What to look for/check on:

1. Times/dates.
2. **Screenings people!** Please look at the respondent for your work, and what you are responding to. Most likely there hasn't been a change, but take a look just in case. All respondents must see the films before the conference, and write a response and/or critique on your institution’s letterhead. If you need to find the email for your respondent, or for the filmmaker whose work you’re responding to, there are step-by-step directions, with pictures, at the very end of this schedule to find his/her email on the UFVA site. If there are changes to respondents, I will contact the affected presenters directly.

3. **Papers/panels folks,** please remember, that all members of a panel must be registered for the conference. If you organized a panel, please remind your presenting colleagues that they must be a UFVA member and be registered for the conference.

4. Check out party info for the opening night reception and the picnic, on Mon and Tues nights, respectively. In the schedule fliers!

**Reminder on dates:**

Registration for the conference continues right up to and through the conference. Regular entry fee is $350; after July 5th, it will be $400. However, if you are not registered by July 5th, your name will not appear in the program—in print or online or in the app.

July 5th is also the deadline for conference program corrections. The sooner you get the changes/corrections to me the better. Changes received after the 5th will most likely not get made.

See you in Las Cruces!
Your Conference VP
HD Motyl hdmotyl@siu.edu
Caucus Meetings
All meeting will be over lunch at 1230PM
Taos Restaurant CCSU First Floor

Mon July 23
Inclusion and Diversity  Sierra Room (in Taos)
Entertainment Industry  Taos 2

Tues July 24
Script  Sierra Room (in Taos)
Gender  Taos 2
Accreditation  Otero Room, CCSU 129

Wed July 25
Documentary Working Group  Sierra Room (in Taos)
New Media  Taos 2
History and Theory  Otero Room, CCSU 129

Thurs July 26
Environmental  Sierra Room (in Taos)
Graduate Student  Taos 2

Sports Tournaments
Golf
Tuesday, July 24.  8AM tee time. NMSU Course.

Basketball
Wednesday, July 25. 130PM. Campus location TBA.
Screenings are yellow. Panels are green. Workshops are magenta. New Media is brown. Script are aqua.

**CCSU**=Corbett Center Student Union  
**Milt**=Milton Hall

<table>
<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
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<tbody>
<tr>
<td><strong>Mon</strong></td>
<td>July 23</td>
</tr>
<tr>
<td>8:30-10:15A</td>
<td><strong>Keynote Conversation</strong> CCSU Ballroom 318</td>
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<tr>
<td></td>
<td>“Making Stories without Borders”</td>
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<td></td>
<td>a conversation with Alvaro Rodriguez, Lena Khan, Brian Espinoza</td>
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<tr>
<td>10:00A-5P</td>
<td><strong>Vendors Area Open</strong> Aggie Lounge CCSU 102</td>
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<tr>
<td>10:15-10:45A</td>
<td><strong>Kodak Coffee Break</strong> Vendors Area, Aggie Lounge, CCSU 102</td>
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<tr>
<td>10:45A-12:30P</td>
<td><strong>Session 2</strong></td>
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<td></td>
<td><strong>Screening 2A</strong> Milton 171</td>
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<tr>
<td></td>
<td>&quot;hillbilly,&quot; Sally Rubin, Chapman University, doc, 85 min</td>
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<td></td>
<td><strong>Respondent Jennifer Suwak, Kutztown University</strong></td>
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<td></td>
<td>hillbilly uncovers how and why we have created the rural American 'hillbilly' icon.</td>
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<td>This film is a timely and urgent exploration of how we see and think about the Appalachian region, and a call for dialogue between urban and rural communities during this divisive time in our nation's history.</td>
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<tr>
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<td><strong>Screening 2B</strong> Milton 169</td>
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<tr>
<td></td>
<td>Sakhi, Malia Bruker, Florida State University, doc, 6 min</td>
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<td></td>
<td><strong>Respondent George Larkin, Woodbury University</strong></td>
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<td>Harburger Postrasse is the first stop for thousands who flee war-torn homelands in search of safety in Hamburg. In the quiet fluorescence of his new home, Sakhi Poya recounts his harrowing journey from Afghanistan, revealing fears, frustrations and dreams of an ordinary life. Sakhi's rich visions for his future and his role in society build a powerful portrait of the modern refugee experience.</td>
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<td>Room 140, Priscilla Gonzales Sainz, Stanford University, doc, 12 min</td>
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<td><strong>Respondent: Eboni Johnson, University of North Texas</strong></td>
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<td>Immigrants just released from detention centers spend their first night in Oakland at a motel, paid for by one of the workers. For one night of respite, they rest, reflect, and prepare for the next phase of their journey.</td>
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<td></td>
<td><strong>remixing the news</strong>, Barton Weiss, University of Texas,**</td>
</tr>
</tbody>
</table>
**Arlington, doc, 56 min**  
Respondent Nicholas Corrao, University of Alabama  
WFAA TV gave all of its raw footage from 1960 to 1977 to 10. Their challenge was to explore the images that spoke to them and use them to create original works. This show features films of Jeremy Spracklen, Christian Vasquez, Justin Wilson, Carmen Menza, Gordon K Smith, Steve Baker, Madison McMakin, Blaine Dunlap, Michael Thomas, Dakota Ford, and Michael Alexander Morris. produced by Bart Weiss.

**Mon July 23 10:45A–12:30P**  
**Screening 2C** CCSU 302  
*Digital Ecologies and the Anthropocene*, Alexander Neville, San Francisco State University, experimental, 64 min  
Respondent Christopher Winkler, Rowan University  
This programme of short films explores the multiple interpretations and intersections between digital ecologies and the Anthropocene. The work is part of a special issue of Screenworks, a peer-reviewed online publication of practice research in film and screen media. Screenworks is supported by the Digital Cultures Research Centre at UWE Bristol.

**Screening 2D** Milton 85  
*Estuary & Cuban Queens*, Warren Bass, Temple University, animation, 12 min, WIP  
Respondent Jo Meuris, Nevada State College  
"Estuary" is a sparse meditational animation with some of the values and attributes of a visual haiku. "Cuban Queens" is a structural development of subliminal hand-drawn portraits.

*The Wolf vs The Aliens*, Jeremy Bessoff, Passion Works Studio, animation, 6 min, WIP –  
Respondent Jo Meuris, Nevada State College  
This project is an experimental collaboration with developmentally disabled artists. We utilized the artists’ drawings as the material for the animation/puppetry. The narrative was a group sourced story spontaneously generated by the artists. The story is an account of a spirit wolf protecting the Earth against an alien and crab invasion.

*Why Use Animation*, Jo Meuris, Nevada State College, animation, 2 min  
Respondent Jeremy Bessoff, Passion Works Studio  
A short promotional video for Nevada State College’s Instructional Technology animation services.

*The Marydean Martin Library*, Jo Meuris, Nevada State College, animation, 1 min  
Respondent and Moderator Warren Bass, Temple University  
Promotional video for the Marydean Martin Library at Nevada State College, the first digital library in the state of Nevada.

**Screening 2E**  
*The Story of Everything*, Sharon Mooney, Loyola Marymount University, fiction, 14 min  
Respondent and Moderator Mark von Schlemmer, University of Central Missouri  
Lorraine is on a lifelong search for her former foster brother. She has a tense encounter with a stranger named Marcus, who then joins her on a road trip. As they search for the past and future, time becomes fluid and dream-logic takes over. During their journey, bits of conversation hint at an intimacy, and possibly a subconscious bond. Are they strangers at all?
<table>
<thead>
<tr>
<th>Event</th>
<th>Title</th>
<th>Duration</th>
<th>Respondent</th>
<th>University</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>My Nature</strong></td>
<td>Ulya Aviral, Emerson College, fiction, 10 min</td>
<td></td>
<td>Sheila Schroeder, University of Denver</td>
<td></td>
<td>A woman escaping from an unending Middle East war by crawling through underground tunnels finds a mysterious path where she recalls her past in a secret language.</td>
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<tr>
<td><strong>King of Hearts</strong></td>
<td>Mark von Schlemmer, University of Central Missouri, fiction, 11 min</td>
<td></td>
<td>Ted Hardin, Columbia College Chicago</td>
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<td>A self-absorbed poker player ends up in a head to head card game with his ex’s dopey new boyfriend and over the course of the game comes to the painful realization that maybe his ex has improved her hand.</td>
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<td><strong>The Good From The Bad</strong></td>
<td>Edward Tyndall, Texas A&amp;M - Corpus Christi, fiction, 17 min</td>
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<td>An outcast combat veteran living amidst the desolation of the South Texas border country finds common ground with an undocumented immigrant fighting for her life on the migrant trail.</td>
</tr>
</tbody>
</table>

**Mon July 23**

**Panel 2F**

**Student Filmmaking without Borders**

Jeff Swimmer, Chapman University  
Christine Fugate, Chapman University  
Roy Finch, Chapman University

Panelists will review challenges and lessons learned from a decade traveling across the developing world with student groups, creating short docs about innovative NGOs and outstanding individuals. Films made in these programs have won Student Oscar and Emmy nominations, and won awards in film festivals worldwide.

**Panel 2G**

**Facilitating Online International Student Collaborations Through Sound Design**

Robert Steel, DePaul University  
Kelly McAlpine, Abertay University

In an international online collaboration, students from DePaul University in Chicago partnered with students from Abertay University in Scotland with the goal of creating soundscapes of each other’s cities and learning from those collaborative experiences. Students in Chicago and Dundee created perceived versions of their partner city’s soundscapes, then exchanged them, received feedback from each other, re-recorded the soundscapes based on that feedback, and finally discussed various stereotypes that emerged in the process which allowed for a very rich intercultural exchange.

**Panel 2H**

**What do you do when you're branded? Adapting the screenplay and student to the new Hollywood**

Jeff Phillips, Belmont University  
Will Akers, Belmont University  
Paul Gulino, Chapman University

In an industry where film and television have increased their focus on “branding” by placing a premium on pre-existing content, film schools can better prepare their students for a successful career by teaching Adaptation and expanding existing studies of the new Hollywood paradigm both to the page and the pupil.

**Panel 2J**

**Documentary and Digital Culture**

Caty Borum Chattoo, American University

“A Policy Audience Response to The Homestretch PBS Documentary Using a Synchronous Audience Viewing Platform”

Stu Minnis, Virginia Wesleyan University
"Presentational Romanticism: Style and Authenticity in Online Hiker Videos"
D. Andy Rice, Miami University
“The Moment of Truth: Documenting Reenactment in Digital Culture”

Script 2L Milton 167
The Diva Sequence by Shanti Thakur, Hunter College CUNY
The Penitent by Sam Harman, Howard University
Marian by Jennine Lanouette, Screentakes

Each of the writers will respond to the other authors' scripts.

Mon July 23
10:45A-12:30P

Workshop 2P Milton 84
Making the Cel Animated Film
Jacob Dodd, SUNY Oswego
This workshop will explore the basics of traditional hand-drawn cel animation and the ways in which teaching cel animation develops the student’s ability to design a live action production. Attendees will gain hands-on experience with drawing, xerography, and painting to create a short animated piece, and come away with suggestions to incorporate such assignments into their curriculum.

Workshop 2Q
Learning Beyond the Borders of the Classroom
Karen Velasquez, University of Dayton
Sophia Williamson, University of Dayton
Dr. Velasquez, Director of Experiential Learning, and Sophia Williamson, Digital Media Producer, will share tips and techniques for using video with students, faculty, and staff to enhance, develop, and communicate compelling stories about experiential learning to audiences at the University and beyond.

12:30-1:45P LUNCH Taos Restaurant, CCSU First Floor
Caucus Meetings
Inclusion and Diversity Sierra Room (in Taos)
Entertainment Industry Taos 2

1:45-3:30P Session 3

Screening 3A Milton 171
Take it Outside, Claire DeJarnett, University of North Texas, doc, 20min, WIP
Respondent Emily Crawford, American University
Near Denver, Colorado exists a school with no walls, founded by environmental advocate, Megan Patterson. Her vision is to give children, including her son, an education outside the public school system where they can explore the natural world with confidence and an appreciation for the planet.

Hippie Family Values, Beverly Seckinger, University of Arizona, Tuscon, doc, 64 min
An intimate chronicle of hippie elders and their adult children, filmed over a 10-year period at a communal ranch in New Mexico. The founders of this back-to-the-land experiment are slowing down and facing declining health. Will the next generation be able to sustain the community?

Screening 3B Milton 169
The Weigh Station: Bear Hunting in Florida, Joseph Brown, Marquette University, doc, 5 min
Respondent David Sutera, Doane University
A short observational documentary that focuses on a hunting "weigh
station” during Florida’s controversial bear hunt. Themes include the fetishization of wild animals, game management procedures, and local resident reactions to the hunt.

