http://www.lib.unc.edu/house/mrc/>. If the Center does not hold your selection, contact Mitch Whichard (listed under **Academics: People, UNC Campus**) about ordering films.

### **Media Resources Center**

R.B. House Undergraduate Library  
 CB#3942, University of North Carolina, Chapel Hill, NC 27599  
 Phone: 919-962-2559  
 Fax: 919-962-2697  
[mediaresourcescenter@unc.edu](mailto:mediaresourcescenter@unc.edu)

## **OTHER**

### **BENNETT PLACE STATE HISTORIC SITE**

The farmhouse and land in West Durham mark the site of the largest Confederate Army surrender of the Civil War.

4409 Bennett Memorial Road, Durham, NC 27705

Phone: 919-383-4345

<http://www.ah.dcr.state.nc.us/sections/hs/bennett/bennett.htm>

### **DUKE HOMESTEAD STATE HISTORIC SITE**

Washington Duke family history, tobacco exhibit, located in West Durham.

2828 Duke Homestead Road, Durham, NC 27705

Phone: 919-477-5498

<http://www.ah.dcr.state.nc.us/sections/hs/duke/duke.htm>

### **DURHAM COUNTY LIBRARY**

Durham city and county archive collections, in downtown Durham.

300 N. Roxboro Street

P.O. Box 3809, Durham, North Carolina 27702

Phone: 919-560-0100

<http://www.durhamcountylibrary.org/ncc/>

### **HISTORIC PRESERVATION SOCIETY OF DURHAM**

A membership organization dedicated to preserving Durham's architecture and history. Located near Brightleaf Square: Suite 210, The Snow Building, 331 West Main Street.

Mailing Address:

P.O. Box 25411, Durham NC 27702-5411

Phone: 919-682-3036

Fax: 919-682-3007

[info@PreservationDurham.org](mailto:info@PreservationDurham.org)

<http://www.rtpnet.org/~hpsd>

### **HISTORIC STAGVILLE STATE HISTORIC SITE**

Former slave-holding plantation. Restored buildings and museum. Located in East Durham.

Historic Stagville

P.O. Box 71217, Durham, NC 27722-1217

Phone: 919-620-0120

Fax: 919-620-0422

[Stagvill@sprynet.com](mailto:Stagvill@sprynet.com)

<http://www.historicstagvillefoundation.org/>

**NORTH CAROLINA CENTRAL UNIVERSITY**

African American studies collection, includes both primary and secondary sources.

James E. Shepard Memorial Library, Durham, NC 27707

Phone: 919-530-6473

Fax: 919-530-6055

<http://www.nccu.edu/library/guides/africam.html>

**NORTH CAROLINA ECHO, EXPLORING CULTURAL HERITAGE ONLINE**

The World Wide Web's doorway to the special collections of North Carolina's libraries, archives, and museums. With North Carolina ECHO, you can search an on-line directory of the cultural repositories of the state, explore North Carolina cultural repositories' Web-based finding aids and other holdings information, and search by subject across the Web resources created by the state's cultural institutions. Visit the Web site at <http://www.ncecho.org/>.

**NORTH CAROLINA MUSEUM OF ART**

Exhibitions and workshops.

2110 Blue Ridge Road, Raleigh, NC, 27607

Phone: 919-733-8034

<http://ncartmuseum.org>

**NORTH CAROLINA MUSEUM OF HISTORY**

Exhibits on the history of the state and region as well as exhibits of national significance, including a 2004 civil rights history exhibit.

5 E. Edenton Street, Raleigh, NC

Mailing address:

4650 Mail Service Center, Raleigh, NC 27699

Phone: 919-715-0200

<http://www.ncmuseumofhistory.org>

**NORTH CAROLINA STATE ARCHIVES**

North Carolina Government Records: State agency, county, and municipal records, private collections, church records, maps, military records, federal archives relating to North Carolina, and foreign archives relating to North Carolina. The following record types are available for genealogical research: county, state agency records, census records, military records, and miscellaneous research sources.

