

# Arts Research Institute

## 2013-14 ARI Mini-Grant Application

**Deadline Friday, April 5, 2013 - 5pm**

**Late or incomplete applications will NOT be forwarded to the Committee**

**Maximum award - \$2000**

Recipients of 2013-14 Individual Major Project Grants are **ineligible** to apply.  
(Collaborative major project grant recipients *may* apply for mini-grants.)

Concurrent application to Academic Senate COR is required —please include your COR budget as addendum to this application. Mini-grants should seek funding for a different project or a different component of a project than the COR proposal.

**Name: IRENE LUSZTIG**

**Rank/Department: ASSISTANT PROFESSOR, FILM + DIGITAL  
MEDIA**

**Campus Address: FILM + DIGITAL MEDIA**

**Phone No.: 617 513 1682 / 831 459 2181    Email: [ilusztig@ucsc.edu](mailto:ilusztig@ucsc.edu)**

**Total Support Requested: \$ 2000**

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**Project Title:**

**VIRTUAL BODIES PROJECT**

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**Summary of Proposed Research (not to exceed 250 words):**

I am requesting funds to cover research, preproduction, and preliminary shooting expenses associated with a major project I am currently embarking upon. This project — a collaborative documentary video, made with my colleague Prof. Irene Gustafson —will address the complex status of the body, or bodies, in contemporary medical practice. At its grandest, the project seeks to refute the classical conception of our bodies as perfect machines, ideals. Rather, our film will image the body as precarious material, produced at the intersection of biological and cultural systems. We are still in the conceptualization phase of this project, but we have already designated several sites of investigation.

For example, we have begun working with Dr. David M. Gaba, MD, at the Stanford School of Medicine. Dr. Gaba is the Associate Dean for Immersive and Simulation-based Learning, where he oversees a cadre of “full body patient simulators,” robotic replicas of a human body, capable of manifesting disease and other catastrophic embodied conditions. He uses these “sims” to teach medical residents how to engage the body, how to negotiate the physical and cultural space of the surgery room, and even how to prepare for death and loss. Situated somewhere between the morgue and the theatrical stage, Dr Gaba’s practice produces the patient body as a dense entanglement of

material, affect, simulation, performance, suspension of disbelief, and catharsis. Indeed, the patient body, in this case, is animated-literally- by the bodies of those around it, doctors who are also, in a literal way, play-acting. Indeed, the role-playing takes place in a fully appointed hospital room, which is itself a simulation, built for the sole purpose of these theatrics. And this suggests our dual interest here— how bodies - both real and simulated—come to be seen, recognized, manifest, or felt in the space of medical practice. We are interested not only in the simulated but also in the bodies of doctor and residents, how they too are sites of material, affect, performance, and catharsis.

**Prioritized Budget and Justification      Limit - \$2,000**

Domestic Travel - \$500

(JUSTIFICATION: total travel costs per person for 25 research and shooting trips to Palo Alto, including gas mileage @ 92 miles round trip at .56 federal mileage rate and campus parking @ \$4 per day = \$1388; we are each requesting a 35% portion of this in our grant budget)

Equipment - \$500

(JUSTIFICATION: 1 2 TB hard drive for digital video storage @ \$160; zoom lens for Canon DSLR camera @ 2128; we are each requesting a quarter of the funds needed to buy this equipment)

Salaries and Wages - \$450

(JUSTIFICATION: we hope to begin preliminary and research shooting on this project in 2013-14. We will need a third camera for shooting the simulation workshops, as these are complex events that occur simultaneously in several spaces; this portion of our budget will allow us to pay a graduate student assistant to assist with multi-camera cinematography; each of us has budgeted money to pay for two 3 camera shoots).

Other: \$550

(JUSTIFICATION: We plan to attend the 2014 annual Society for Simulation in Healthcare conference in San Francisco; conference registration is \$755 per person)

NOTE: We are currently in a preliminary research phase in what we are envisioning as a long form, ambitious multi-year project that will be completed in discrete stages (research /preproduction, production, postproduction). For the sake of turning in two separate grant proposals, we have equally divided expenses across our two budgets.

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The following material must be submitted as attachments.

**Incomplete applications will not be considered.**

\* List of all ARI grants received during the last three years, including the date, amount, and title of the grant, as well as a brief summary of results. Do not exceed one page.

\*List of major publications/exhibits/performances in the past three years. Put a star in front of those supported by ARI grants. Do not attach copies of articles/supporting material. Do not exceed one page!

\*Include budget from COR application. Please be sure that your mini-grant proposal requests funding for a different project or a different component of the same project than the COR application

\* Submit via email to Christina Waters - [xtina@ucsc.edu](mailto:xtina@ucsc.edu) - by 5pm, April 25,2013

## **PREVIOUS ARI FUNDING (last 3 years):**

### **2010-11 - Project title, amount**

THE MOTHERHOOD ARCHIVES - \$5000 from ARI

### **2011-12 - Project title, amount**

THE MOTHERHOOD ARCHIVES - \$8900 from ARI

### **2012-13 - Project title, amount**

THE MOTHERHOOD ARCHIVES - \$5000 from ARI (applied with working title *LESSONS FOR IMMINENT MOTHERHOOD*)

## **SUMMARY OF RESULTS:**

ARI Funding supported a series of projects related to maternity, in several stages and over several years of grant cycles. The first of these projects, *The Worry Box Project*, is a web-based project that was launched in the summer of 2011 (at <http://www.worryboxproject.net>) that has been presented internationally at interactive documentary venues. The second project, *The Motherhood Archives*, is a feature length film project that was very recently completed in March and will hopefully premiere at film festivals in the fall.