**Operation Wolf Patrol**, Joseph Brown, Marquette University, doc, 90 min
Respondent Elisa Herrmann, Sam Houston State University

“Operation Wolf Patrol” is a character driven documentary that tells the story of eco-activist Rod Coronado. The film follows Rod and his group of volunteer “wolf patrollers” as they attempt to end wolf hunting in the United States. Over the course of three years we watch Rod work to redefine his activism in an era post 9/11, where some have called him an eco-terrorist.

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<tr>
<th>Date</th>
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<tbody>
<tr>
<td><strong>Mon July 23</strong></td>
<td>1:45–3:30P</td>
<td><strong>Screening 3C</strong> CCSU 302</td>
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<td><em>Let The River Run</em>, Mary Jane Doherty, Boston University, doc, 27 min</td>
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<td>Three intrepid ten year olds explain the art and science of singing in a choir - the fundamentals of pitch and rhythm, the sound neural pathway, ideas for proper shoe wear, their fears and joys. We interlace these lessons throughout a series of intimate rehearsal moments; in the end, we feel the sheer visceral joy of singing together as a group.</td>
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<td><strong>Zap</strong>, Deborah Fort, University of New Mexico, doc, 60 min</td>
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<td>Respondent Geoffrey Marschall, University of Louisiana at Lafayette</td>
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<td>A feature length documentary that explores the lifelong artistic passion and boundless curiosity of Ruth Zaporah, founder, performer and teacher of Action theater. Ruth started dancing as soon as she could walk and, 80 years later, she is still performing.</td>
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<td><strong>Screening 3D</strong> Milton 85</td>
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<td><em>Paper Football</em>, Lorene Wales, Liberty University, fiction, 33min, WIP</td>
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<td>Respondent and Moderator Ashley Brandon, Quinnipac University</td>
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<td>It’s one thing to lose a career, it’s another to lose a son.</td>
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<td><strong>The Things They Left Behind</strong>, Barbara Leibell, University of Miami, fiction, 29 min</td>
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<td>After surviving the collapse of the World Trade Center where he worked during 9/11, Scott Staley suffers from severe depression and survivor’s guilt. A year later three things belonging to his deceased colleagues magically appear and haunt him. Based on a Stephen King short story.</td>
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<td><strong>She Survivor</strong>, David Mallin, Old Dominion University, fiction, 19 min</td>
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<td>Respondent Kent Hayward, Cal State Long Beach</td>
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<td>Anne Walters, an introverted college student with a hidden passion for poetry cannot bring herself to read aloud at a Poetry Slam. Only after a traumatic experience takes place in her life, is she able to overcome her fears.</td>
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<td><strong>Screening 3E</strong></td>
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<td><em>Sense of Time</em>, Wenhua Shi, UMass Boston, experimental, 5 min</td>
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<td>Respondent and Moderator Marilyn Carren, University of Texas Rio Grande Valley</td>
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<td>Senses of Time depicts the lyrical and poetic passage of time. The work reflects on time and focuses on defining subjective and perceptual time with close attention to stillness, decay,</td>
</tr>
</tbody>
</table>
disappearance, and ruins.

Marvin Shanks Remains
Jennifer Poland, Cleveland State University,
Rusty Sheridan, East Tennessee State University
experimental, 5 min
Respondent Wenhua Shi, UMass Boston
After receiving a mysterious picture and note, a young man goes in
search for his long lost father only to find a connection he never
expected.

Blood Shaped Hole in my Heart, Kevin Endres, DePaul
University, experimental, 5 min
Respondent Rusty Sheridan, East Tennessee State
University
To deal with the loss of her mother, a forlorn woman searches for
meaning in her mother's eclectic sayings, old home movies, and memory.

Fake Believe, Ryan Murray, Towson University,
experimental, 4 min
Respondent Kevin Endres, DePaul University
Fake blood watering fake flowers. In this time when we call fake
things real and real things fake, what are we growing?

New York City Christmas Windows, Dennis Conway, Valdosta
State University, experimental, 3 min
Respondent Ryan Murray, Towson University
A sampler of New York City Department Store Christmas windows, shot in
December 2016, with music. (A music video)

Lullaby, Shaun Clarke, Emerson College, experimental, 3
min
Respondent Dennis Conway, Valdosta State University
Dance film/music video. Features a dancer with ribbons/worship
streamers.

The Burnout Resilience Machine, Marilyn Carren,
University of Texas Rio Grande Valley, experimental, 3
min
Respondent Shaun Clarke, Emerson College
A personal examination from the viewpoint of artist/patient to examine
the pervasive phenomenon of clinician burnout in the medical
profession.

Panel 3P
Directors on Directing
Lisa Gottlieb, Ringling College of Art and Design
Paul Schneider, Boston University
Regge Life, Emerson College
A group of professional directors get together to offer practical tips
on teaching directing to our fellow film & video educators &
practitioners.

Panel 3G
Immersive Cinema: Filmmaking without a Frame
Matthew Clarke, Fort Hays State University
Gordon Carlson, Fort Hays State University
Nicholas Caporusso, Fort Hays State University
David Tarleton, Columbia College Chicago
"Immersive and VR Filmmaking: Storytelling in a New Medium"
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<tbody>
<tr>
<td><strong>Mon</strong></td>
<td><strong>July 23</strong></td>
<td><strong>Panel 3H</strong></td>
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</table>
|            | 1:45-3:30P | **Parenting Under the Lens: Personal Documentaries about Non-Traditional Parenting**
|            |            | Sally Rubin, Chapman University “Mama has a Moustache”               |
|            |            | Nicole Opper, Santa Clara University “The F Word: A Foster to Adopt Story” |
|            |            | Kristy Guevara-Planagan, University of California, Los Angeles “MotherTime: a nonfiction exploration of single parenting” |
|            |            | **Panel 3J**                                                          |
|            |            | **Perennial vs. Millennial**                                          |
|            |            | Patrick Johnson, Wheaton College “Are we being replaced? The online courses of Scorsese, Sorkin, and Howard” |
|            |            | Diane Hodson, New York University “Podcasting: The next frontier for documentary and fiction filmmakers” |
|            |            | Jenny Hanson, Augsburg University “Millennial Romance: Creating an Authentic Screenplay through Undergraduate Research” |
|            |            | Winston Heckt, Augsburg University “Training Better Ears in the Age of Tiny Speakers” |
|            |            | **Script 3L**                                                         |
|            |            | Milton 167                                                           |
|            |            | I am Beautiful by WenShing Ho (and Hwang Ouchul)                     |
|            |            | Discontinued by Susan Skoog                                            |
|            |            | The Manhattan Front by Julie Blumberg, Ithaca College and Cathy Lee Crane, Ithaca College |
|            |            | Each of the writers will respond to the other authors’ scripts.       |
|            |            | **New Media 3M**                                                      |
|            |            | Blue Sky Breakout, Kevin Roy, Eastern Oregon University               |
|            |            | An interactive film composed from an orphaned library of home movies from the early 60’s. The viewer sets the pace, able to review and meditate on particular frames or sequences. |
|            |            | **New Media 3N**                                                      |
|            |            | The Francis Ellis Mysteries, Carolina Posse, Columbia College Chicago |
|            |            | The photo-novella was a very popular form of story telling that begun at the start of the 20th century in Europe and Latin America. FEM is a four book animated series consisting of eight chapters each designed to be viewed upon a smart phone or tablet. FEM amalgamates film, literature and sonic media to form a unique visual experience to the viewer. |
|            |            | **Workshop 3P**                                                       |
|            |            | Engaging Academia, Activists, and Filmmakers: the Citizen Jane Film Festival, A Feminist Cinematic Community |
|            |            | Ann Breidenbach, Stephens College                                   |
|            |            | Barbie Banks, Stephens College                                      |
|            |            | Kerri Yost, Stephens College                                         |
|            |            | Donna Kozloskie, Stephens College                                   |
|            |            | Steph Borklund, Stephens College                                     |
|            |            | As educators, industry professionals, and feminist activists, we are committed to creating a future in which parity for female filmmakers |
is a given. In the context of a digital filmmaking program at an all-women's college, we're doing our part to create a bridge across the border from classroom to film industry through the Citizen Jane Film Festival -- our annual celebration of women in film.

**Workshop 3Q**  
**Milton 84**  
**Navigating the Academic Hiring Process**  
(UFVA Mentorship Program Workshop)  
Michelle Glaros, Centenary College of Louisiana  
Stephanie Tripp, University of Tampa  
Heather Addison, University of Nevada Las Vegas  
Leena Jayaswal, American University  
Join us to learn how to productively navigate academic hiring processes. We'll engage topics relevant to jumpstarting an academic careers, strategize how faculty can successfully transition to new institutions, focus on ways for mid-career faculty to shift into administrative roles, and we'll take a careful look at best practices for running ethical, inclusive searches.

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<tr>
<td>3:30–4:00P</td>
<td><strong>Kodak Coffee Break</strong> Vendors Area, Aggie Lounge, CCSU 102</td>
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</table>
| 4:00–5:45P    | **Session 4**  
**Screening 4A**  
*The Blues Society*, Augusta Palmer, St. Francis College, doc, 15 min, WIP  
Respondent Jacob Bricca, University of Arizona  
African American blues masters of the 1930s like Furry Lewis fundamentally transformed American culture, but were largely forgotten by the 1960s. In segregated Memphis in 1966, a group of artists, hippies, and musicians came together to create The Memphis Country Blues Festival, an annual event (1966–1969) that changed the way Americans think about race, music and the legacy of the blues.  

*Michael*, C. Thomas Lewis, Indiana University Purdue University – Indianapolis, fiction, 16 min  
Michael, who is HIV+, suffers harsh treatment at home from his step-mother. His father doesn't understand his health needs and neglects to take him to the clinic. Faced with his deteriorating health Michael has to find the determination to take responsibility for his health.

*Safety Net*, Andrew Rudd, Malone University, fiction, 17 min  
Respondent and Moderator Vanessa Ament, Ball State University  
How far would you go to hold on to the American Dream? This short narrative film follows Jerry Harris, a 35 year old black man, as he tries to save his home from foreclosure just before his wife gives birth to their first child.

*Heather has Four Moms*, Rani Deighe Crowe, Ball State University, fiction, 14 min  
When Mom Number Four reads Heather’s diary, she discovers 14 year old Heather’s plan to lose her virginity. Mom Four must persuade the other moms that it’s time to talk to Heather about birth control. While the moms come to terms with the fact that Heather is no longer a little girl, Heather comes to realize she still needs her moms. It’s a Mother-Daughter Story times four.

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</table>
| 4:00–5:45P    | **Session 4**  
**Screening 4B**  
*Strangers to Peace*, Margaret Cardillo, University of
After 52 years of civil war in Colombia, 10,000 FARC guerrillas prepare to reintegrate into society but will Colombian society accept them? This documentary tells the story of three former FARC members' unique journeys towards reintegration.

To Be Counted, Enie Vaisburd, Pacific University Oregon, doc, 25 min, WIP
Centro Israelita de Niteroi is a small synagogue in Niteroi, Rio de Janeiro in Brazil, surviving despite the odds.

Screening 4C CCSU 302
Take no Prisoners, Andrew Valentine, University of North Texas, doc, 20 min, WIP
Respondent Stephen Crompton, Bowling Green State University
Follows three generations of small town musicians, who must face the future after not quite reaching rock star status.

Marching Forward, Lisa Mills, University of Central Florida, doc, 60 min, WIP
Respondent and Moderator Scott Schimmel, University of Hawaii at Manoa
"Marching Forward" is the history of two dedicated high school band directors—one black, one white—inspired by music to cross color lines in the Deep South and work together for the sake of their students. This courageous cooperation resulted in the experience of a lifetime for Orlando’s black and white students at the 1964 New York World’s Fair.

Screening 4D Milton 85
Family Ties, Thomas Castillo, Bowling Green State University, fiction, 37 min, WIP
Respondent Mary Dalton, Wake Forest University
Family Ties is a drama about Amber, a young African American woman preparing to graduate high school. With her mother gone, she has assumed heavy responsibilities in the household and care of her little sister Kayla. Her father Jimmy is weary and disapproving of Amber leaving, and Amber struggles to find a way to pursue her future while caring for her family.

In Our Time, Kent Hayward, Cal State Long Beach, fiction, 30 min
Respondent and Moderator Kevin McCarthy, Fitchburg State University
A film about James Ensor’s painting “Christ’s Entry into Brussels”, a young couple who meet in front of the painting in Belgium in 1974, and what has become of them today now that the painting has moved to the Getty Center Museum in Los Angeles.

Screening 4E Milton 171
Special Preview Screening of Moving Pictures: Filmmaking and the Art of Cinematography
Glenn Kennel, President of ARRI Inc.
An Tran, Producer/Co-Director of Moving Pictures and Arri Communications Director
A rare journey of personal, inspiring stories exploring the art of the moving image from celebrated cinematographers like Roger Deakins, Vittorio Storaro, Rachel Morrison, Christopher Doyle, Rodrigo Prieto, Matthew Libatique, Mahmoud Kalari and more. Compiled of intimate,
insightful conversations from some of the greatest filmmakers of our time, this rare documentary explores the artists behind the world’s cinematic treasures.