109 E. Jones Street, Raleigh, NC, 27601

Phone: 919-733-3952

Fax: 919-733-1354

[archives@ncmail.net](mailto:archives@ncmail.net)

<http://www.ah.dcr.state.nc.us/sections/archives/arch/default.htm>

## **NORTH CAROLINA STATE UNIVERSITY ARCHIVES**

State of North Carolina and North Carolina State University history.

North Carolina State Archives

D.H. Hill Library

Campus Box 7111, Raleigh, NC 27695-7111

Phone: 919-515-2273

Fax: 919-515-7292

Hermann J. Trojanowski, Assistant University Archivist,

hermann\_trojanowski@ncsu.edu

Reference Services: university\_archives@ncsu.edu

<http://www.lib.ncsu.edu/archives/>

## **STANFORD L. WARREN BRANCH LIBRARY, DURHAM COUNTY LIBRARY**

Selena Warren Wheeler Collection includes oral histories of Durham's African American community.

1201 Fayetteville Street, Durham, NC 27701

Phone: 919-560-0270

Fax: 919-560-0271

<http://www.durhamcountylibrary.org/branches/wheeler.htm>

# FACILITIES AND EQUIPMENT

## DUKE CAMPUS

### HUMAN SUBJECTS COMMITTEE

This is only for conducting surveys: not necessary for Duke University oral history or documentary projects.

Non-Medical Center: Susan L. Howard, Director of the Committee; Lorna Hicks, Assistant Director, IRB Administrator; Holly Williams-Stafford, Human Subjects Specialist

335 North Bldg., Research Drive, Box 90077, Durham NC 27708

Phone: 919-684-3030

Fax: 919-684-2418

### MULTIMEDIA PROJECT STUDIO

Multimedia Project Studio (MPS) is a multimedia production lab for students, faculty, and staff, offered by the Office of Information Technology (OIT) through Academic Technology Services (ATS). Located on Duke's West Campus in 016 Old Chemistry Building, the lab features high-end, integrated hardware and software that encourages imaginative creation and editing of graphics, Web pages, audio, and video.

Production tools include industry standards, such as Apple's Final Cut Pro for video editing, Macromedia's Dreamweaver for Web design, and Adobe Photoshop for photographic manipulation. Six top-of-the-line workstations are equipped with LCD displays and specialized peripherals, such as drawing tablets, scanners, video digitizers, and DVD burners. Trained technicians are on staff to help you with your multimedia projects.

To get acquainted with staff members and their particular areas of multimedia expertise, check out the MPS staff profiles. While in the lab, you can also get help from the learning library, which is stocked with manuals and other reference materials.

Hours vary by semester. Contact MPS staff at [oit-mps@duke.edu](mailto:oit-mps@duke.edu) or Sarah Roberts at 919-668-5289, or visit <http://www.oit.duke.edu/ats/mps/>.

### STUDENT AFFAIRS OFFICE OF STUDENT ACTIVITIES

The Office of Student Activities offers darkroom facilities and photography classes (not for college credit) at the Krista Cipriano Craft Center. Two locations: Southgate Craft Center (919-684-6213), East Campus, behind Southgate Residence Hall; and the Ark Craft Center (919-684-2382), Trinity Avenue and Buchanan Boulevard, entrance of East Campus.

Mailing address:

101-3 Bryan Center

Campus Box 90834, Durham, NC 27708

Phone: 919-684-5578

Fax: 919-684-8395

[craft-center@duke.edu](mailto:craft-center@duke.edu)

<http://osa.studentaffairs.duke.edu>

# UNC CAMPUS

## ACADEMIC AFFAIRS–INSTITUTIONAL REVIEW BOARD

Undergraduate students interviewing participants for a project that may contribute to generalizable knowledge should consult with the Academic Affairs–Institutional Review Board (AA-IRB) to determine if the project requires IRB approval prior to recruiting participants and conducting the interviews. Please note, however, that conducting interviews as part of an honors thesis or in a project funded as research will almost always require IRB approval, since the presumption is that it is “research.”