## **RECENT EXHIBITIONS / PUBLICATIONS:**

### *The Motherhood Archives*

2013 - Recent recipient of Triple Canopy (online magazine at <http://canopycanopycanopy.com/>) research commission for creating interactive / web version of maternal training film archive

2012 - Work-in-progress Presentation at Orphan Film Symposium, Museum of the Moving Image, New York, NY - work-in-progress screening and presentation of rare archival maternal training films

### Presentations of *The Worry Box Project* (2011)

2012 - iDocs interactive documentary conference, Bristol, UK - presentation of *The Worry Box Project*

2011 IDFA Amsterdam International Documentary Festival DOCLAB, curation of *The Worry Box Project* to public online web art archive

2011 Website launch of *The Worry Box Project* (<http://worryboxproject.net/>)

### Screenings of *Reconstruction* (2001)

2010 Pacific Film Archive, Berkeley, CA

2010 Romanian Cultural Institute, Bucharest, Romania (national premiere), screening of *Reconstruction* (2001)

COR GRANT INFORMATION: I applied for a 2013-14 COR FRG grant to cover finishing and distribution costs for *The Motherhood Archives* as well as to fund several new iterations of this project (gallery installation and web project).

March 14, 2013

Irene Lusztig  
Arts  
Film and Digital Media Department

Dear Professor Lusztig,

I am pleased to inform you that the Committee on Research (COR) has approved your Faculty Research Grant application in the amount of \$2000. A copy of your original application is attached.

As of 2011-12, one hundred percent of COR's funds come from indirect cost recovery (overhead) generated from extramural grants. Thus, COR's ability to maintain the present level of support (and hopefully be able to increase this level in future years) depends entirely on the faculty's ability to secure extramural grants. I would like to commend the many faculty actively seeking outside funding and urge all faculty to submit extramural proposals on the basis of COR-funded research. The Office of Sponsored Projects (x95055) is happy to aid faculty in all disciplines with identifying appropriate funding sources and submitting proposals.

Please submit all accounting expenses directly to your academic division business office, or Lick Observatory, as appropriate, once an account (FOAPAL) has been established. Purchase Requisitions should be placed through CruzBuy, and divisional guidelines on travel expenses should be followed. Direct payment to payees must be arranged through your business office. It is also against University rules and regulations for anyone to work on a Faculty Research Grant before the appropriate employment documents are signed. Contact your division before engaging anyone to work for you. As stated in the guidelines, COR funds may not be used for meals and/or entertainment. Should your COR grant incorporate or require computational infrastructure, please do not hesitate to make contact with your IT Divisional Liaison to facilitate this aspect of your work (see <http://its.ucsc.edu/get-help/dls.html>).

FRG funds will be transferred to you shortly after July 1, 2013. These funds must be spent or returned before the end of the fiscal year (June 30, 2014). Since it takes time for POs to clear, you should submit orders by

May 31, 2014. Due to the early notification deadline, no extensions will be granted for FRG funds. Any budget changes must be pre-approved by COR. Budget change requests should be submitted to COR analyst Matt Robinson ([matt@ucsc.edu](mailto:matt@ucsc.edu)). Money returned to the Committee will be used to fund future grant requests, so your business office will return any unspent funds at the end of the fiscal year. Returning unspent funds will not cause you to be penalized by COR in future years.

The Committee would appreciate acknowledgment of its support in any publication resulting from your research project. We recommend the formula: "This research was supported by a Faculty Research Grant awarded by the Committee on Research from the University of California, Santa Cruz."

Finally, the Committee on Research encourages you to make your COR-funded research available on public access websites, and recommends that you retain copyright to your work, to the extent possible. Please see <http://osc-stage.cdlib.org> for further information on managing scholarly communication.

Congratulations on your successful proposal, and best wishes for your project.

Sincerely,

Scott Oliver, Chair  
Committee on Research

cc: Divisional Research Analyst

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Matt Robinson  
Committee Analyst  
Academic Senate  
University of California Santa Cruz  
133A Kerr Hall, Santa Cruz, CA 95064  
831-459-3431  
[matt@ucsc.edu](mailto:matt@ucsc.edu)

# COR FRG Application

**Irene Lusztig**

**Award Year:**

**Amount Requested:**

**\$2,000.00**

**2013-14**

**Amount Awarded:**

**\$2,000.00**

Assistant Professor  
Arts  
Film and Digital Media  
ilusztig@ucsc.edu

**Project Title:**  
*The Motherhood Archives*

<b>Amounts:</b>	<b>Budget Item:</b>
<b>1500</b>	Student Assistant
<b>3000</b>	Web designer
<b>1800</b>	Gallery show exhibition materials
<b>1500</b>	Sound Designer
<b>2300</b>	Archival / lab fees
<b>800</b>	Archival hard drives
<b>2800</b>	Color Correction
<b>3000</b>	Sound mix

**Human Subjects:**

**Date:**

**Number:**

A - Review is not required.