Including commentaries from award-winning directors such as Ang Lee, Francis Ford Coppola, Wim Wenders, Reed Morano and Ellen Kuras, *Moving Pictures* goes beyond technology and technique to discover the hearts and minds of some of the most original voices in visual storytelling.

**Panel 4F**
The Fog of Truth, or Podcasting from the Doc Side  
Christopher Llewellyn Reed, Stevenson University  
Bart Weiss, University of Texas, Arlington  
Summer Garber, Slamdance

At the end of the second decade of the 21st century, it can seem as if everyone has a podcast. Why, then, launch a new one? Because documentaries are underrepresented in the podcast world, and we believe in promoting them through vibrant discussion.

**Mon July 23 4:00-5:45P**

**Panel 4G**
VR and What it Can Do for You  
Marilyn Carren, University of Texas, Rio Grande Valley  
“VR to VR: How VR improved my teaching, my research and my prospects at my university”

William Allen, Florida Southern College  
“Handheld and Shaky: Insta360 Pro Early Adopters Eager to Remap Google Street View”

Simon Tarr, University of South Carolina and Evan Meaney, University of South Carolina  
“VRchive: Virtual Reality Integration for Media Archives”

**Panel 4H**
Education on Location: London, Norway, Iceland & Greece  
Juliet Giglio, SUNY Oswego  
“From Trolls to Thor, Ibsen to Noir”

Jessica Folk, Western Kentucky University  
“Great Britain, Great Screenplays”

Ed Talavera, University of Miami  
“Making Movies in Greece”

**Panel 4J**
Borders in the 21st Century  
Ann Breidenbach, Stephens College  
“Citizen Jane: Examining the Purpose of the Women’s Film Festival in 2018”

Jennine Lanouette, Screentakes Digital Publishing  
“The Feminine Narrative as a Path to Gender Parity”

Adán Ávalos, University of New Mexico  
“All For Nothing: Mexican Cinema, the Star, and the Greater Border”

**Panel 4K**
Pedagogies for 21st Century Students  
Anne Cicco, University of Massachusetts Amherst  
Ahimsa Rahul Roy, Independent Artist  
“Critical Narrativity and Border-crossings in Interdisciplinary Film/Media/Music Pedagogy”

Zoya Baker, Hunter College  
“Film Methodology as Pedagogy: A Freirean Analysis of Chronicle of a Summer, What Farocki Taught, and Growing Up Female”

**Script 4L**
Milton 167  
The Mahalia Jackson Story by Vaun Monroe, Wiley College  
Rear View Mirrors by Jack Bryant, Ithaca College
Each of the writers will respond to the other authors’ scripts.

### New Media 4M

**Perfect Pixels**, Ryan Murray, Towson University

A video sculpture series in which the Rule of Thirds intersection pixels of classic films are highlighted and magnified on four wall-mounted screens. The individual pixels are so small that you might not be able to see them blinking. But when they are magnified, they become colored flicker films, charged with the most important visual information in their original source film.

### Mon July 23 4:00-5:45P

**New Media 4N**

**Bitter Grounds**, Francisco Menendez, University of Nevada Las Vegas

An adaptation of the award-winning novel "Bitter Grounds" by Sandra Benitez into seven virtual reality (VR) episodes, each four to eight minutes long.

### Workshop 4P Milton 84

**Teaching Interactive Community Video**

Carla Carter, University of North Texas

This workshop will discuss the process of designing a production course that interacts with surrounding communities, using the course I developed and taught, Interactive Community Video, as a model. This course was designed with the Design Thinking Process at its core, using media as a tool to solve a social problem: Preserving a community’s history and distributing it in a way that is engaging.

### Workshop 4Q Milton 60

**The Music is the Voice: The Process of Writing Dialogue Through Music**

Robert Steel, DePaul University
Meghann Artes, DePaul University

The director/composer relationship provides many challenges. How does the composer communicate with the director? How do you establish tone through music? To make it even more challenging, how does the composer score a film with characters but no dialogue? In this workshop, we’ll walk through the process of scoring Speed Dating, the presenters’ first collaboration.

### 6:30P

Busses leave from front of CCSU to opening reception

### 7P

**Opening Reception:**

**La Posta de Mesilla**

2410 Calle De San Albino
Mesilla
“Welcome to Las Cruces!” Opening Night Party
at
La Posta de Mesilla

This event is sponsored by The City of Las Cruces
and NMSU’s College of Arts and Sciences

• Named one of Top Ten Mexican restaurants in the country by USA Today!
  • On the National Registry of Historic Places!
  • And “Still everyone’s favorite stop on the Butterfield Stage Lines!”

To get an idea of the deliciousness that will be served,
  Take a look at their MENU.

Or perhaps you’d like to hear about La Posta’s

Adobe Cantina y Tequileria

(It’s a cash bar.)
<table>
<thead>
<tr>
<th>Time</th>
<th>Event Details</th>
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| 8:00A-2P | **Golf Tournament, NMSU Golf Course**  
[https://golf.nmsu.edu](https://golf.nmsu.edu) |
| 9:00A-5P | **Vendors Area Open**  
Aggie Lounge CCSU 102 |
| 8:30-10:15A | **Session 5**  
**Screening 5A**  
*Milton 171*  
*Fort Maria, Thomas Southerland, Wake Forest University, fiction, 84 min*  
*Respondent Sally Rubin, Chapman University*  
Maria is a woman with no country. A Bulgarian immigrant and adoptive mother of a black daughter, she finds herself suddenly stricken with debilitating anxiety following a break-in at her home in Kentucky. When her daughter's aging dog dies, Maria's house arrest puts her into equally painful and funny situations that soon entangle her neighbors. |
| 8:30-10:15A | **Screening 5B**  
*Milton 169*  
*Lands & Lores – Blame It On Smiley, Elisa Herrmann, Sam Houston State University, doc, 6 min*  
*Respondent Joseph Brown, Marquette University*  
In BLAME IT ON SMILEY, Steve Gray recounts the story of the ghost of George Smiley, that is said to reside in the Navajo County Courthouse of Holbrook, AZ. Everything that happens in town seems to be blamed on Smiley. This is part of the web-based documentary series LANDS & LORES, which was recorded during a road trip from Illinois to California, collecting tales of the mother road. |
| 8:30-10:15A | **Screening 5C**  
*CCSU 302*  
*Sweet Dreams Do Come True, Brent Simonds, Illinois State University, doc, 93 min*  
*Respondent H. James Gilmore, The University of Michigan-Dearborn*  
A musically-gifted farm boy from Western Oklahoma dreams of life as a troubadour. A musical memoir of veteran Nashville songwriter Verlon Thompson. |
| 8:30-10:15A | **Screening 5D**  
*Milton 85*  
*Vincent, Wen-Shing Ho, Shanghai Jiao Tong University, Experimental, 18 min*  
*Respondent and Moderator Marilyn Carren, University of Texas Rio Grande Valley*  
To pursue genuine oriental aesthetics on cinema, the film "VINCENT" celebrating the 125th anniversary of great Dutch painter Vincent Van
Gogh is scripted and produced. It was through a letter written by Vincent Van Gogh to his friend also known as s Vincent in China on the evening of Dec 23rd, 1888. Through the time eclipse, the Chinese artist Vincent can realize his aim for art creation today.

Lazaretto, Kevin Endres, DePaul University, experimental, 9 min
Respondent Wen-Shing Ho, Shanghai Jiao Tong University
In an attempt to save her sister and father from a fatal illness, a scientist tests unsanctioned, experimental drugs, aiming for a cure that is both bodily and spiritual.

Walkalong, Jason Robinson, University of Mary Washington, experimental, 8 min
Respondent Kyle Bergerson, University of Oklahoma
Walkalong is an experimental observational documentary that follows a police officer on his Friday night shift and into the next morning as his leisure time and work life begin to blur together.

Lessons from Exes, Caitlin Horsmon, University of Missouri - Kansas City, doc, 11 min
Respondent Stephen Crompton, Bowling Green State University
When relationships end what lessons have we learned?

Border Living: The Other Side of the Story, Marilyn Carren, University of Texas Rio Grande Valley, experimental, 11 min, WIP
Respondent Patrick Johnson, Wheaton College
This film explores the personal narratives of two women as they examine their relationship to the US/Mexico border, its inhabitants and each other. They investigate their cultural identity intertwined with a border between two countries. The women create a unique vision of an alternative border space as a possible model for interrogating traditional discourses in the field of Border Studies.

**Tues July 24**

8:30–10:15A

**Screening 5E**

cmasterjam, James Curry, Vermont College of Fine Arts, doc, 54 min, WIP
Respondent Rania Elmalky, University of North Texas

SNAFU. Clusterf*#. S#!tstorm. Masterjam. The fallout of a sibling’s suicide on a family, the accelerated deaths of the parents and the investigation into the root cause.

The Home for Wayward Babydolls, Andrew Reed, University of Pikeville, doc, 12 min
Respondent and Moderator Chrissy Guest, Ithaca College
A Vietnam Veteran turns his house into a home for lost and abandoned baby dolls as he copes with late-onset PTSD in this southern documentary.

Forgotten, David Sutera, Doane University, doc, 1 min
Respondent Andrew Reed, University of Pikeville
The people we left behind.

Art’s Room, David Goodman, University of Memphis, doc, 5 min
Respondent Jacob Dodd, SUNY Oswego
A brief portrait of an outsider artist as seen through his intricately decorated bedroom.
### Panel 5F
**Storytelling and Cultural Capital**
Shaun Wright, James Madison University  
David Wang, James Madison University  
Adrienne Hoker, James Madison University  
Taley Mulligan, Valdosta State University
Through exploration of design, interactive, and media production courses, the panel will discuss creative strategies for encouraging more thoughtful, original, and meaningful responses to storytelling challenges devised to incrementally develop cultural capital.

### Panel 5G
**Overseas Filmmaking: People and Their Places**
Francisco Menendez, University of Nevada Las Vegas  
“A Taste of Bitter Grounds: Using Virtual Reality to Experience an Epic Tale”
Rulon Wood, Boise State University  
“Co-Created Video Interventions for the Desmond Tutu Foundation”
Philip Peters, University of Central Florida  
Milos Ajdinovic  
“Improvised Encounters on the Screen: The Making of East Coast Road”

### Panel 5H
**Lessons from Real Life**
Janet Parrott, Ohio State University  
“Staging Documentary: Mediated Documentary in Live Performance”
Christopher Winkler, Rowan University  
“Covering Life From All Angles: Teaching Students to Adapt Single-Camera Techniques to Multi-Camera Coverage of Unscripted Action”
Kevin McCarthy, Fitchburg State University  
“Do as I Say, Not as I Do: Practical Lessons Learned While Shooting a Documentary Film on the Fly”

### Panel 5J
**Intersection: Race, Politics, and Cinema**
John Trafton, Seattle University  
“Haile Gerima’s “Bush Mama” (1979) -- Forty Years On”
Nandini Sikand, Lafayette College  
“Tracing the Racial and Colonial Imaginary of the Thugees”

### Panel 5K
**Fair Use or Foul? You Be the Judge**
Patricia Aufderheide, American University  
Robert Johnson, Framingham State University  
Diane Carson, St Louis Community College  
Jack Lerner, University of California Irvine  
Michael Donaldson, Esquire
For a filmmaker, the copyright questions never stop, and our students need guidance about it. How are you doing with the copyright challenge? Test your skills at UFFVA’s first fair use quiz show. Two leading attorneys on copyright issues—Prof. Jack Lerner (UC Irvine) and Michael Donaldson, Esq. (Donaldson & Callif)—will be our judges, and you are the contestants. We’ll blast off with a “Star Wars” remix challenge, and then, in Round One, look at the fair use logic in current films. Round Two: fair use in fiction films! In Round Three, we’ll show you how fair use works with the documentary exception under the Digital Millennium Copyright Act that permits you to break encryption, and test your skill level. Round Four is Stump the Experts—bring your hardest questions!

### New Media 5M
**Yellow Persona**, Sharon Mooney, Loyola Marymount
Yellow Persona is a haunting of the self, a sleepless eternity, a
desire to become another. This work explores the physical manifestations of the mind filled with grief and the yearning to transform. A retelling of the short story the Yellow Wallpaper with images inspired by Bergman’s Persona.

**New Media 5N**  
Spaces, Rebecca Ormond, California State University Chico  
This VR piece is the final installment of the transmedia series playing with floating windows of non-linear space-time on the Z Axis, specifically in “Spaces” against the 360° VR fixed infinity convergence. “Spaces” plays with notion of space time as folds in time where objects in the landscape touch themselves across the seasons, inhabiting a different “Space” in ever present time.

**Tues July 24**  
8:30–10:15A  
**Workshop 5P** Milton 60  
Virtual Spaces in 3D  
Julie Goldstein, Grand Valley State University  
An Introduction to creating a virtual spaces utilizing Autodesk Maya and Unity. This workshop will be accessible and applicable for the beginner who is curious about the workflow for creating virtual spaces.

