

MDOCS

JOHN B. MOORE DOCUMENTARY STUDIES COLLABORATIVE



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News of Note

Director's Note - December 2015

Reflections on the responsibilities of documentarians to those who work with them after MDOCS conversations with (T)ERROR co-director David Felix Sutcliffe.

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After Storytellers': Jake DeNicola '15 on his first feature doc and first year out of Skidmore

Storytellers' 2015 Student Fellow Jake DeNicola, '15, talks about how the Institute helped shape his first feature documentary film.

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Faculty Spotlight: Cecilia Aldarondo

Professor Cecilia Aldarondo (English) discusses her new feature documentary film, "Memories of a Penitent Heart," and balancing distribution while teaching.

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Doc on Campus: Bill Daniel's pop-up documentary photo exhibit

In early November, punk rock documentary filmmaker and photographer Bill Daniel showed MDOCS the boundless potential of pop-up mobile exhibits.

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Student Highlight: Maryam Dewitt '18 archives her mother's life through film

MDOCS student, Maryam Dewitt, discusses the creative process of telling her mother's story through documentary film.

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After Storytellers': Evian Pan '17 on Chinese Immigrants in Saratoga

Storytellers' alum and Anthropology major presents Chinese Saratoga Oral History Project at Researching New York Conference

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Student Highlight: Nat Cabrera '17 captures the many faces of Trump

On a summer road trip from California back to Skidmore, MDOCS student Nat Cabrera and some friends decided to take Donald Trump along with them.

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Skidmore-Saratoga Networking Night

On December 11, MDOCS, Arts Administration, Project Vis, and Media & Film Studies hosted a creative industry networking night for students and local practitioners.

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Upcoming

Storytellers' Institute Summer 2016 Applications Open

The theme for Summer 2016's MDOCS Storytellers' Institute is "fact and fiction."

- [Fellows applications](#) are due on January 1, 2016
- [Skidmore Student Fellow applications](#) are due on January 25, 2016

Workshop in Audio Storytelling with Eileen McAdam

January 29, 2-5 p.m.
[RSVP Required](#)

MDOCS Spring 2016 Classes

NEW! Photography 101 and Radio (Podcast) Storytelling

SKIDMORE

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CREATIVE THOUGHT MATTERS

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Director's Note - December 2015

December 15, 2015

Documentary work at its richest not only brings to public attention stories that matter, but also provides tools for thinking and reshaping our understanding of subjects both familiar or new. A well-researched, compellingly framed project should cause its audience to reflect, to ask: is this a persuasive interpretation? What's at stake? What should happen next?

Compelling may not mean straightforward and clearcut. MDOCS was fortunate this month to host David Felix Sutcliffe for a screening of *(T)ERROR* (2015), an award-winning documentary film that he co-directed with Lyric Cabral. *(T)ERROR* draws viewers into the world of an FBI informant whose work helps the government build a case against a Muslim man in Pittsburgh, Pennsylvania. When the target of the operation is arrested as a result of the investigation, viewers might disagree on the justice of that outcome. Was it good preventative anti-terrorism work or, as the film's title suggests, an error both in this case and systemically? Is the informant perpetrator or victim, or a little bit of both? While the filmmakers' perspective is clear, the evidence they lay out invites the audience to weigh the case as it unfolds, to grapple with ambiguities, and to think about the ethics of choices made by states, societies and individuals in the name of peace and security.

When universal answers are hard to come by, documentarians rely on the law and on an ethical compass to make choices -- who to interview, what to include or exclude, how much to tell or withhold, and when and where to share their work. Challenges inevitably arise, whether exploring family secrets, as documentary filmmaker and new member of the English Department Cecilia Aldarondo's new film discovers, or digging into military policy, Just this week, the US military decided to seek a general court-martial for Bowe Bergdahl, a soldier who went off base in Afghanistan and spent five years as a captive of the Taliban before being released in a prisoner swap. A *Washington Post* reporter wonders whether the military's decision was influenced by the start this week of the second series of *Serial*, the popular podcast program, which opened its coverage of the Bergdahl story with the soldier's discussion of how he deliberately walked off base in 2009. As documentarians seek creative and honest representations of their stories, being prepared for possible consequences for themselves or the people involved in the storytelling is an important part of preparation.