To contact the AA-IRB, call 919-962-7761 or e-mail the Chair, Barbara Davis Goldman, Ph.D., at [aa-irb-chair@unc.edu](mailto:aa-irb-chair@unc.edu) or IRB Administrator Joyce Hamlett at [joyce\\_hamlet@unc.edu](mailto:joyce_hamlet@unc.edu).

## BEASLEY MULTIMEDIA LABORATORY

The Beasley Multimedia Laboratory offers UNC students access to technological equipment and instruction. Located in the Johnston Center for Undergraduate Excellence, the lab contains Macs and PCs equipped with Final Cut Pro 3, Photoshop 6.0, DVD Studio Pro, and other programs. Additionally, UNC students may check out video cameras, mini-CD players, digital and still cameras, and microphones for a period of 24 hours. Administrative Information Services employees staff the lab, providing instruction and assistance for students.

**\*Please note that a faculty member must contact the lab before students are allowed to check out equipment. All students are encouraged to contact Beasley staff before visiting.**

**Hours:** Monday–Thursday, 9 a.m.–9 p.m.; Friday, 9 a.m.–5 p.m. (hours vary outside fall and winter semesters, and students should call before visiting then).

### Office of Arts and Sciences

Information Services

012 Howell Hall, CB#3056, University of North Carolina, Chapel Hill, NC 27599

Phone: 919-962-8245

[beasley\\_info@unc.edu](mailto:beasley_info@unc.edu)

## DIGITAL MEDIA LAB

The Digital Media Lab, located in the basement of the Undergraduate Library, offers technology and assistance to UNC students working on multimedia projects. The lab contains PowerMacs, Digital Video Decks, TV monitors, scanners, and copiers as well as a variety of design software. Students can also digitize videocassettes and photos and conduct multimedia editing. See the Web site for a complete list of available resources:

<http://www.lib.unc.edu/house/mrc/>.

### Media Resources Center

R.B. House Undergraduate Library

CB#3942, University of North Carolina, Chapel Hill, NC 27599

Phone: 919-962-2559

Fax: 919-962-2697

[mediaresourcescenter@unc.edu](mailto:mediaresourcescenter@unc.edu)

## THE SOUTHERN ORAL HISTORY PROGRAM

The Southern Oral History Program has audio recording machines available for checkout by UNC students working on oral history projects. Please contact Beth Millwood, Outreach Coordinator, at 919-962-0455 or [emillwoo@email.unc.edu](mailto:emillwoo@email.unc.edu).

**\* Students must schedule a training session prior to equipment checkout.**

## OTHER

### DURHAM ARTS COUNCIL

The Durham Arts Council has digital arts and photography classes and darkroom facilities (fees charged for classes and darkroom use).

120 Morris Street, Durham, NC 27701

Phone: 919-560-ARTS

<http://www.durhamarts.org>

### THE EMPOWERMENT PROJECT

The Empowerment Project (EP) provides facilities, training, and other support for independent producers, artists, activists, and organizations working in video and other electronic media. EP coordinates and supports progressive organizing efforts, produces and distributes its own documentary films and videos, conducts media training workshops, and operates a media center with low-cost access to video and computer facilities in Chapel Hill. EP founder and Oscar-winning documentarian Barbara Trent speaks at universities and other institutions throughout the country in an effort to help people become more critical consumers of the media and to shed new light on the social and political issues facing us today. Internships available.

Media Facility

P.O. Box 2155, Chapel Hill, NC 27515

Phone: 919-928-0382

[project1@mindspring.com](mailto:project1@mindspring.com)

<http://www.empowermentproject.org/index.html>

### HAYTI HERITAGE CENTER/ST. JOSEPH'S HISTORIC FOUNDATION

Located in the historic Hayti community of Durham, the Hayti Heritage Center/St. Joseph's Historic Foundation offers innovative programming and exhibitions featuring local, regional, and national artists. Registered as a national historic landmark, the St. Joseph's complex reaches out to the entire community to educate all involved about African American life, history, and culture as viewed through many artistic perspectives. Programs and resources include classes, film festivals, the Lyda Moore Merrick Gallery, and the Martin Luther King Performance Hall.