**Workshop 5Q** Milton 84  
Tone and Storytelling for Screenwriters  
David Warfield, Morgan State University  
This workshop focuses on the idea of Tone: what is it, where does it come from, and how does it function in stories? As a literary term, "Tone" pops up in critical papers, film reviews, interviews, and articles--but it is rarely described in screenwriting books. A close examination of the dramaturgical application of Tone in storytelling reveals practical strategies for enhancing craft.

10:15–10:45A  
**Kodak Coffee Break** Vendors Area, Aggie Lounge, CCSU 102

10:45A–12:30P  
**Session 6**

**Screening 6A** Milton 171  
Mongolian Chronicles (Part 1), Melinda Levin, University of North Texas, doc, 22 min  
Mountains, coal smoke and long winters, so cold that Russian vodka freezes, blanket the cities of Mongolia in smog for several months each year. In this ancient land, landlocked between Russia and China, nomadic Mongolians from the frontier move into urban areas. Delgar Delka, a High Buddhist Lama, straddles the sacred and common, and protects the land, water, animals and plants of his homeland.

Gotts Point, Denise Bennett, University of Idaho, doc, 40 min, WIP  
On April 29, 2016 Steven Nelson, an openly gay man, was ambushed, robbed, stripped naked, beaten & left for dead at the Gotts Point recreational area in Nampa Idaho. His murder was tried in federal court as a hate crime because Idaho is one of few states whose human rights act doesn’t protect people based on sexual orientation or gender identity. This doc explores Steven’s case, the effects on family & friends, & the larger theme of hate crimes legislation in a conservative state.

**Screening 6B** Milton 169  
An Unspoken Law, Nicholas Corrao, University of Alabama,
Respondent Leslie McCleave, Emerson College
After her son receives a 10-year prison sentence for downloading child pornography, one South Florida mother, who was once a victim of child sexual abuse herself, transforms into a leading advocate for the reform of some of the country’s harshest sentencing laws.

Respondent Arnilla Guha Nolok, University of North Texas
Three stories from very different people all found on a little island off Taiwan.

Respondent David Mallin, Old Dominion University
30 women who work in film sound in Los Angeles and New York share their experiences of working in the lesser known fields of Foley, sound design, sound mixing, and sound facility ownership. They discuss their journeys of success, obstacles, discrimination, and their specific work processes.

Respondent and Moderator Lorene Wales, Liberty University
The Women of Titmouse Animation tells the story of female animators in various creative roles and examines their pathway to success. Their educational experiences and other factors in career trajectory are brought into question.

Respondent Jason Robinson, University of Mary Washington
On January 20, 2017, I wanted to celebrate turning 55 by basking in the afterglow of the election of the first woman president of the United States with my friends. Instead, I chartered a bus and took 55 people to the Women’s March on Washington the day after my birthday.

Respondent David Goodman, University of Memphis
Moods are afoot through Merrins footed bowls. PS This is the third video in a 3 part series exploring 3 very different artists. The other 2 artists have been shown at UFVA in 2017 and 2016 respectively demonstrating the masterpieces and mountains in the title.

Respondent Roslin Smith, SUNY Fredonia
A young taxidermist and her trusty peacock must overcome their insecurities to win first place at the U.S. National Taxidermy Championships.
died in a high school shooting in 1996. So he figures out a way to go back in time to try to change things.

| Panel 6F |
| Time to Get Published |
| Ken Lee, Michael Wiese Productions |
| Ellen Besen, Sheridan College |
| Deborah S. Patz, Michael Wiese Productions |
| Jeffrey Michael Bays, Michael Wiese Productions |
| Find out from Michael Wiese Productions and MWP authors how to get your book published. Learn 1) How to submit a manuscript 2) How a book can change your international business profile 3) Why marketing a book begins as soon as you sign your deal memo. |

**Tues July 24**

**10:45A-12:30P**

| Panel 6G |
| Documentary *Mise-en-scène*, Or: bodies and objects interacting and perceiving the world, placed behind and in front of a camera |
| Irene Gustafson, University of California Santa Cruz |
| “Close enough to see” |
| Danielle Beverly, Northwestern University |
| “Performance and the Camera in Qatar Olympic Stars” |
| Laura Kissel, University of South Carolina |

| Panel 6H |
| Departmental Recruitment A Growing Necessity? |
| Joseph Kraemer, Towson University |
| “Be a Film Major for a Day” |
| Heather Addison, University of Nevada Las Vegas |
| “Right-sizing” Film and Media Programs: Smart Recruitment Strategies for the 21st Century” |
| Steve Bailey, Taylor University |
| “Working with Admissions for Better Recruitment” |
| Andrew Reed, University of Pikeville |
| “Growing a Film Program” |

| Panel 6J |
| Fistfights: In Front and Behind the Camera |
| Rusty Sheridan, East Tennessee State University and Mark Stefanac, Relson Gracie Jiu Jitsu Academy |
| “Aristotle v. Bruce Lee: Conflict and Drama in Storytelling and Fighting” |
| Chun Han Wang, University of Hawaii at Manoa |
| “The Sound of Swordplay and Martial Chivalry: Sound Design in Kung Fu Films” |
| Wen-Shing Ho, University of Southern California |
| “Jackie Chan: Yellow Ghetto in Hollywood” |

<p>| Panel 6K |
| Check-In: Mentoring and Developing Your Students |
| Simon Tarr, University of South Carolina |
| “Undergraduate Tenure Dossiers? Cultivating Leadership Distinction Through Folio Thinking” |
| Troy McKay, Purdue University |
| “Bloom’s Taxonomy: The Movie (A study of instructional assessment of film and video production educators)” |
| Doreen Bartoni, Columbia College Chicago |
| “From Faculty to Students: Creating a Culture of Collaboration and Cooperation” |</p>
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<tr>
<td>Tues July 24</td>
<td><strong>New Media 6M</strong>&lt;br&gt;<strong>Freedman Town</strong> by Carla Carter, University of North Texas&lt;br&gt;Freedman Town 2.0 is an interactive documentary that utilizes Augmented Reality to tell bring to life the untold stories of a historically black community in North Texas. This project has over 50 photographs of various sizes that are each linked to an AR app that pulls up 1-2 minute videos about important people, places, and stories in this community. This project was made through a college course.</td>
<td>Milton 167</td>
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<td>10:45A-12:30P</td>
<td><strong>New Media 6N</strong>&lt;br&gt;<strong>Restoring The Void: A Collaborative Art Game</strong> by Owen Lowery, Ohio University&lt;br&gt;&quot;You are a massive black hole residing within the void. Rogue outbursts of bright energy threaten the vast nothingness. Move fast. Destroy Energy. Restore The Void.&quot; Restoring the Void is a single player collaborative art game coded in Processing. The game explores themes of struggling within creative communities in a time when ambitious projects are requiring more and more collaboration.</td>
<td>Milton 189</td>
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<td>12:30-1:45P</td>
<td><strong>LUNCH</strong> Taos Restaurant, CCSU First Floor</td>
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<td><strong>Caucus Meetings</strong>&lt;br&gt;Script Sierra Room (in Taos)&lt;br&gt;Gender Taos 2&lt;br&gt;Accreditation Otero Room, CCSU 129</td>
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<td>1:45-3:30P</td>
<td><strong>Session 7</strong>&lt;br&gt;<strong>Screening 7A</strong>&lt;br&gt;<strong>In a Relationship</strong> by Rania Elmalky, University of North Texas, doc, 20:34 min, WIP&lt;br&gt;Respondent Priscilla Gonzales Sainz, Stanford University&lt;br&gt;Crossing spiritual boundaries, two American converts to Islam, Mark and Stephanie, navigate unfamiliar territory. Now part of a culturally diverse religious minority, they grapple with issues of identity, as the search for their significant others takes them in starkly different directions.</td>
<td>Milton 171</td>
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**Prodigal Mary**, Allie Sultan, Middle Tennessee State University, doc, 63 min, WIP
A lesbian evangelical Christian's journey to find acceptance within her family, her church, and herself.

**Screening 7B**
Milton 169
**Moving Parts**, John Otterbacher, Tribeca Flashpoint College, fiction, 77 min
After being smuggled into Trinidad and Tobago to be with her brother, Zhenzhen, an illegal Chinese immigrant, discovers the true cost of her arrival.

**Echoes**, Mark Kerins, Southern Methodist University, fiction, 12 min
Respondent David Tarleton, Columbia College Chicago
When a young mother loses her children, her search for them reawakens memories of the trauma she had tried to forget.

**Screening 7C**
CCSU 302
**In the Shadow**, H.D. Motyl, Southern Illinois University, doc, 55 min
The 2017 total solar eclipse found Carbondale IL smack in the spot of longest duration. Students, staff and faculty of SIU’s College of Mass Communication and Media Arts taped hundreds of hours of eclipse-related planning and interviews even before they captured this natural wonder above Southern Illinois. Their doc highlights the history, science and the human experience of witnessing an eclipse.

**50 Years of Excellence**, Christopher Winkler, Rowan University, doc, 20 min
Respondent Christopher Boulton, University of Tampa
In 2016-17, Rowan University’s College of Communication & Creative Arts celebrated 50 years of excellence, dating back to the formation of the original Department of Communications in the 1966-67. This film tells the story of the program's formation, featuring some of the "movers and the shakers" and early leaders who helped shape the department and college over the course of a half-century.

**Screening 7D**
Milton 85
**The Marrying Kind**, Michael Mulcahy, University of Arizona, doc, 24 min, WIP
Respondent Andrew Rudd, Malone University
A personal documentary that explores the lives, marriage, divorce and re-marriage of Dave and Lois Mulcahy, the filmmaker’s parents.

**Frieda & Eddie, A Jersey Shore Love Story**, Jennifer Suwak, Kutztown University, doc, 24 min
Respondent Joonhee Park, Wheaton College
You Are Never Too Old For Love

**The Villagers**, Stephen Crompton, Bowling Green State University, doc, 30 min, WIP
Respondent Deborah Fort, University of New Mexico
Home to 140,700 retirees and counting, The Villages, Florida is America’s fastest growing community. Thousands migrate there each year in pursuit of the latter-life dream, to spend their final days as residents of Florida’s Friendliest Hometown. The Villagers explores this ever-expanding network of senior citizens, as seen through the eyes of the residents themselves.
The Elephant’s Song, Lynn Tomlinson, Towson University, animation, 8min
Respondent Kathy Bruner, Taylor University
The Elephant’s Song tells true and tragic tale of Old Bet, the first circus elephant in America, as recounted in song by her friend, the master’s dog. Their story is portrayed in colorful, handcrafted animation, created frame by frame with clay-on-glass animation, where oil-based modeling clay is spread thinly on a glass sheet and moved frame-by-frame like a moving finger painting.

How Sweet the Sound - The Blind Boys of Alabama, Leslie McCleave Emerson College, doc, 89 min
Respondent Lisa Mills, University of Central Florida
Filmed over the course of ten years, How Sweet the Sound - The Blind Boys of Alabama, is the first film to tell the story of this legendary gospel quartet. As the surviving band members recount their unlikely success story, we see a rare, frank view of life on and off the road with these renowned performers now in the their 70s and 80s.

Panel 7E
SOS - Safety on Set
Jeffrey Wachs, New York University
Joseph Wallenstein, University of Southern California
Christine DeHaven-Call, New York University
A discussion on USC’s Production review process, NYU’s Production Advisement program and NYU’s Production Safety Training program.