As we look forward to spring '16, MDOCS expects to engage student documentarians like Caleb Weiss (profiled by Skidmore's Creative Minute video series in a story by Sara Marsh, '18), in figuring out how to tackle and address the many ways in which practical choices -- whom to interview, what release forms to sign, the budget for insurance -- as well as creative imperatives shape the production, distribution, reception and impact of documentary work. Stay tuned as MDOCS attends to the important choices that shape documentary storytelling when the microphone and camera are off, the exhibit lights are off and before the website goes live.



Watch video at: <http://www.skidmore.edu/news/2015/1214-spreading-mdocs.php>

One key to making those conversations resonate is to build connections and learn from each other. Last week, MDOCS partnered with Media and Film Studies, Project Vis, and the Arts Administration program to host a "Networking Night" with area practitioners that may lead to better understanding of professional opportunities as well as internship placements for the spring. Jake DeNicola, '15, was

back on campus to consult with MDOCS and Sutcliffe about the documentary film project he's plunged into after Storytellers' and graduation -- and talks about the joys and challenges ahead. [Evian Pan, '17](#), shared her summer project, the Saratoga Chinese Oral History Project at the Researching New York conference in Albany, testing her hypotheses and getting feedback and grant tips from history professionals.

See you in the new year! And if any great documentary work inspires you over the holiday season, please share your recommendations with us on [Facebook](#) or [Twitter](#).

Jordana Dym

Director

After Storytellers': Jake DeNicola '15 on his first feature doc and first year out of Skidmore

December 15, 2015 interviewed by Jesse Wakeman, MDOCS Program Coordinator

These past 6 months have been a whirlwind for Jake DeNicola '15. Like any new graduate fresh out of college, he immediately started questioning, 'what do I really want to do for the rest of my life?' As an Anthropology major, Jake found himself fascinated with sharing the stories from his studies through the use of video documentary. This led him to apply for a Skidmore Fellows spot in the inaugural year of the MDOCS Storytellers' Institute. As our current students are faced with a fast approaching deadline for this year's Storytellers' (January 25), we pulled Jake aside on a recent campus visit to talk about how his time at Storytellers' Institute steered the initial path he took directly out of college and shaped his current work.



So all of the students want to know, what is that next step once you leave school? Describe what that process was like for you.

I think it's different for everyone obviously, but for me it was a little hard at first because a lot of my friends were getting, you know, were applying for jobs that were pretty permanent in some ways. They were definitely laying out what they were going to do for the rest of their lives and for me I was still trying to figure out what I wanted to do in the film world. So a lot of the jobs that I was working on were sort of freelance jobs, so doing like, freelance cinematography for some start-up people and some start-up businesses and then I also just tried to PA which was sort of like the entry level job on a film set, for whoever I could. But I mean, I'm really glad that I found this documentary story that I really wanted to tell because now I'm in the process of making my first feature length documentary.

So in some ways it's great because I'm very free and I can create my own schedule a lot of the time and I'm able to pursue my passion, but it's also a little scary because I don't have a permanent job right now, or I don't have a stable job right now. So there's really pros and cons about it, but for me the next step was to just go straight into doing what I want to do and make a feature length documentary.

How did Storytellers' Institute play a role in that for you?

Yea, Storytellers' was incredible. I mean, there are several things that it did. Number one, the group of people that were in Storytellers' was so supportive and really brought me outside of thinking that, you know, really brought me to a different way of thinking about my own work because people were pretty honest, but in a supportive way. Before that, because Skidmore doesn't really have a film major, it was really hard for me to get my work critiqued, or have people help out on certain things. But Storytellers' really helped me have these outside perspectives from people from all different documentary backgrounds, you know, audio, photography, video.

It really changed my perspective of what documentaries could be and what I want my own project to be. So I'm really thankful for everyone, you know, the fellows and the students, helping me workshop my ideas. And other than that, it's such a short amount of time, but there's so much that you learn, and you really develop a relationship with all these people. I mean, two of the fellows from this past Storytellers' Institute, I still keep in touch with and they've actually set me up with a few PA jobs,

which I'm really thankful for too. So it's like totally long-lasting relationships and great networking opportunities for everyone. And all of the guest speakers that came in were incredible and really established and successful people that I could see myself wanting to be.

Describe a little bit your creative process... did you come up with the story first; did you have skills that you wanted to use first; did it begin at Storytellers'; did it begin before that...how did it all evolve?