## **Project Description:**

My primary research focus over the past four has been the creation of a body of interconnected audiovisual works exploring the social and historical construction of motherhood -- both as a complex set of historiographic ideologies and as an equally complex set of lived and embodied personal experiences. Specifically, I have been working on an ambitious feature-length essay film project, *The Motherhood Archives*, and -- in parallel -- on a participatory web-based work, *The Worry Box Project* (<http://worryboxproject.net/>), which launched in the summer of 2011. While these are two separate and formally distinct large works, the film and web iterations of this project together generate a rich and complex intermedia narrative space of women's experience that is both intimate and communal, public and private. In this grant cycle, I am seeking a final round of funding for the completion of the second work in the project cycle, the feature-length film. *The Motherhood Archives* is a long-form (93 minutes) experimental documentary film exploring the socio-historical construction of motherhood. Combining history of science and women's studies, and in dialogue with feminist collective filmmaking practices of the 1970s, the film braids together footage of different genres, formats and historical eras. Interweaving a poetic visual archival history of the maternal education film in the twentieth century with contemporary documentary material, the resulting project is a multilayered (and multiformat) cine-essay problematizing the manufacturing of modern motherhood and childbirth practices as identity, ideology, scientific construct, and psychological state. Assembling an extraordinary archive of over 100 educational, industrial, and medical training films (including newly rediscovered Soviet and French childbirth films) the film untangles the complex, sometimes surprising genealogies of maternal education. From the first use of anesthetic ether in the 19th century to the postmodern 21st century hospital birthing suite, *The Motherhood Archives* charts a course through the cultural history of pain, the history of obstetric anesthesia, and the little-known international history of the natural childbirth and Lamaze movements. Revealing a world of intensive training, rehearsal, and performative preparation for the unknown that is ultimately incommensurate with experience, *The Motherhood Archives* becomes a meditation on the maternal body as a site of institutional control,

ideological surveillance, medical knowledge, and nationalist state intervention. The making of my films involves extensive archival and historical research before filming even begins, and, in that sense, is analogous to a book-length writing project in scope, ambition, and duration -- it has taken me 5-6 years to fully complete previous long form film projects. I am currently very close to completing this project. The film has been through many iterations of editing and is now at a very polished rough cut. I anticipate that the film will be in exhibition during the 2013-14 academic year. Finishing funding will help me to complete this project and pay for a sound designer / music composition, archival / lab costs, sound mix, color correction, final tape mastering, hard drives to archive the project media, website creation, and a student assistant to help manage the finishing logistics of this large project. In addition, I plan to begin to work on alternate forms for exhibiting the vast amount of archival material collected in the project. I hope to create a companion website where archival and historical materials related to the film can be viewed in more depth and breadth. Finally, I will be exhibiting The Worry Box Project at the Sesnon Gallery on campus next winter, and COR funding will help with exhibition-related materials necessary for displaying the project in a gallery setting.

## **COR Grants Received Last Three Years:**

2010 - FRG - \$2000 2011 - FRG - \$1875 Both grants were for the same cycle of motherhood-related media projects. The 2010 grant was specifically for the completion of The Worry Box interactive web-based project, which was completed and launched in summer 2011. The 2011 grant was for continuing preliminary editing on the film project with the goal of completing a preliminary rough cut of the full film. This stage has been achieved, and I am now seeking funding for the final finishing stage.

## **Results of Past COR Grants:**

I received a Radcliffe Institute for Advanced Study Fellowship in 2010, and a Hellman Fellowship for this project in 2012.

## **How Current Request Differs from Past COR Requests:**

As explained above and in my proposal, my films are completed in many stages and take several years to complete. I previously received funding for preliminary editing of the film in order to move it toward a first rough cut. I now have a polished, nearly complete rough cut that I am seeking funding to finish and prepare for exhibition.

## **Publications Last Three Years:**

2012 Work-in-progress featured screening of materials from The Motherhood Archives at Orphan Film Symposium, Museum of the Moving Image, New York, NY The Worry Box Project presented at iDocs interactive documentary conference, Bristol, UK 2011 The Worry Box curated / exhibited by International Documentary Film Festival Amsterdam's DocLab interactive documentary archive. The Worry Box project launched ([www.worryboxproject.net](http://www.worryboxproject.net)) 2010 Pacific Film Archive screening of Reconstruction (2001) Romanian Cultural Institute, Bucharest, Romania screening of Reconstruction (2001)

## **External Funding:**

See above. Hellman Fellowship - \$22,000 awarded in 2012 Radcliffe Institute for Advanced Study - \$65,000 awarded in 2010-11 I also applied for a Creative Capital grant and for a Guggenheim, but did not receive these Fellowships - both are extremely competitive national competitions.