Panel 7G
International perspectives: The rewards and challenges of producing projects overseas
Enie Vaisburd, Pacific University Oregon
“The in-between: being an outsider and an insider at once”
Mitchell Block, Direct Cinema Limited
“Shooting Internationally”
Elizabeth Coffman, Ted Hardin, Loyola University Chicago
“Outside In: The ethics of international documentary production”
Robin Canfield, Actuality Media
“The Role of the Gatekeeper as Collaborator and Liaison”
Steve Bailey, Taylor University
“Traveling into the Uncomfortable”

Panel 7H
Old Films, New Eyes
Robert Gerst, Massachusetts College of Art & Design
“Old Films, New Eyes”
Jeffrey Michael Bays, Michael Wiese Productions
“Hitchcock Lives On”
Simone Bartesaghi, SIBA Media
“Reviving Mesmerizing Movies”
Roy Finch, Chapman University
“Old Films, New Filmmakers”

Panel 7J
Offense Taken: Films Offending Classrooms, Audiences, Critics, and Hollywood Itself
Eileen White, Queensborough Community College
“Your Fave is Problematic: Teaching Early Film in the Now”
Matthew Herbertz, Florida Southern College
“Sex, Violence, Pornography, and the Culture of Offense”
Heather Addison, University of Nevada Las Vegas
“The Strange Case of QUEER PEOPLE (1930): When the Big Bankroll Boy
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<th>Time</th>
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<th>Description</th>
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| Tues July 24 | Milton 167 | Panel 7K         | Sound and Voice: CinemAuditory Approaches Jacob Bricca, University of Arizona  
“The Strategic Use of Pauses and Silence in Documentary Editing”  
Jack Beck, Rochester Institute of Technology  
“Captured!: The Obsession of Powerless, Mediated Voice in Cinema”  
Jan Krawitz, Stanford University  
“Harmonic Convergence: Unity of Image and Sound” |
| 1:45-3:30P   | Milton 167 | Script 7L        | Enid’s Wall by Kristin Holodak, Marquette University  
The Isle of Lost Boys by Kyle Bergersen, University of Oklahoma  
Migration by Broderick Fox, Occidental College  
Each of the writers will respond to the other authors’ scripts. |
|              | Milton 167 | New Media 7M     | Wall of My Own, Jennifer Zaylea, The University of the Arts  
Interactive project questioning the self-imposed social response of isolation on a personal and global level. |
|              | Milton 167 | New Media 7N     | I AM THE BLUES, Daniel Cross, Concordia University  
A VR project immersion at Mississippi’s oldest Juke Joint with original Blues musicians jamming and telling stories, Focusing on the challenges of documentary story telling in VR. Using verite 2d footage to present their actual imagery vs character modeling which feels more cartoon like. |
|              | Milton 84  | Workshop 7R      | Panasonic’s AU-EVA1 5.7K Cinema camera  
Jim Wickizer, Panasonic Imaging & Visual Systems  
A demonstration of this compact and lightweight camera that is tailor-made for handheld shooting, but also well suited for documentaries, events, commercials, and music videos. The newly-designed 5.7K Super 35mm sized sensor can capture up to 14-stops of latitude and features Dual Native ISOs of 800 and 2,500, which will allow cinematographers to shoot in almost any lighting environment. |
|              | Milton 60  | Workshop 7Q      | Dialog Editing, The Unappreciated Art  
Matt Meyer, George Fox University  
David Bondelevitch, University of Colorado Denver  
Dialog editing is tedious, un-sexy... and incredibly important. Audiences will forgive soft focus, but will rebel if the sound is bad. Yet for many students, the only dialog editing is done by the picture editor. Join two veteran sound mixers as they discuss best practices for preparing audio tracks for the mix, ways to salvage problem dialog, and pitfalls your students should avoid. |
| 3:30-4:00P   | Vendors Area, Aggie Lounge, CCSU 102 | 3:30-4:00P Kodak Coffee Break | |
| 4:00-5:45P   | Session 8  | Membership 8     | Membership Meeting |
UFVA’s Annual Picnic

at

NEW MEXICO FARM & RANCH HERITAGE MUSEUM

Trip Advisor’s Number One Attraction in Las Cruces!

Munch on Pecan-crusted locally-harvested green chilis as you enjoy a Tequila Tasting, and dance to the music of Mariachi Aguilas (It’s a cash bar here, too. But the first two trips to the tequila tasting bar are included in the picnic ticket.)
### Wednesday, July 25

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<tr>
<td>9:00A-5P</td>
<td>Vendors Area Open</td>
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<td>Aggie Lounge CCSU 102</td>
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<tr>
<td>8:30-10:15A</td>
<td>Session 9</td>
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<td></td>
<td><strong>Screening 9A</strong> Milton 171</td>
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<tr>
<td></td>
<td><em>Fallen</em>, Paul Gulino, Chapman University, fiction, 28 min, WIP</td>
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<tr>
<td></td>
<td>A professor of religious studies comes to suspect one of her students is actually Satan.</td>
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<td><strong>... And Beyond</strong>, Rulon Wood, Boise State University, fiction, 60 min</td>
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<td></td>
<td>Respondent James Curry, Vermont College of Fine Arts</td>
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<td>Alex Moon, a well known psychic, has recently lost his abilities to connect with the supernatural. Finding himself in Boise, ID, he must reconnect with old friends and the spirit world to save his life.</td>
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<td><strong>Screening 9B</strong> Milton 169</td>
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<td></td>
<td><em>The Trigger</em>, Christopher Bradley, Arizona State University, fiction, 100 min</td>
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<td>Respondent Thomas Southerland, Wake Forest University</td>
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<td></td>
<td>Hustler ERIC COYLE has secured early release from prison by informing on drug dealer, BENNIE. He begins reassembling his former life, including girlfriend, HEATHER, former pimp, DOLORES and his best john, TOMMY. Desperate to create his idea of a family, he tricks Tommy into getting him an apartment and moves Heather in with him. Things spin out of control when Bennie is brought in for questioning.</td>
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<td><strong>Screening 9C</strong> CCSU 302</td>
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<td></td>
<td><em>Crash Symbols</em>, Emily Crawford, American University, doc, 8 min, WIP</td>
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<tr>
<td></td>
<td>Respondent Cari Callis, Columbia College Chicago</td>
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<td></td>
<td>Liz and Dwight Pavlovic are the co-owners of Crash Symbols, an independent music label based in Morgantown, West Virginia. This film is a portrait not only of a label, but of the people behind it, the place they live in, and their primary medium: the cassette tape.</td>
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<td></td>
<td><strong>School of Honk</strong>, Patrick Johnson, Wheaton College, doc, 12 min</td>
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<tr>
<td></td>
<td>Respondent Chrissy Guest, Ithaca College</td>
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<td></td>
<td>The School of Honk is an open community brass band that promotes joy and inclusivity in the local community through weekly parades around Somerville and Cambridge.</td>
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<td><strong>Sweet Dillard</strong>, Konstantia Kontaxis, University of Miami, doc, 54 min</td>
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<tr>
<td></td>
<td>Respondent Andrew Valentine, University of North Texas</td>
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<td></td>
<td>From first day of class to a national competition, Sweet Dillard provides an inside look at one of the nation's best public high school jazz bands.</td>
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<td><strong>Screening 9D</strong> Milton 85</td>
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<td><em>Okay, OK - Season 2</em>, Kyle Bergerson, University of Oklahoma, fiction, 24 min</td>
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<tr>
<td></td>
<td>Respondent John Bruner, Taylor University</td>
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<tr>
<td></td>
<td>Sketch comedy web series set in a fictional college town in Oklahoma.</td>
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<tr>
<td>Title</td>
<td>Author</td>
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<td>--------------------------------------------</td>
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<tr>
<td>Scary Lucy</td>
<td>Sheila Schroeder</td>
</tr>
<tr>
<td>Respondent Kevin Endres, DePaul University</td>
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<tr>
<td>After seeing a dreadful statue dedicated to her comedic idol, Lucille Ball, a risk averse comedienne with breast cancer makes it her mission to destroy Scary Lucy.</td>
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<tr>
<td>Family Medicine</td>
<td>Joseph Kraemer</td>
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<tr>
<td>Respondent Sharon Mooney, Loyola Marymount University</td>
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<tr>
<td>It is Dr. Susan Hardy's first day on the job at her father's rustic small town family practice, having taken his place after a heart attack forced him into early retirement. She is determined to make the best of a bad situation until her first patient causes everything to spiral out of control. Things only get worse when the father arrives to meddle in her affairs.</td>
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<tr>
<td>Grounded</td>
<td>John Bruner</td>
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<tr>
<td>Respondent Joseph Kraemer, Towson University</td>
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<tr>
<td>You're never too old to be grounded.</td>
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</table>

**Wednesday, July 25**

8:30–10:15A

<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>University</th>
<th>Type</th>
<th>Duration</th>
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</thead>
<tbody>
<tr>
<td>Screening 9E</td>
<td>Stephen Crout</td>
<td>Temple University</td>
<td>Experimental</td>
<td>13 min</td>
</tr>
<tr>
<td>Respondent Kelly Wittenberg, Western Michigan University</td>
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<tr>
<td>An abstract snapshot of creative life at the edge of Mexico's Sonoran Desert and Arizona's Coheise County.</td>
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<tr>
<td>Counter//Balance</td>
<td>Anuradha Rana</td>
<td>DePaul University</td>
<td>Experimental</td>
<td>7 min</td>
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<tr>
<td>Respondent Jack Beck, Rochester Institute for Technology</td>
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<td>Counter//Balance is a meditation on memory and process. This experimental documentary film follows a choreographer and dancer as they develop a dance piece over the course of a year, and explores the process of creating something tangible that digs deep within to express an unyielding emotion.</td>
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<tr>
<td>Sympathetic Resonance</td>
<td>Deon Kay</td>
<td>University of West Georgia</td>
<td>Experimental</td>
<td>6 min</td>
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<tr>
<td>Respondent Christopher Reed, Stevenson University</td>
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<td>Sympathetic Resonance focuses on the experience of two spaces: the world of the subject and the world they occupy. At times subjects experience these spaces and at times they are overtaken by them and by each other. It is sometimes natural, and often beautiful, but it is still overwhelmingly mediated.</td>
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<tr>
<td>No Boundries</td>
<td>Dana Ware</td>
<td>University of Utah</td>
<td>Experimental</td>
<td>2 min</td>
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<tr>
<td>Respondent Christopher Cutri, Brigham Young University</td>
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<td>An impressionistic piece about the plasticity and organic potential of women's cinema.</td>
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<td>Am I Pretty?</td>
<td>Jennifer Proctor</td>
<td>University of Michigan - Dearborn</td>
<td>Experimental</td>
<td>10 min</td>
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<tr>
<td>Respondent Christopher Cutri, Brigham Young University</td>
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</tbody>
</table>
Respondent Maaman Rezaee, Rowan University
A visually silent film appropriating audio from YouTube videos uploaded by young girls in 2012 as part of a meme. In these videos, the young women entreat viewers to evaluate their attractiveness and post their responses in the comments. Am I Pretty? seeks to call attention to the act of spectatorship invoked in these videos, and what results when the visual basis for judgment is withheld.

Commercial for the Queen of Meatloaf, Dina Fiasconaro, Stevenson University, experimental, 10 min
Respondent Tanju Ozdemir, Emerson College
In a surrealist take on a 1950s commercial, a bored housewife attempts to spice up her marriage by preparing a delicious meatloaf for dinner. What emerges from the kitchen is "The Queen of Meatloaf" incarnate, who proceeds to invade the homes of consumers and wreak havoc on the commercial set.

<table>
<thead>
<tr>
<th>Wed July 25</th>
<th>Panel 9F</th>
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<tbody>
<tr>
<td>8:30–10:15A</td>
<td>New International Voices</td>
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<td>Tom Brislin, University of Hawaii at Manoa “Auteur of the Atolls: Jack Niedenthal’s Marshall Islands Films”</td>
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<td>Chris Lippard, University of Utah “Cinema in the Western Sahara: Crossing borders and Visualizing Progress”</td>
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<td>M. Africanus Aveh, University of Ghana “Documenting the African Slave Experience: Beyond the Physical Monuments”</td>
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</tbody>
</table>

Panel 9G
Critical/Creative Media Pedagogies & Curricula
Michelle Glaros, Centenary College of Louisiana “Thinking through Writing: Using Screenwriting to Teach Film Studies”
Ben Scholle, Lindenwood University “Worlds Collide: Cinema, Gender, and Subversive Storytelling”
Bart Weiss, University of Texas at Arlington “Teaching Cinema Studies through the Lens of the Video Essay”
Woodrow Hood, Wake Forest University “Creating Across the Curriculum: Connecting Making to Thinking”
Mary M. Dalton, Wake Forest University “Critical Media Studies: An Integration of Theory and Practice”

Panel 9H
Here and Now: Nonfiction Place and Time
John Caldwell, University of California Los Angeles “Land Hacks: 52 Film Locations near Bakersfield”
Francesca Soans, University of Northern Iowa “Kino-Eye to i-Doc: Nonlinear Narrative in the City Film”

Panel 9J
Screenwriting Structures and Beyond
Susan Skoog, Montclair State University “Film Story Structure: The impact and methods of focusing on story structure for the undergrad film student”
E. Alyn Warren, National University “Agile Story Development: Crossing the Creative Frontier”
David Carren, University of Texas “Creating A New World in Every Screenplay”
Dave Kost, Chapman University “Subtext: Too Subtle in Film Curriculum?”

Panel 9K
Classic Film Strikes Back!

Wed July 25
8:30–10:15A
Johannes Bockwoldt, Rochester Institute of Technology
“Why Preston Sturges Doesn’t Have a Hangover”
David Landau, Farleigh Dickinson University
“The Femmes of Noir: they aren’t always fatale! Women behind the noir scenes and on the screen”
Frank Deese, Rochester Institute of Technology
“Reel Impact: Film and TV that Changed History”

Script 9L
Milton 167
True Detective by Ron Schildknecht, Spaulding University
Candy Necklace by MaryGrace Navarra, Temple University
The Sorcerers of Mana by Joel Moffett, University of Hawaii
Each of the writers will respond to the other authors’ scripts.

New Media 9M
Slo-Fi: A Digital Analog Documentary, Kacey Morrow, Western Washington University
Slo-Fi is an interactive web documentary about the resurgence and resilience of analogue lo-fi photography and its unique passionate community.