So I was sort of working on two projects. One of the projects was more based on anthropology and that was the one where we went into the production stage at Storytellers'. So I was working with two professors and one student on a project about Oaxacan Mexican migrant workers in Saratoga Springs, and their daily lived experience. And that one was more of a teaser that we were creating so we could maybe do more of a long-term project.

The other project that I worked on, that I would definitely call, completely my own project, I brought in with just a bare bones structure of what I wanted it to be and then I came out of it with a developed proposal. I definitely wished I had been able to work on it more because now I realized how helpful everyone was with developing your idea and taking it from an idea to something that is gonna become an actual project, you know, an actual tangible thing. That project went from something that I just was always thinking about to something that like, 'ok I'm gonna do this,' and I've taken the advice from all these people about how to develop this proposal into something that I actually can do, without having to raise tons of money. Something that I could do on my own, which I think everyone can do for a documentary. And then I did it! You know, without that help from everyone, without that point of taking an idea and turning it into a tangible actual project, I don't know if maybe I might not have actually continued and started this journey that I'm taking to making a documentary.

Where would you say you're at with the project right now?

Right now we're taking a little break (laughs). We were out there, they live in mid-California area, we were out there for about 3 1/2 weeks and it was pretty intensive. So now we're taking some time off, we're all kind of, (me and the other two people I work with), we're all taking some time off to work on separate projects. We're probably going to come back out to California to shoot more of them, but right now we're taking the initial footage that we got and seeing what story we have and what story we want to continue to tell so that we can really be prepared when we go back out to shoot exactly what we need and maybe sum it up somehow, but we're not quite in post production stage yet.

Any future plans for the film if everything goes perfectly in this vision?

Yea, absolutely. We would love to submit it to film festivals, that would be sort of our first step and then a lot of private screenings possibly and some private theater screenings. That's sort of our hope, is to get into some festivals and make a name for ourselves as people that are seriously into storytelling and documentary storytelling specifically.

What would be your words of advice for students going into this year's Storytellers' Institute?

I would say, take advantage of every possible thing you can at Storytellers'. Because every workshop, every faculty member, every fellow member, and every student, every guest speaker, everyone is really going to help you with a certain thing. And I would say, reach out to every single person that is in the group, and keep in touch with them, and keep in good relations with them, and learn from them, because it's a really short amount of time and it's really intensive, but if you utilize it completely

it can do really wonderful things for your career and for you as a person. It will definitely shape you in about a three-week period (laughs).

You said that Storytellers' changed for you the definition of what a documentary is. What would you say now a documentary is?

Well, one thing is I wasn't as open to documentary storytelling to be outside of video documentary. That's something that was very kind of, closed minded of me. Now I realize that there's so many ways to tell a documentary, there's so many ways to tell a story, it doesn't have to be a video documentary. It can be through any sort of medium and I think that's something that's important to understand because even if you are making a video documentary it will make you think about every aspect of it. It will make you think about, how can I creatively tell something through sound right now, or how can I creatively tell something through a photograph, or just the way things are laid out on a table. It really makes you think about every aspect of storytelling, you know, it's not just the typical PBS documentary that you might see, it's way more broad and multi-layered than that.

Any lasting thoughts that you want to say?

I would say, if anyone applying has any reservations about the fact that they might not want to go into documentary storytelling, I think it's still something that everyone can learn something from. Storytelling is going to be something that's important in everyone's lives, you know, no matter even if you don't go into documentary storytelling. So if you're worried about the fact that you might not want to be a documentarian for your entire life, that's fine, you should still do it because as I said, it will shape your career no matter what it is and it will also shape you as a person no matter what you're interested in . I think it's something that can be applied to everyone, for sure.

To learn more about Jake's first feature documentary and his production process, read the full transcript of the interview:

<http://www.skidmore.edu/mdocs/news/2015/documents/121515-storytellers-denicola.pdf>

Stay posted on Jake's film and other work at vimeo.com/jakedenicola.