804 Old Fayetteville Street, Durham, NC 27701

Phone: 919-683-1709

Fax: 919-682-5869

<http://www.hayti.org/>

# FUNDING FOR DOCUMENTARY WORK

## DUKE CAMPUS

### CENTER FOR DOCUMENTARY STUDIES

CDS support for undergraduate student documentary work includes:

#### John Hope Franklin Student Documentary Awards

These monetary prizes of varying size are designed to help students in the Triangle area of North Carolina conduct summer-long original documentary projects. Upon completion of the projects, students are asked to make a public presentation of their documentary work based on the fieldwork. Proposals and applications are due each spring.

Check the Web for exact dates and guidelines:

<http://cds.aas.duke.edu/grants/index.html>

*The following awards are available for the general public and are not limited to undergraduate students:*

#### CDS Filmmaker Award

This \$5,000 prize recognizes documentary films at Durham's Full Frame Documentary Film Festival that combine originality and creativity with firsthand experience in examining central issues of contemporary life and culture. In keeping with the CDS mission, the award was created to honor and support documentary artists whose works are potential catalysts for education and change.

#### Dorothea Lange–Paul Taylor Prize

This \$10,000 award is offered to encourage collaborative documentary work in the tradition of photographer Dorothea Lange and writer Paul Taylor. The prize is offered to a writer and photographer in the early stages of a documentary project. CDS invites writers and photographers to make collaborative applications to the annual Dorothea Lange–Paul Taylor Prize.

Check the Web for guidelines:

<http://cds.aas.duke.edu/grants/index.html>

#### Center for Documentary Studies/Honickman First Book Prize in Photography

This biennial prize offers publication of a book of photography, a \$3,000 award, and inclusion in a traveling exhibition of prizewinners. Duke University Press will publish the book in association with Lyndhurst Books of the Center for Documentary Studies. The prize, offered in collaboration with the Honickman Foundation, is open to American citizens of any age who have yet to publish a book-length work.

Check the Web for deadlines and guidelines:

<http://cds.aas.duke.edu/grants/index.html>

## ROBERTSON SCHOLARS

The Robertson Scholars Program provides full tuition and room and living stipends for the Scholars chosen at UNC and full tuition for those selected at Duke, as well as support for three summers of service, research, and travel and a laptop computer for each Scholar.

The summer enrichment program allows Robertson Scholars to pursue their passions and to commit themselves to furthering their involvement in community service and interest in others around the globe.

Go to the Web site (<http://www.robertsonscholars.org/home.xml>) for further information, including the schedule of the Duke/UNC Express Bus that operates during the academic year, enabling students to attend classes and events and to conduct research on both campuses. Buses depart from and arrive at Duke (Chapel Circle Stop) and UNC (Morehead Planetarium Stop), with no stops en route.

### **The Robertson Scholars Program**

023 James M. Johnston Center for Undergraduate Excellence  
CB#1301, University of North Carolina, Chapel Hill, NC 27599-1301  
Phone: 919-843-5494  
Fax: 919-843-7507  
[robertson@unc.edu](mailto:robertson@unc.edu)

#### *For admissions, contact:*

Duke University  
Office of Undergraduate Admissions  
2138 Campus Drive  
Box 90586, Durham, NC 27708-0586  
Phone: 919-684-3214  
<http://www.admissions.duke.edu>

University of North Carolina at Chapel Hill  
Office of Undergraduate Admissions  
Jackson Hall, CB#2200, Chapel Hill, NC 27599-2200  
Phone: 919-966-3621  
[uadm@email.unc.edu](mailto:uadm@email.unc.edu)  
<http://www.admissions.unc.edu/>

## UNC CAMPUS

### ROBERTSON SCHOLARS

(See information above.)