New Media 9N
Lunar Estates, Kent Hayward, California State University
Long Beach
A transmedia narrative in which the user navigates the world of characters surrounding Lunar Estates, a real estate company selling property on the moon. By investigating lunarestates.com and related social media accounts the user can unlocks webisodes, information about characters, and can become a lunar real estate agent themselves.

Workshop 9P
Milton 84
Handcrafted Film: Between Cinema and Painting
Nina Ponoroff, University of New Mexico
As film historians inform us, the first films made in color were meticulously painted, frame by frame. Over the past century, film artists have pursued other methods of making hand-wrought films, from exposing lengths of film to chemical baths to immersing them in seawater. In this hands-on workshop, participants explore the safest and most affordable of these methods: scratching and hand-painting on strips of 16mm film with color pens and inks, a practice often called “direct animation.”

Workshop 9Q
Milton 189
Suspense With a Camera
Jeffrey Bays, Michael Wiese Productions
Exploring the grammar of writing visual sentences, using your camera like a musical instrument, and bringing the secrets of suspense out of the shadows. Based on Jeffrey’s book Suspense With a Camera.

10:15–10:45A
Kodak Coffee Break
Vendors Area, Aggie Lounge, CCSU 102

10:45A–12:30P
Session 10

Wed July 25
Screening 10A
Milton 171
Original Body of Pain, Stan Wright, Wake Forest University, doc, 55 min, WIP
In Asheville, NC, three women grapple with the emerging trend of Neonatal Abstinence Syndrome, when infants exposed to opioids during
pregnancy go through drug withdrawal. The film follows Lisa, who
overdosed on heroin at six months pregnant, mother-of-three Ashley
who tries to fight for her sobriety, and nurse Joanna, who’s trying
to make a difference in a population in crisis.

Alpha Girl: Taryn Murphy Revisited, Christopher Reed,
Stevenson University, doc, 20 min, WIP
Respondent Cindy Stillwell, Montana State University
In 2005, I made a documentary about Taryn Murphy, a young woman with
Alpha Mannosidosis. Symptoms include cognitive impairment, immune
deficiencies, bone abnormalities and balance issues. In 2014, I
discovered that Taryn’s father had posted my film on YouTube, where
it now has over 25,000 views. Commenters asked for a follow-up.
Taryn is now on the decline and so a sequel seems in order.

Thick and Peculiar Mist, Jacob Dodd, SUNY Oswego, doc,
9 min, WIP
Respondent Casey Hayward, Bentley University
In 2015, William York, was diagnosed with aggressive, advanced
pancreatic cancer, and given less than a year to live. Before he
died, William York dreamed about returning to his grandpa Bill’s
home. This 16mm documentary film is about family connections, Wayne,
West Virginia, and an archaeological dig to find the past by
exploring the ruins of the house of William York’s grandfather, Bill.

Screening 10B Milton 169
Missing in Brooks County, Jacob Bricca, University of
Arizona, Tuscon, doc, 83 min, WIP
Respondent Margaret Cardillo, University of Miami
Thousands of miles from the politicians in Washington DC who expound
their views on immigration, there is a place where people are dying.
MISSING IN BROOKS COUNTY is a portrait of a struggling American town
caught in a death-as-deterrence border policy that continues to
intensify under President Trump.

Screening 10C CCSU 302
Las Lagrimas De Mis Sueños (The Tears of my Dreams),
Christopher Cutri, Brigham Young University, fiction,
10 min
Respondent Deon Kay, University of West Georgia
A military dictatorship grips Argentina during the 1970’s and 80’s,
and many people disappear and are killed. Carlos, for reasons
unknown, is suddenly released from prison and attempts to navigate
his way home.

The Drive-In Gal and His Dead Uncle’s Porsche, Charles
Dye, Virginia Tech, fiction, 9 min, WIP
As trucks thunder past (and ignoring the motorcyclist’s offer) a
drive-in gal talks a guy who ordered nuggets into letting her drive
them both away into the unknown, in his dead uncle’s Porsche.

MPS, David Tarleton, Columbia College Chicago, fiction,
8 min
Respondent Matthew Herbertz, Florida Southern
University
A young woman auditions for a very specialized acting program in this
comedic improv short film.

Everything’s Fine, Michael Mulcahy, University of
Arizona, fiction, 7 min
One very bad night in the life of Peter Berg...
<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
<th>Film Title</th>
<th>Type</th>
<th>Duration</th>
<th>Origin</th>
<th>Respondent</th>
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</thead>
<tbody>
<tr>
<td>Wed July 25</td>
<td>10:45A–12:30P</td>
<td>Screening 10D Milton 85</td>
<td>Power Trip</td>
<td>Experimental</td>
<td>10 min</td>
<td>University of Tampa</td>
<td>Shaun Clarke, Emerson College</td>
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<td>Power Trip pays homage to the legacy of Dutch pacifist educator Kees Boeke by remixing 5 film adaptations of his book Cosmic View: The Universe in 40 Jumps, which took readers on a visual trip through outer and inner space by powers of ten.</td>
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<td>Foreclosed Home Movie</td>
<td>Experimental</td>
<td>8 min</td>
<td>University of Central Florida</td>
<td>Kelly Wittenberg, Western Michigan University</td>
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<td>Foreclosed Home Movie adapts two stories of foreclosure in Florida separated by almost a century.</td>
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<td>Woodland Stories</td>
<td>Experimental</td>
<td>7 min</td>
<td>Ohio University</td>
<td>Elizabeth Danker, University of Central Florida</td>
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<td>Woodland Stories animated characters confront their relationships with humans as their animator confronts the external forces affecting her. As the animator's frustration increases, the animated characters become increasingly unruly and rebellious, morphing into more monstrous and uncontrollable versions of themselves.</td>
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<td>Mister Metronome</td>
<td>Experimental</td>
<td>7 min</td>
<td>Emerson College</td>
<td>Kate Raney, Ohio University</td>
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<td>Mister Metronome is a short dance film. A man is surprised when a metronome comes to life.</td>
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<td>Wed July 25</td>
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<td>CILECT Screening</td>
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<td>Stan Semerdjiev, Executive Director CILECT</td>
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<td>Panel 10F</td>
<td>Panel 10F: Crossing the finish line: University-based Festivals as Teaching Modality</td>
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<td>Laura Vazquez, Northern Illinois University</td>
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<td>Panel 10F: &quot;The making of a Film Festival For, By and About Students&quot;</td>
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<td>Elsa Lankford, Towson University</td>
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<td>Panel 10F: &quot;What it takes to run (and not run away) from a university-sponsored film festival&quot;</td>
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<td>Augusta Palmer, St. Francis College</td>
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<td>Panel 10F: &quot;Riding The Learning Curve: Creating a Women’s Film Festival at a Small College&quot;</td>
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Jonathan Waters, Vanderbilt University
“The struggle of keeping a university film series and/or student film festival afloat with very little institutional support”

Panel 10G
Story Options, Unlimited
Emily Crawford, American University
“Cut-Scenes & POVs: The Evolving Relationship Between Digital Games and Film”
Francisco Menendez, University of Nevada Las Vegas
“Choice and Consequence: How to Survive the Android Blues in a Dystopian Detroit”
Roy Cross, Concordia College
“Stories With Borders: is Virtual Reality merely a spectacle without a structure to support story?”
Andrew Millians, Lindenwood University
“Behind the Digital Curtain: Finding the Story Where There Isn’t One”

Panel 10H
Avante-Garde: Reflections on Bold Visions
Lynn Tomlinson, Towson University
“Expanding the Range of Vision: Rediscovering the Sensory Animation Lessons of Dennis Pies/Sky David”
Asmara Marek, American University
“Vera the Pedagogue: Reflections of an American Film Student at FAMU”
David Resha, Oxford College of Emory University
Aaron Petten, Columbus College of Art & Design
“Impressionism, Expressionism, and the Phenomenological Impulse of Experimental Cartoon Animation during the late-1960s to the late-1970s”

Panel 10J
New Storytelling in a Highly Polarized Climate
In an extremely polarized climate how do we adapt forms of and platforms for visual storytelling to offer sites of political intervention? This panel provides case studies of strategic, social justice storytelling interventions, utilizing platforms from virtual/360 storytelling to site specific domed projections, as means to contemplate storytelling practices in our specific cultural moment.
River Branch, Allegheny College
“Re-Imagining Platforms: Strategic Storytelling Interventions in a Highly Polarized Climate”
Allie Sultan, Middle Tennessee State University
“Exploring Feminist Spaces in Virtual Reality/360”

Panel 10K
Stoney Award Lectures
by this year’s Stoney Award winner!
Presented by UFVA’s Documentary Working Group
Jan Krawitz, Stanford University
“In Harm’s Way: Perils of Personal Storytelling Two Decades before “Me Too”
Kelly Anderson, Hunter College
“Part of the Problem: navigating privilege in My Brooklyn”

Wed July 25
Script 10L
How to Change Her Mind by Sarah Hanssen, Bronx Community College
Glitch by Mark Kerins, Southern Methodist University
$107 a Day by Andrew Rudd, Malone University

Milton 167
<table>
<thead>
<tr>
<th>Time</th>
<th>Session/Workshop</th>
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<tbody>
<tr>
<td>10:45A-12:30P</td>
<td>Each of the writers will respond to the other authors’ scripts.</td>
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<td><strong>New Media 10M</strong></td>
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<td>311, Mitsuko Nakagawa, Emerson College</td>
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<td>A textile installation combined with a projection mapping. It is based on my own</td>
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<td>experience and reflection from the devastating earthquake that Fukushima in Japan</td>
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<td>had in 2011. People of Fukushima still have lots of struggles from the nuclear</td>
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<td>power plant explosions that happened right after the earthquake; their voices and</td>
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<td>problems have been ignored, but they should reach to us.</td>
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<td><strong>New Media 10N</strong></td>
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<td>Grotesques, Ellen Wetmore, University of Massachusetts Lowell</td>
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<td>Grotesques interrogates childhood fairytales, notions of collecting, and</td>
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<td>classical institutions of beauty.</td>
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<td><strong>Wed July 25</strong></td>
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<tr>
<td>10:45A-12:30P</td>
<td><strong>Workshop 10P</strong> Milton 60</td>
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<td>The Joy of X: Color in FCP X</td>
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<td>Bart Weiss, University of Texas Arlington</td>
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<td>The new version of FCP X has brought new ways to grade your projects. I will</td>
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<td>bring some sample footage and go through the process so you can get up to speed.</td>
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<td>We will also go over other improvements like bringing in LUTS.</td>
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<td><strong>Workshop 10Q</strong> Milton 84</td>
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<td></td>
<td>A Cinema of Radical Simplicity: 8-Page Zines as a Filmmaking Tool</td>
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<td>Thomas Castillo, Bowling Green University</td>
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<td>Participants will consider and practice the use of the 8-page zine as a teaching</td>
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<td>and creative tool in film production and writing courses. We’ll view short</td>
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<td>student films and exercises built from the 8-page format, consider the aesthetic</td>
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<td>value of the short, focused, and equipment-light form, and work through a lesson</td>
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<td>plan that could be adapted to multiple teaching needs, styles and curricula.</td>
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<tr>
<td>12:30-1:45P</td>
<td><strong>LUNCH</strong> Taos Restaurant, CCSU First Floor</td>
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<td><strong>Caucus Meetings</strong></td>
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<tr>
<td></td>
<td>Documentary Working Group Sierra Room (in Taos)</td>
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<td>New Media Taos 2</td>
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<td></td>
<td>History and Theory Otero Room, CCSU 129</td>
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<tr>
<td>1:30-5:00P</td>
<td><strong>Basketball Tournament</strong></td>
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<td>Venue TBA</td>
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<tr>
<td>1:45-3:30P</td>
<td><strong>Session 11</strong></td>
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<td></td>
<td><strong>Screening 11A</strong> Mil ton 171</td>
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<td></td>
<td>Animus on the Road, Joshua Adams, Oswego State University, experimental, 82 min</td>
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<td></td>
<td>Respondent Scott Boswell, San Francisco State University</td>
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<td>A single soul’s examination of a life yet-to-be lived, complete with the joys</td>
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<td>and pains of falling in love...and what it ultimately means to attain a body.</td>
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<tr>
<td></td>
<td>Animus paradoxically contemplates the pain in his past experiences and looks</td>
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<td>forward with hope, to those which are yet to come. This experimentally driven</td>
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</tbody>
</table>
|              | narrative film travels coast-to-
James Blue is one of the most beloved and least known film directors, teachers and global citizens of the Twentieth Century. His films include Olive Trees of Justice and The March. His teaching UCLA, AFI, and British NFS. His admirers George Stevens Jr., Colin Young, Joan Churchill, James Ivory, and Roberto Rossellini. This is the remarkable and inspiring story of cinema and Citizen James Blue.