Faculty Spotlight: Cecilia Aldarondo

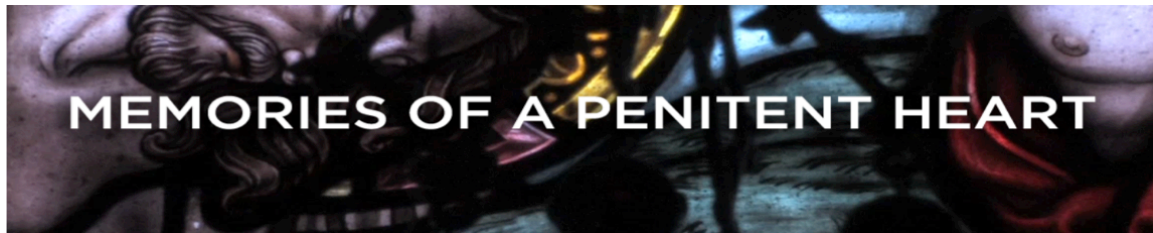
December 9, 2015

Fresh off a huge victory at the 2015 Paley Center for the Media Doc Pitch Competition, Professor Cecilia Aldarondo has plenty to celebrate. On top of being a new member of the Skidmore College English Department, Professor Aldarondo is an accomplished and practicing documentary filmmaker. Her current project, *Memories of a Penitent Heart*, which she's directing and producing, takes viewers back in time to explore her family's secret history.

"Twenty-five years after Miguel died of AIDS, his niece tracks down his gay lover and cracks open a Pandora's box of unresolved family drama."



(Professor Aldarondo sat down with MDOCS Student Rep Sam Grant ('18) to discuss her film, her transition into Skidmore life, and her advice for aspiring independent filmmakers.)



I guess I should start by saying 'Congratulations!' How are you feeling coming out of this big win?

You know I'm a little bit dizzy! It's a really strange experience. I've never pitched to that many people. I've pitched my film a lot to people sitting across the table from me, often in a one-on-one situation, but I've never done it on stage. Another thing is that four out of the five judges that decided the award were ones that I had already pitched to previously in different ways, so the good thing is that I knew them, but the bad thing is that I knew them. That was a little scary, I mean, these are people who hold my fate in their hands, they decide the fates of films, you know? They're very powerful people.

And then not to mention, on top of everything you have going on with your film, there's the additional challenge of having to adjust to an entirely new environment here at Skidmore. How are you settling in?

I'm definitely settling in (laughs). You know, it's a lot. Part of this is that it's my first time teaching in a small liberal arts setting. I have taught at a small arts school, but that was a different kind of climate. The experience of getting to know Skidmore students, because they have their particular needs and personalities, is great. I mean everyone's different of course, but there are certain consistencies of culture on campus, so that's a big part of the adjustment, learning that students here are different from the students I'm used to teaching in a lot of ways.

The Media and Film Studies program is still on the rise, but you've made your home in the English department. How are you staying connected to both the English and the M&F Studies spheres?

The department itself places an emphasis on film, and was looking specifically for someone who specializes in film. My orientation in film goes beyond the English department, there's a lot of really

interesting things happening on campus right now with MDOCS and Project VIS, so I very much see my presence on campus as being a part of those projects, wanting to contribute to the development of visual studies on campus. Another thing is that I did English for my undergrad, so in a way it's kind of like I'm coming home to this place where everyone's studying literature all around me. But yeah, it's also been an adjustment, I mean it's been a while since I've really been in a literary environment, so that's really interesting.

How are you balancing your classroom work with the work your film demands?

The blessing and the curse is that my filmmaking currently has a momentum that I have to keep up with. I've gotten a lot of support in the last few months. In the last short while, we've gotten funding from the Sundance Institute, from Firelight Media, from New York State Council for the arts...a bunch of different supporters. We were in the IFP Labs, which is a certain honor that selects five projects every year...basically the great thing is that my film has actually started to get some traction, but what that means is that you have to strike while the iron is hot. So my team and I are interested in this big push to finish. At the same time, I'm starting this position here at Skidmore. I didn't plan it that way, and it is partly circumstantial where things have aligned. So I wouldn't recommend finishing a film and starting a teaching job at the same time, but everybody's been really accommodating at the same time.

It's all the more impressive just how much of yourself there is in your film. It's very much a personal story that delves into your intimate family details. Why share this project with your students? On top of that, who is this film meant to be for?

I feel like part of my job as a teacher is to tell my classes how things are going, because I want to introduce you to that side of what I'm doing. This film has a lot of universal themes. It's a film about family, even though it's a film about specific conflicts in my family. Everyone has a family. It also deals with particular issues, like the AIDS crisis and issues that LGBTQ individuals face. Religion. It's a film about family secrets, everybody's got those. That being said, it's told in a particular style that's very artful. I have a background in visual art, as well as film, and I love experimental film, so it has a style of its own that's not necessarily for everybody. I don't expect this to be a mainstream



Blockbuster. It's also trying to tease out a lot of nuanced issues, and so I imagine it's going to be something that means a lot to people who want to take the time to experience it.