## OTHER

### NORTH CAROLINA ARTS COUNCIL

The North Carolina Arts Council provides financial support through annually awarded Artist Fellowships, which provide \$8,000 in funding. Applications for these grants are due the first weekday in November. In 2004, the council will provide grants for writers, songwriters, composers, playwrights, and screenwriters. Artists may apply for grants online at <http://www.ncarts.org>. Additionally, the site provides tips for grant writers and a list of corporations that support North Carolina artists.

Visit the Web site at <http://www.ncarts.org/services.cfm> or contact:

North Carolina Arts Council, Grants Management

North Carolina Department of Cultural Resources, Raleigh, NC 27699-4632

Phone: 919-715-8283

[ncarts@ncmail.net](mailto:ncarts@ncmail.net)

### NORTH CAROLINA HUMANITIES COUNCIL

The North Carolina Humanities Council is dedicated to the investigation of North Carolina's history and rich cultural heritage. The council supports scholarship and public education. Biannually, the council awards grants ranging from \$750 to \$5,000 to artists working in a variety of media. Applicants can submit grant proposals on line on May 1 or October 1. Additionally, the council awards the Linda Flowers Prize to one writer on May 15 of each year. The winner's piece (2,000-2,500 words) will be published in the council's publication *NC Crossroads*, and he or she will receive \$500. For more information, visit <http://www.nchumanities.org>, contact Jennifer Edwards, Program Associate/Grants and Special Projects at [jedwards@gborocollege.edu](mailto:jedwards@gborocollege.edu), or call 336-334-5704.

North Carolina Humanities Council

200 S. Elm Street, Suite 403, Greensboro, NC 27401

[NCHC@gborocollege.edu](mailto:NCHC@gborocollege.edu)

Phone: 336-334-5325

Fax: 336-334-5052

# GALLERIES, PUBLICATIONS, AND FILM AND VIDEO SCREENINGS

## DUKE CAMPUS

### CENTER FOR DOCUMENTARY STUDIES (CDS)

CDS has darkrooms, sites for screenings, editing facilities, and galleries. Check the Web site at <http://cds.aas.duke.edu> or call 919-660-3663 for the latest information on any current calls for work.

### DOCUMENT: A PUBLICATION OF THE CENTER FOR DOCUMENTARY STUDIES

A quarterly publication that features some of the best documentary work supported and produced by CDS. Free sample copies available upon request; send name and address to [docstudies@duke.edu](mailto:docstudies@duke.edu) or visit <http://cds.aas.duke.edu>.

Center for Documentary Studies  
1317 W. Pettigrew, Durham, NC 27705  
Phone: 919-660-3663  
Fax: 919-681-7600

### DOCUMENTARY FILM AND VIDEO HAPPENING

An annual festival featuring workshops and screenings by students, faculty, and emerging filmmakers and videographers. Presented by CDS and held at Duke University. Go to <http://cds.aas.duke.edu> and click on the Happening logo for dates, guidelines, and schedules, or contact Dawn Dreyer at [dkdreyer@duke.edu](mailto:dkdreyer@duke.edu) or 919-660-3680.

### FRESH DOCS:WORKS IN PROGRESS

On the third Wednesday of every month, CDS and the Southern Documentary Fund invite documentary artists to share their work in progress with an enthusiastic and supportive audience. Join this ongoing conversation about documentary work in its many forms. All presentations begin at 7 p.m.; most last about thirty minutes and are followed by a moderated conversation about the work. Please contact Dawn Dreyer at CDS ([dkdreyer@duke.edu](mailto:dkdreyer@duke.edu) or 919-660-3680) to propose your project.

### LATENT IMAGE

Publishes Duke student photography.

*Latent Image*  
c/o Undergraduate Publications Board  
101-3 Bryan Center, Duke University, Durham, NC 27708  
<http://www.duke.edu/latent/>

### RARE BOOK, MANUSCRIPT, AND SPECIAL COLLECTIONS LIBRARY

This library has periodic exhibitions of visual arts, including photography. The exhibit space is located on West Campus, Hall Gallery, first floor hallway to Perkins Library. To find out about current exhibits go to <http://www.lib.duke.edu> and click on "events," or call 919-660-5822 or 919-660-5816.