Since 2012, more than 5 million Syrians have fled their homeland. This is the story of two Syrian families who came to Massachusetts. The reasons they left Syria, their experiences in refugee camps in Jordan, the hardships they faced when first in the U.S., and the hope that they now feel with the support of American volunteers from the organization Eyes on Refugees.

Eighty-seven year-old Kaei Uechi recalls his experiences as a conscript in the Japanese Army during the Battle of Okinawa, the largest battle of World War II.

WOMEN OF THE GULAG (Russian/English Subtitles) tells the compelling and tragic stories of women survivors of the Gulag, where Gulag is broadly defined as the system used for the repression and terror of the Russian/Soviet people during the Stalin regime; it includes prisons, work colonies, special settlements, and places of exile. Marianna Vera Yarovskaya, director

Mountain Folsom is about a significant archeological dig site in Gunnison, Colorado on a mesa top at an elevation of over 8,600 feet, where a discovery of stone tools dating back well over 10,000 years ago, is leading archaeologists to re-think their understanding of Paleoindian Folsom culture.

"Cranberry Lake" is a 17-minute documentary about forest ecology students taking immersive field courses at a remote research station in the Adirondacks. The film explores the connection between experiential learning and environmental stewardship.

An outdoor advertising specialist offers insights into the industry and discusses the effectiveness of billboards as a promotional medium for commercial, as well as political and religious, messaging.
**Scenes from a Protest**, Kevin McCarthy, Fitchburg State University, doc, 25 min

**Respondent Claire DeJarnett, University of North Texas**

When the Market Basket supermarket chain Board of Directors fires beloved CEO Arthur (Artie T) Demoulas and replaces him with a couple scab CEOs, 25,000 workers and 2 million customers take it very personally. United, they take a stand: Bring back Artie T or they'll shut the stores down for good, taking their working-class livelihoods and affordable place to shop with it. This film is a portrait of community courage unfolding during the five weeks of the protest.

**Screening/Paper 11E**

**Impact Documentary—A Learning Lab Approach**

**Case Study: “In the Executioner’s Shadow”**

Maggie Burnette Stogner, American University

This paper/presentation examines the case study of a high-impact documentary project “In the Executioner’s Shadow” about the death penalty. Using a Learning Lab approach, Film and Media Arts professor Maggie Burnette Stogner and Public Communication professor Rick Stack collaborated with dozens of students over the past five years. The session will include a screening of the film (TRT: 40 minutes), followed by highlights of the learning lab approach, process, challenges, and outcomes. Interactive brainstorming and strategic teamwork exercises will help attendees explore how to engage, and partner with, students in today’s ever-evolving media storytelling world. The session will end with an in-depth discussion of how a collaborative Learning Lab approach can evolve the practice and leadership of impact filmmaking.

<table>
<thead>
<tr>
<th>Wed July 25</th>
<th>Panel 11F</th>
<th>Publish Not Perish</th>
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<tbody>
<tr>
<td></td>
<td>David Landau, Farleigh Dickinson University</td>
<td>Kim Welch, Student Filmmakers Magazine</td>
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<td></td>
<td>Katie Gallof, Bloomsbury Press</td>
<td>Simon Jacobs, Focal Press</td>
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<td></td>
<td>Susan Lehman</td>
<td>David Carren, University of Texas</td>
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</table>

This popular panel will explain the ins and outs of how to get published, from magazine articles to books and include published authors and publishers to give advice and answer questions.

<table>
<thead>
<tr>
<th>Panel 11G</th>
<th>Social Purpose Documentary in Developing Countries</th>
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</thead>
<tbody>
<tr>
<td>Robin Canfield, Actuality Media, LLC</td>
<td>&quot;Taking Student Groups Abroad: Logistics, Coordination and Problem-solving&quot;</td>
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<tr>
<td>David Mallin, Old Dominion University</td>
<td>&quot;A New Filmmaking Study Abroad Program&quot;</td>
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<tr>
<td>Christopher Boulton, University of Tampa</td>
<td>&quot;Working with Student Producers: Practical and Ethical Challenges&quot;</td>
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<tr>
<th>Panel 11H</th>
<th>Keeping your Film MFA alive: Recruiting and curriculum strategies as MFA applications and enrollment decline</th>
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<tbody>
<tr>
<td>Elizabeth Danker, University of Central Florida</td>
<td>&quot;What is a body of work in our discipline? Setting Standards in a Film MFA Program&quot;</td>
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<tr>
<td>Lisa Mills, University of Central Florida</td>
<td>&quot;Recruiting and curriculum strategies in an era of low enrollment&quot;</td>
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<tr>
<th>Panel 11J</th>
<th>Old &amp; New: Screenwriting Lessons Across Time</th>
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<tr>
<td>Frederick Johnson, Point Park College</td>
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<tr>
<td>Panel 11K</td>
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<tr>
<td><strong>Documentary Filmmaking Across Platforms</strong></td>
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<td>Jim Lane, Emerson College</td>
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<td>“Binging and Purging: Viewing Documentary in Age of Drop Releasing”</td>
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<tr>
<td>Cat Borum Chattoo, American University</td>
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<td>Patricia Aufderheide, American University</td>
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<tr>
<td>“Is Public TV Still Important for Documentary Filmmakers?”</td>
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**Wednesday, July 25**

**Script 11L**

Milton 167

1:45–3:30P

Each of the writers will respond to the other authors’ scripts.

**New Media 11M**

**Here is Beautiful,** Laura Zaylea, Temple University

A text-based animated poem that unfolds within an immersive media project (360-degree video, to be viewed through Google Cardboard-style viewer or HMD).

**New Media 11N**

**Double Dream** by Wenhua Shi, University of Massachusetts Boston

A live audiovisual video projection piece and an abstract audiovisual piece that celebrates the line, its quality, and its movements.

**Workshop 11P**

**VR: Immersive 360 Video Storytelling**

Cigdem Slankard, Cleveland State University

An introduction to 360 video production and post-production processes. While addressing technology related issues such as 360 camera options and post-production considerations, the workshop will maintain focus on a new way of telling stories in virtual reality and immersive cinema.

**Workshop 11Q**

**Practice What You Teach: A Hands-on Workshop in Inclusive Teaching in Media Production** (First of two workshops: see Workshop 12Q)

Jen Proctor, University of Michigan Dearborn

Ruth Goldman, SUNY Buffalo State

Danielle Beverly, Northwestern University

Kate Raney, Ohio University

This workshop builds on the research and best practices established by EDIT Media (Equity, Diversity, and Inclusion in Teaching Media) to provide a set of hands-on experiential teaching tools instructors can use to foster inclusive teaching in the media production classroom.
<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Screening</th>
<th>Title</th>
<th>Event Details</th>
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<tr>
<td>3:30-4:00 P</td>
<td>Kodak Coffee Break Vendors Area,</td>
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<td>Aggie Lounge, CCSU 102</td>
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<tr>
<td>4:00-5:45 P</td>
<td>Session 12</td>
<td></td>
<td>Screening 12A</td>
<td>Where We've Been, Ashley Brandon, Quinnipac University, doc, 4 min</td>
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<td>Respondent Jennifer Suwak, Kutztown University</td>
<td>A woman dedicates her life to remembering the past, but now as dementia fogs her memory her life’s work bears the risk of being forgotten.</td>
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<td></td>
<td>Screening 12A</td>
<td>Stage 7, Jennifer Suwak, Kutztown University, doc, 17 min</td>
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<td></td>
<td>Respondent Andru Anderson, University of Mary Hardin-Baylor</td>
<td>When memory leaves us, we have just the present moment...</td>
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<td></td>
<td>Screening 12A</td>
<td>Driven Blind, Scott Schimmel, University of Hawaii at manoa, doc, 25 min</td>
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<td>Respondent Ashley Brandon, Quinnipac University</td>
<td>Dan Parker, a world champion drag racer, struggles to adjust to his new reality after he is blinded in a fiery racing accident. Though visually impaired, Dan has not given up his love of working with his hands, or his love of racing. Driven Blind follows Dan’s single-minded quest to find meaningful work and to get back behind the wheel.</td>
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<td>Screening 12A</td>
<td>Turn Left Now: Surviving the Unbelievable, Andru Anderson, University of Mary Hardin-Baylor, doc, 42 min</td>
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<td>Respondent Thomas Castillo, Bowling Green State University</td>
<td>A film covering 5 people’s story as they all recover from the same life altering condition.</td>
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<tr>
<td>Wed July 25</td>
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<td>Screening 12B</td>
<td>With INFINITE HOPE: MLK and The Civil Rights Movement, Chrissy Guest, Ithaca College, doc, 56 min</td>
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<td></td>
<td>Milton 169</td>
<td></td>
<td>Respondent Lucas Ostrowski, Bowling Green State University</td>
<td>This documentary looks back at the life, leadership, and legacy of The Rev. Dr. Martin Luther King, Jr. The program follows King’s career from his hiring at Dexter Avenue Baptist Church and leadership of the Montgomery Bus Boycott, through his death on April 4th, 1968 in Memphis. The documentary includes interviews with people who participated in well-known events of the Civil Rights Movement.</td>
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<td>CCSU 302</td>
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<td>Screening 12C</td>
<td>Seven Square Miles, Lorna Johnson Frizell, The College of New Jersey, doc, 50 min, WIP</td>
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<td>Milton 85</td>
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<td>Respondent Hwang Ouchul, Shanghai Jiao Tong University</td>
<td>A detective and a community organizer work tirelessly against the odds to curb gun violence in a small city in New Jersey.</td>
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<td>Wed July 25</td>
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<td></td>
<td>Screening 12D</td>
<td>Duck Painter, Wen-Shing Ho, Shanghai Jiao Tong University, Hwang Ouchul, Shanghai Jiao Tong University, experimental, 20 min</td>
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<td>Milton 85</td>
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</table>
Respondent Mehrnoosh Fetrat, Independent
Art collectors Rose and Lily spent exactly the same amount of money buying the same size of painting from the artist Vincent. Lily complains to the art dealer Nashville that Rose has more ducks in her painting. Urged by Lily's dissatisfaction, the art dealer Nashville persuade the artist Vincent to add half a duck onto his already completed, delivered painting as "after sale Warranty Service".

Nashville Refuge, Jonathan Rattner, Vanderbilt University, experimental, 20 min, WIP
Respondent Lynn Tomlinson, Towson University
Nashville Refuge is an experimental documentary film that portrays the daily lives of refugees currently residing in Nashville, TN. Combining smartphone footage from participants, 16mm film, and digital video, this film aims to present a poetic glimpse into the lives of a small group of individuals trying to carve out a new life in this southern city in the United States.

The Stag's Mirror, Robin Starbuck, Sarah Lawrence College, experimental, 20 min
The Stag's Mirror is an allegorical response to an intricate story described in Rosario Castellano's novel, The Book of Lamentations. This poetic ethnographic film offers an alternative to the kind of documentary that either valorizes its subjects or extinguishes their power through what are often patronizing sympathies. Structurally, The Stag's Mirror is a composite of interlaced imagery and text.

America, Mehrnoosh Fetrat, Independent, experimental, 19 min
Respondent Jonathan Rattner, Vanderbilt University
An Iranian journalist couple wants to move to America to escape the difficulties of their country. The woman receives her visa but her husband doesn't. He stays in Iran and watches his wife find success on television and falls into a state of depression.