Is there any advice about filmmaking that you were given that has stuck with you, or any advice you'd like to pass on to your students?

Well, one piece that really stuck with me, that was given to me, was that I was advised not to go to film school. Granted I was already getting my PhD at the time, it would have been overkill to also aim for an MFA, but a very accomplished filmmaker (I was considering applying for his MFA program) said "Why are you here? Go make films. You don't need a film degree to do that." And I think he really saved me a lot of time and money and encouraged me to pursue my dreams independently. Film school can be great for certain people, but I think there's a certain assumption that if you want to be a filmmaker, you need a degree to do it, and that can be so expensive and so cost-prohibitive that I think this day and age there are just so many things an aspiring filmmaker can do on their own. I would also say, for documentary projects, be prepared to undertake a marathon that never ends. It requires persistence. Documentary filmmaking is so underfunded, and so thankless, and can really evolve over a number of years, it requires an incredible amount of tenacity and refusal to give up.

As far as your first year at Skidmore goes, big or small, what goals do you have for now until May?

To get to know the school as well as possible, to understand what preexists me, and to get the hang of it, for the sake of everybody. There's a learning curve, which is good because I make a million mistakes everyday, but then in terms of my own work, I want to get my film out into the world at the same time. I want to do things without regret.

For more information about Professor Aldarondo's film, check out www.penitentheart.com. If your interests have been piqued, check out Professor Aldarondo's Film class (EN 217) this spring.

Doc on Campus: Bill Daniel's pop-up documentary photo exhibit

December 14, 2015 by Sara Marsh '18

Skaters, graffiti, and punk rock – these are the elements of the underground worlds that permeate the works of Texas-born artist Bill Daniel who drove to Skidmore College on a visit organized by Mellon Fellow Nicky Tavares and hosted by MDOCS and Project Vis. Daniel was based at Falstaff's on November 4th to workshop and present his mobile photo exhibit, TRI-X NOISE.



Daniel is known for his experimental documentary films, photography, and installation art projects. During the workshop, he led student, faculty and community participants through a maze of his photography of the underground punk scene while discussing his own experiences of being immersed in this hidden world. Visitors to the pop-up exhibit were impressed by Daniel's presentation method.

"For me, being a photographer, a curatorial lover and a frequent traveler, it was a very inspiring experience to work with Bill [because] he combines all of those fields into a fun project," stated Evian Pan '17, who helped Daniel mount the show.

Daniel's pop-up exhibit definitely deviates from the standard gallery art show, and combined with the custom shadowy lighting set up, reflected the unconventional nature of his work. No two of his exhibits are alike, each one features a selection of photos slightly catered to the crowd and the display is transformed organically by each space.



Photo by Sara Marsh '18, Tri-X Noise pop-up exhibit in Falstaff's



Photo by Sara Marsh '18, Tri-X Noise



Photo by Sara Marsh '18, Tri-X Noise



Photo by Sara Marsh '18, Tri-X Noise

To learn more about Bill Daniel and his work, visit his website billdaniel.net

Student Highlight: Maryam Dewitt '18 archives her mother's life through film

December 14, 2015 interviewed by Rebecca Stern '16

Maryam Dewitt '18 began work on her film this year through the MDOCS course Documentary Production, with Professor Nicky Tavares. Her project tackles a difficult topic, the story of her mother, who passed away four years ago. To recount her mother's story, Maryam combines family interviews with archival footage. Her grandmother brings a warm and genuine voice to the film. Maryam's grandfather, known for always having a video camera in hand, has shared an expansive collection of home videos which will provide the bulk of the visuals for the film.



Maryam has found that the filmmaking process has helped her keep the memory of her mother alive and hopes the film will continue to unlock her mother's "authentic voice." This may be a project that never quite feels finished, but over time it will provide a beautiful digital archive of her mother's life.

Maryam sat down with MDOCS Student Rep. Rebecca Stern, to discuss how she first got interested in documentaries and how she hopes her project will develop.

Listen to an excerpt of Maryam's interview:

<http://www.skidmore.edu/mdocs/news/2015/audio/121415-sthighlight-dewitt-audio.wav>



Film still of Maryam's grandmother, the narrator of the film

Maryam plans to do a double major in Social Work and Government with a minor in Media & Film Studies. In Summer 2015, she worked on a film project about the Opportunities Program at Skidmore.