## UNC CAMPUS

### ACKLAND ART MUSEUM

The Ackland Art Museum features photographic and documentary exhibitions. To check current exhibits, see <http://www.ackland.org>. Call 919-966-5736 or e-mail [ackland@email.unc.edu](mailto:ackland@email.unc.edu) with any questions.

### CAROLINA UNION GALLERY

The Carolina Union Gallery sometimes displays student photography exhibits. See the Union's Web site for information about upcoming exhibits and opportunities: <http://carolinaunion.unc.edu>. Call 919-962-2285 for more information.

### THE CENTER FOR INTERNATIONAL STUDIES' INTERNATIONAL PROGRAM

The Center features art exhibits, including photographic collections. Art is displayed in the conference room. Contact Beth-Ann Kutchman for more information at 919-843-6842, or check the Web: <http://www.ucis.unc.edu/events/international/>.

### THE HANES ART CENTER GALLERY

The Hanes Art Center Gallery displays photographic collections. E-mail Nicole Hill at [njhill@email.unc.edu](mailto:njhill@email.unc.edu) or call the Center at 919-962-2015.

### SOUTHERN CULTURES

*Southern Cultures* is required reading for Southerners and those who wonder what makes the South the South. Published quarterly by UNC's Center for the Study of the American South, the journal provides a rich forum of animated, informed voices discussing all aspects of Southern life. Compiling the best of academic and general-interest writing, each issue features insightful articles, entertaining columns, and captivating photographs, all bound in an award-winning design. Regular features examine new books and CDs, as well as Southern foods, personal reminiscences, contemporary trends, new films, and museum exhibitions. Edited by John Shelton Reed and Harry L. Watson, *Southern Cultures* is a place where Southern intellect meets irreverence, where humor meets sophistication, where tradition meets progressivism. *Southern Cultures* invites submissions from documentarians of all stripes.

#### **Center for the Study of the American South**

411 Hamilton Hall, CB#9127, University of North Carolina,  
Chapel Hill, NC 27599-9127

Phone: 919-962-5665

Fax: 919-962-4433

[bcall@email.unc.edu](mailto:bcall@email.unc.edu)

<http://www.unc.edu/depts/csas>

## OTHER

### CHAPEL HILL MUSEUM

Exhibits, programs, and classes.

523 E. Franklin Street, Chapel Hill, NC 27514

Phone: 919-967-1400

Fax: 919-967-6230

[info@chapelhillmuseum.org](mailto:info@chapelhillmuseum.org)

<http://www.chapelhillmuseum.org>

### DURHAM ARTS COUNCIL

Photography exhibition galleries.

120 Morris Street, Durham, NC 27701

Phone: 919-560-ARTS

<http://www.durhamarts.org>

### FULL FRAME DOCUMENTARY FILM FESTIVAL

Held each April in Durham, the festival brings together filmmakers, industry leaders, and fans for four days of screening and discussion. *The New York Times* has named Full Frame the premier documentary film festival in the United States. Visit the festival's Web site and learn how to submit an entry application on line.

212 West Main Street, Suite 104, Durham, NC 27701

Phone: 919-687-4100

Fax: 919-687-4200

[info@fullframefest.org](mailto:info@fullframefest.org)

<http://www.fullframefest.org>

### HAYTI HERITAGE CENTER/ST. JOSEPH'S HISTORIC FOUNDATION

Located in the historic Hayti community of Durham, this institution is an integral part of the Triangle's cultural landscape, offering innovative programming and exhibitions featuring local, regional, and national artists. Registered as a national historic landmark, the St. Joseph's complex reaches out to the entire community to educate all involved about African American life, history, and culture as viewed through many artistic perspectives. Programs and resources include classes, film festivals, the Lyda Moore Merrick Gallery, and the Martin Luther King Performance Hall.