After Storytellers': Evian Pan '17 on Chinese Immigration in Saratoga Springs

Storytellers' alum and Anthropology major, Evian Pan, presents her Oral History Project, "Recovering the Stories of Chinese Immigrants in Spa City" at the Researching New York Conference. - *written by Evian Pan '17*



Nowhitney (l) and Pan (r) at Researching New York

On Friday November 20th, Krystle Nowhitney Hernandez, a recent graduate of Skidmore's Masters in Liberal Studies program (MALS) as well as a staffmember at Student Academic Services, and I, a junior anthropology major, went to this year's Researching New York Conference at SUNY Albany. Under the conference's theme "Communities of New York," our panel --"Hidden Histories: Saratoga Springs, Storytelling, and Ethnic Identity in an American Place -- explores tales and feelings of immigrant communities in the Springs City. Both of us adopted oral history as the main research method and documentary approach. Krystle focuses on the journeys of Latino immigrants who work as backstretch workers at the racecourse, and my project looks at recent history and contemporary stories of Chinese/Chinese Americans.

The experience of shaping a media documentary project into an academic paper consumed much thinking. The Saratoga Chinese Oral History Project, initiated in June 2015 as my independent project during the inaugural MDOCS Storytellers' Institute, investigates the Chinese experience of moving to and living in Saratoga Springs, a town that is "very very predominantly white," according to one of my interviewees. Having received many critiques and suggestions during and after the Institute, the project now outputs collected and edited materials through a multimedia website. So far I have completed three sets of interviewees and everyone's stories are all fascinating and distinctive.

Therefore, when I was preparing to write the paper, I decided, after consulting with Professors Eric Morser (History) and Jordana Dym (History/MDOCS), to go over the three interviews one by one. In addition, I included one section with historical data provided by City Historian Mary Ann Fitzgerald, and another section to talk about the media documentary process which plays an essential role in the project.



November 2015
Researching New York

"Recovering the Stories of Chinese Immigrants in the Spa City"

Yiyun "Evian" Pan '17
Skidmore College

While writing these people's stories, the hardest part for me was to make choices from the audio clips that used to stand parallel with one another. As a writer, I believe each narrative needs a focal point — what's the most striking part of that person's story? What's the most important or impressive part that my academic audiences would want to know? Yet, as a documentarian who also remains in contact and even

becomes close to some of these people, I feel that I appreciate everything they shared with me, and every little bit of chatting is important. "It's very hard to be objective," agreed History Professor Melinda Lawson from Union College who commented on our panel. The process of selecting materials and narrating from a third-person viewpoint has taken up much energy, because I have to be the person who tells the stories and meanwhile let the people still speak for themselves.



The actual presentation part went really well. Both Krystle and I received questions and valuable comments from Professor Lawson and our audiences. After our panel, I felt so encouraged and honored that several editors, archivists and historians approached me and offered potential opportunities, such as publication, to an undergraduate. Another archivist recommended that I apply for Documentary Heritage Program Grants offered by

the New York State Archives (http://www.nysarchivestrust.org/a/grants/grants_dhp.shtml), which I think is worthwhile to share to MDOCSers who might find this opportunity of interest.

Student Highlight: Nat Cabrera '17 captures the many faces of Trump

December 14, 2015 interviewed by Emily Rizzo '18

"So this summer I started working on a documentary project. It started off by... I flew to California to stay with my friend for a few days and then from there we decided to drive across the country back to school.

We knew that we wanted to do a documentary project, but we weren't sure exactly what we wanted to do. But, right before we left, Clara's mom jokingly came outside and gave us a picture of Donald Trump, which was on the cover of the *New York Times Magazine*. And she just like, laughingly gave it to us and we weren't really taking it seriously and he had a really serious face in this picture and the text just said, 'Just deal with it.'

So from LA we went to Las Vegas and then during that time period we decided this was a really good picture and it's really aggressive. Donald Trump is such a huge idolized person right now in the media, both in the liberal and conservative media, whether he's portrayed as bad or good he's just extremely popular. So we decided from there that we should take pictures of people with the poster over their faces and also us with the poster over our faces.

Our trip started from LA to Las Vegas then to Utah, Colorado, Kansas, Missouri, Ohio, and then straight to New York from there."



Photos by Lisa Moran (left) and Nat Cabrera (right); location: Grand Canyon, Utah

AUDIO CLIP #1: Nat talks about their photos taken in the Grand Canyon

Listen: <http://www.skidmore.edu/mdocs/news/2015/audio/121415-sthighlight-cabrera-audio1.wav>



Photos by Lisa Moran (lft) and Nat Cabrera (rt); location: Kansas

AUDIO CLIP #2: Nat discusses the juxtaposition of these photos

Listen: <http://www.skidmore.edu/mdocs/news/2015/audio/121415-sthighlight-cabrera-audio2.wav>



Photo by Nat Cabrera; location: Colorado hot springs

AUDIO CLIP #3: Nat talks about the hidden messaging behind this photo

Listen: <http://www.skidmore.edu/mdocs/news/2015/audio/121415-sthighlight-cabrera-audio3.wav>

AUDIO CLIP #4: Nat discusses her experience creating this doc photo series

Listen: <http://www.skidmore.edu/mdocs/news/2015/audio/121415-sthighlight-cabrera-audio4.wav>

Skidmore-Saratoga Networking Night

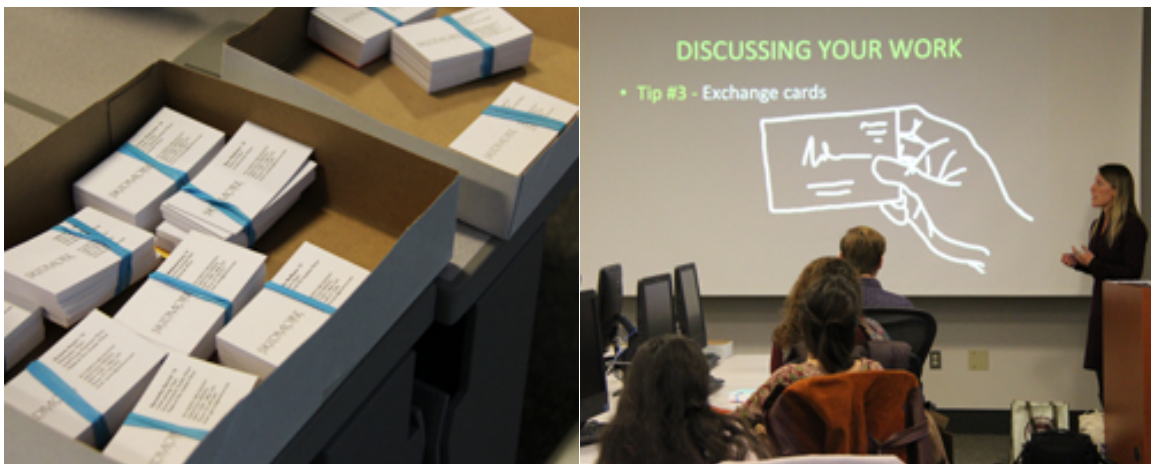
December 17, 2015 written by Jesse Wakeman, Program Coordinator, MDOCS

This past Friday evening, four of the Skidmore programs promoting liberal arts fieldwork and visual literacy on campus--Arts Administration, Media and Film Studies, MDOCS and the Andrew W. Mellon-funded Project ViS-- teamed up to throw a networking night for students and Saratoga-area professionals. Hosted at [Saratoga Arts Center](#), an inviting community downtown gallery space, professionals, students, and faculty enjoyed a festive atmosphere and inspiring artwork backdrop.



Networking at Saratoga Arts.

For students, the evening kicked off with a workshop on ice-breaking and networking tips to brush up conversational skills and develop professional demeanor. Topics from offering a firm handshake to how to join a conversation in progress were covered. Then it was off to Saratoga Arts to put these skills into action! In a crowd of around fifty, with personalized business cards in hand, students were thrown into the deep end to mingle and make some potentially long-lasting contacts for their professional network.



Business cards and a workshop helped students prepare to break the ice.

Arts and museum professionals, historical and cultural organizations, media production companies, entertainment industry entrepreneurs, and even a screenwriter shared experiences and advice, talked about internship opportunities and got a sense of what kind of work Skidmore students are pursuing. Although Saratoga is a small community, it is rich with practitioners working towards building a strong creative economy. This past week, and in the future, MDOCS looks forward to developing and supporting events that build bridges and opportunities between the college campus and area initiatives.



Networking night conversations.





To be notified about the next Skidmore-Saratoga networking night, sign up for the [MDOCS Newsletter](#) and stay up to date at our [Facebook page](#).