804 Old Fayetteville Street, Durham, NC 27701

Phone: 919-683-1709

Fax: 919-682-5869

<http://www.hayti.org/>

## **INDEPENDENT**

A local paper that publishes original writings and photographs.

Contact the staff at 2810 Hillsborough Road, Durham, NC 27705 or:

Richard Hart, Editor

P.O. Box 2690, Durham, NC 27715

Phone: 919-286-1972

Fax: 919-286-4274

hart@indyweek.com

<http://www.indyweek.com>

## **NC CROSSROADS**

A publication of the North Carolina Humanities Council that publishes original writings and photographs.

Lisa Yarger, Editor

200 S. Elm Street, Suite 403, Greensboro, NC, 27401

Phone: 336-334-5325

<http://www.nchumanities.org>

## **NORTH CAROLINA LITERARY REVIEW**

Published annually by East Carolina University and the North Carolina Literary and Historical Association. The North Carolina Literary Review publishes poetry, fiction, and nonfiction by and interviews with North Carolina writers and articles and essays about North Carolina literature, history, and culture.

Margaret Bauer, Editor

*North Carolina Literary Review*

Department of English, East Carolina University, Greenville NC 27858-4353

Phone: 252-328-1537

BauerM@mail.ecu.edu

<http://www.ecu.edu/nclr/>

## **THE PEOPLES CHANNEL**

Public access cable television (Channel 8). Encourages student documentary video submissions.

300 S. Elliott Road, Chapel Hill, NC 27514

Phone: 919-960-0088

<http://www.thepeopleschannel.org>

## **SOUTHERN EXPOSURE**

Published by the Institute of Southern Studies. Includes articles and photographs about politics and social activism in the South. Subscription or publication contact information:

P.O. Box 531, Durham, NC, 27702

Phone: 919-419-8311

Fax: 919-419-8315

<http://www.southernstudies.org>

## **TOBACCO ROAD**

Publishes Duke University student documentary work.

<http://www.duke.edu/web/UPB/index.html>

## **URBAN HIKER**

Publishes original writing and stories.

1207 N. Gregson Street, Durham, NC 27701

[letters@urbanhiker.net](mailto:letters@urbanhiker.net)

<http://www.urbanhiker.net/>

## SOME SUGGESTED READINGS

### **Folklife and Fieldwork: A Layman's Introduction to Field Techniques**

Free booklet available from the American Folklife Center.

Library of Congress

101 Independence Avenue S.E., Washington, D.C. 20540-4610

Phone: 202-707-5510

Fax: 202-707-2076

folklife@loc.gov

<http://www.loc.gov/folklife>

### **Oral History: A Practical Guide**

The Southern Oral History Program prepared and published this manual, which contains information on designing oral history projects, interviewing, equipment use, and transcribing. To order a manual, contact the SOHP at 919-962-0455 or visit the Web site at <http://www.sohp.org/>.

### **Putting Documentary Work to Work: A Guide for Communities, Artists, and Activists**

Published by the Center for Documentary Studies, this step-by-step guide is designed to help community organizations develop and conduct their own documentary projects using a camera and tape recorder. The booklet outlines the basic principles of developing projects, writing budgets, making photographs, and conducting interviews and provides creative ideas about how the results of documentary work can be put into action. *Putting Documentary Work to Work* also shows, through real-life examples, how documentary work at the local level can provoke important community discussion and lead to collaborative problem solving. Book is available in English and Spanish.

Cost is \$5 a copy, plus \$1.25 shipping and handling for orders of up to five copies. Add an additional \$0.25 S/H for each additional copy over five. North Carolina residents include 6% sales tax.

Please send check or money order, made payable to the Center for Documentary Studies, to:

*Putting Documentary Work to Work*

Center for Documentary Studies

1317 W. Pettigrew Street, Durham, NC 27705

Official purchase orders must accompany institutional orders. Inquiries and customer service call 919-660-3663 or send e-mail to [docstudies@duke.edu](mailto:docstudies@duke.edu).