Screening 12E
I AM THE BLUES, Daniel Cross, Concordia University, doc, 106 m
Respondent Konstantia Kontaxis, University of Miami
A Feature Documentary premiered at IDFA in Amsterdam and SXSW in Austin before proceeding with its theatrical distribution carried by Film Movement in NYC. The film documents the last remaining Blues musicians, in there 80's, who learned the blues while working in the Cotton fields. They still play music and live in Mississippi or Louisiana. The film won Best Canadian Theatrical Documentary Award

Panel 12F
Speaking Together: Experiences in Participatory and Community-Based Media Making
Meryl Perlson, Lasell College
"Dis/Ability Project"
Beverly Sackinger, University of Arizona
"DocVisions: Lessons Learned from Campus-Community Collaboration"
Kelly Anderson, Hunter College
"Documentary, Agency, Ethics, Land Use: notes from a collaborative experiment by urban planners and documentary filmmakers at Hunter College 2008-2014"
Casey Hayward, Bentley University
"Participate Yourself"

Panel 12G
Subverting Dominant Narratives
John Otterbacher, Tribeca Flashpoint College
<table>
<thead>
<tr>
<th>Panel 12H</th>
<th>Science-Fiction: A Genre Without Border</th>
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<tbody>
<tr>
<td>Mary Beth Woodson, Independent Scholar</td>
<td>&quot;I've Never Seen a Tree&quot;: Environment &amp; Memory in Blade Runner 2043&quot;</td>
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<tr>
<td>Michael Unger, Sogang University</td>
<td>&quot;Time Travel as the Displacement of the Fantastic: The Shifting Temporal Paradigms of Genre and Narratology in the Outlander Serial Television Drama.&quot;</td>
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<tr>
<td>Jonathan Mabee, Missouri State University</td>
<td>&quot;A More Wretched Hive of Scum &amp; Villainy: A Critical Examination of Racial &amp; Ethnic Construction in Star Wars: The Clone Wars&quot;</td>
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<tr>
<th>Panel 12J</th>
<th>The Power of Online &amp; Offline Fundraising for Student Films</th>
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<tbody>
<tr>
<td>Klaudia Kovacs, Los Angeles Valley College</td>
<td>In 60 countries, 610 institutions offer 2,600 film-related courses to tens of thousands of students who need to make a film during their academic studies but don’t have the budget to do so. My proposal for a panel is for those professors who need to teach their students how to fundraise enough money to make their movies.</td>
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<tr>
<th>Panel 12K</th>
<th>21st Century Fallout: Blockbuster Dominance and Indie Tragedy</th>
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<tbody>
<tr>
<td>Andrew Millians, Lindenwood University</td>
<td>&quot;What We Can Learn from the Michael Bay School of Film&quot;</td>
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<td>Maya Dixon, American University</td>
<td>&quot;The Politics of the Black Superhero in the Post Obama Era&quot;</td>
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<tr>
<td>Kynan Dias, University of Nevada Las Vegas</td>
<td>&quot;I’d Like to Thank Mickey Mouse: How Corporate Disney Dominance is Subsidizing 21st Century Oscar Bait&quot;</td>
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<tr>
<th>New Media 12M</th>
<th>Fractured Structure, Jonathon Quam, Midwestern State University</th>
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<tbody>
<tr>
<td>Using a combination of drum triggers, midi conversion and Max 8 visual controls, this audio/visual piece builds and breaks through the combined rhythms of a percussion ensemble. Part experimental construction, part deliberate visual destruction; designed for concert presentation, every musical performance yields a unique visual representation.</td>
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<tr>
<th>New Media 12N</th>
<th>Lilliput, Jeff Warmouth, Fitchburg State University</th>
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<td>In this playful interactive installation, viewers approach a video mirror to find themselves infested by tiny versions of previous viewers. In their attempts to catch or move these little gnomes, the present viewers simultaneously see and lose themselves, becoming landscape, environment, and architecture for the tiny ghosts. While so engaged, their own video presence is being recorded, ready to hop down onto unexpected viewers in future visits.</td>
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| Workshop 12P | Milton 84 |
Craft of the 1st Assistant Director on Professional & Student Films
Craig Huston, Pro AD Seminars
Learn from a 30-year DGA Assistant Director the myriad duties and functions performed by the 1st AD on professional film sets, why the position is equally critical on student productions, and the importance of including the craft in your film production curriculum.

Workshop 12Q
Class Conflict: Workshopping Difficult Issues in Inclusive Teaching (Second of two workshops: see Workshop 11Q)
Jen Proctor, University of Michigan Dearborn
Augusta Palmer, St. Francis College
Lisa Gottlieb, Ringling College of Art and Design
Helen Scheer, Cal State Long Beach
Malia Bruker, Florida State University
Caitlin Horsmon, University of Missouri, Kansas City
Building upon the Best Practices for Inclusive Teaching established by EDIT Media (Equity, Diversity, and Inclusion in Teaching Media), this workshop invites participant to bring assignments, problems, or dilemmas around the topic of inclusive teaching to the table. Together, we will workshop these topics with the goal of developing concrete teaching resources before we leave.

7P–830P
New Media Reception

8P–930P
Carole Fielding and UFVF/Kodak Scholarship Winners Screening
CCSU Auditorium, Room 247
Atmahaú Pakmát by Cameron Quevedo, University of Texas, 24 mins
In an era where national borders begin to crack, rip, and bleed, a journey into the heart the U.S.-Mexico borderlands reveals a haunting world of ancient rivers, mud and brick. En una época en que las fronteras nacionales se empiezan a romper, rasgar, y sangrar, un viaje dentro del corazón de la frontera entre México y EUA revela un mundo embrujado de ríos antiguos, lodo y adobe.

Alexander at the end of the World by Tanju Ozdemir, Emerson College (15 min)
Alexander at the End of the World is a poetic film in which the romantic is entangled with the political. It beautifully juxtaposes Ottoman miniature paintings, Western paintings, photography, music and literature with contemporary Turkish political context as it resonates in the life of a Boston-based Turkish photographer.
<table>
<thead>
<tr>
<th>Thursday</th>
<th>JULY 26</th>
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| **9:00A-4:00P** | Vendors Area Open  
Aggie Lounge CCSU 102 |
| **8:30-10:15A** | Session 13 |
| **Screening 13A** | Milton 171  
A Wake, Scott Boswell, San Francisco State University, fiction, 102 min, WIP  
Respondent Matt Meyer, George Fox University  
The children in a religious family clash with their parents as they prepare for the wake of their deceased brother, Mitchel. When an unexpected guest arrives, the family is forced to confront truths about young Mitchel’s life. |
| **Screening 13B** | Milton 169  
Detroit, Diamond, Lucas Ostrowski, Bowling Green State University, doc, 50 min  
Respondent Rulon Wood, Boise State University  
Record producer Jim Diamond, owner of Detroit based Ghetto Recorders, was at the forefront of the 90s/00s rock revival but as Detroit tries to revitalize its image, he finds himself getting forced out of his iconic studio. |
| **Screening 13D** | Milton 85  
Shut Your Eyes I'm Gonna Dance, Ulya Aviral, Emerson College, fiction, 13 min  
Respondent Anamika Bandopadhyay, Triloc Films  
A trans man’s memory search is interrupted by his female alter ego in an encapsulating surreal garden where he has to reconcile with himself and the place to be free. |
| **Rosie** | Samantha Quill, Columbia College Chicago, fiction, 12 min, WIP  
Respondent Joshua Adams, SUNY Oswego  
When a beloved vaudeville couple’s secret backstage becomes publicized, their career and future together are in peril. |
| **Dead Week** | George Larkin, Woodbury University, fiction, 12 min  
Respondent Samantha Quill, Columbia College Chicago  
Stay on camera! This is from an exercise where professionals worked with students at UC Berkeley, where I was a graduate student and instructor. I made a film as a learning experience. Students performed most of the crew and cast work. Evan Schiff (John Wick Chapter Two, Southside With You) edited. Bruno Oliver (Mad Men, The Office, House) starred |
| **Novella** | Nicholas Maley, Texas A&M University Corpus Christi, fiction, 10 min  
As a love triangle destabilizes their dance company, two young women express their frustrations and rivalry through physical manifestation. Inspired by the melodrama of telenovela, this project aims to investigate influences of South Texas culture and was produced with a cast and crew of 60 students at Texas A&M University: Corpus Christi, a Hispanic Serving Institution. |
| **The Belle of New Orleans** | Vaun Monroe, Wiley College, fiction, 8 min |
Respondent Dana Ware, University of Utah
An African-American actress in a 1930s melodrama walks a tightrope trying to create a memorable performance without upstaging her Caucasian co-star.

**Thur July 26**

**Panel 13F**

**After Further Review - Retooling the Curriculum to Facilitate Assessment**
Michael Bay, Southern Connecticut State University
A case study in the evolution of a department’s assessment process, including a complete overhaul of the curriculum designed to automate direct data collection, encourage faculty participation in assessment activities, and improve student learning.

**Panel 13G**

**Toward Understanding & Improving Diversity in Documentary: An Appreciative Inquiry Approach to Learning from a Long-Term Documentary Fellowship Program**
Caty Borum Chattoo, American University
"Using Appreciative Inquiry to Investigate Diversity Challenges in the Documentary Field: Focus on the Center for Documentary Studies Documentary Diversity Fellowship"
Wesley Hogan, Duke University
"Designing The Documentary Diversity Project (DDP) at the Center for Documentary Studies"
William Page, University of Texas at Arlington
"Doing the Work: Facilitating the Documentary Diversity Project (DDP) at the Center for Documentary Studies"

**Panel 13H**

**Universal Storytelling: Integrating Animation Beyond the Classroom**
Julie Goldstein, Grand Valley State University
This presentation will explore ways that fundamental animation techniques can be a universal tool for storytelling, visualizing information, as well as a method for engaging undergraduate students as technical, content and procedural mentors in the community.

**Panel 13J**

**Challenges of Teaching Media Production and Diverse Storytelling at Rural Universities**
Jonathan Quam, Midwestern State University
"Teaching Media Production and Diverse Storytelling in North Texas"
Abbey Hoekzema, Georgia Southern University
"Creating Industry Ready Professionals at a Rural University"
David Goodman, The University of Memphis
"Developing Curriculum For a Limited-Resourced University"

**Thur July 26**

**New Media 13M**

**Immediacy + Time = ?**
Jennifer Zaylea, The University of the Arts
Rebecca Ormond, California State University Chico
Dialogue regarding the obstacles resulting from a lack of immediacy inherent in traditional storytelling that artists must contend with when producing works for an ever increasingly immediate viewer. The search for equilibrium and how to achieve that in a singular work.

**Workshop 13P**

**Milton 60**
**VR, Outlining a Collaboration with Final Draft 10**
Alejandro Seri, Final Draft/Cast & Crew Entertainment
A look at the new immersive cinema VR screenwriting template in Final Draft 10. Also includes how to use the Beat Board, Story Map and collaboration tools. Alejandro will give a sneak peak at 2 exciting upcoming Final Draft 11 features.

**Workshop 13Q**  Milton 84  
**Best Handouts, Ever!**  
Will Akers, Belmont University  
Handouts won't save the world, but they do help students. Ergo, a handout workshop! Email your most useful Screenwriting & Filmmaking handouts. I'll put them on screen and you'll describe how to use them. Then, I'll collect email addresses and send out all the handouts. **EMAIL .DOC FILES OF YOUR BEST HANDOUTS BEFORE JULY 1.** will.akers@belmont.edu

<table>
<thead>
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<th>Time</th>
<th>Event</th>
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| 10:15-10:45A | **Kodak Coffee Break**  
Vendors Area, Aggie Lounge, CCSU 102    |
| 10:45A-12:30P | **Session 14**  
Milton 171  
**Screening 14A**  
GEMS from the Archives, Jay Gemski, George Washington University and Russell Harnden III, Vision Editorial, doc, 120 mins.  
Film collectors Jay R. Gemski and Russell Harnden III are back again with another great selection of rare titles from their vaults. Highlights include: "Highway Mania" (1946 RKO), "Cleanliness Brings Health" (1945 Walt Disney Prod.), "The Good Job" (1942 MGM), "115 Volts: Deadly Shipmate" 1960 US Navy.  
Milton 169  
**Screening 14B**  
Fair Use in Fiction Film, Diane Carson, St. Louis Community College, Robert Johnson, Framingham State University, doc, 45 min, WIP  
"Fair Use in Fiction Film" analyzes and answers the questions to ask and the conditions to be met to support the use of other people’s footage (visual and/or audio) in a fiction film without paying for it as an asset. Our discussion is anchored with excerpts from interviews with attorney Michael Donaldson and with fiction film directors. Clips from several fiction films illustrate fair use.|
| Thur July 26 10:45A-12:30P | **Screening 14C**  
Milton 85  
Songs Remembered, Eboni Johnson, University of North Texas, doc, 8 min  
Respondent: Nathan Scoll, University of Utah  
No one is ever ready to lose a loved one, especially to a disease that dims the bonds of the past. Through the Haynes family, we explore what it means to love someone present in the body, yet absent in the mind, and how the spirit can transcend all boundaries.  
Dance or Die. Nathan Scoll, University of Utah, doc, 11 min  
Respondent: Malia Bruker, Florida State University  
Dance or Die is a video essay distillation of my research on the tropes, motifs, and religious/macabre underpinnings of what is colloquially and popularly known as the dance movie. It was completed as part of my MFA portfolio and is a correlative to my forthcoming PhD dissertation on dance films. I hope to expand the latter into both a book and series of video essays. |
**FLAT!** Barry Thornburg, University of North Texas, doc, 29 min
Respondent David Safin, St. Vincent College
The intimate story of what one will do in pursuit of truth and connection.

**Panel 14F**
Directing: Pedagogy Through Practice
David Tarleton, Columbia College Chicago
“Video Previsualization: Directing the Movie Twice”
Andrew Twibell, Missouri State University
“Directing From The Ground Up”
Jonathan Waters, Vanderbilt University
“Teaching the three A’s of directing: Acting, Analysis, Articulation”
Michael Hoggan, California State University Northridge
“Philosophical Landscape of Film Directing”

**Panel 14G**
Space in 360 Degrees
Laura Zaylea, Temple University
Matthew Lombard, Temple University
“Cinematic Language, Presence & 360 Video Storytelling”
Daniel Cross, Concordia University
“2D Imagery in 3d VR environments”
Maura Ugarte, George Mason University
“Stories of Spaces in 360 Degrees: An Interdisciplinary Approach to Teaching an Introductory VR/360 Filmmaking Course”

**Panel 14H**
The Joys and Challenges of Being a One Man (or Woman) Band
Dennis Conway, Valdosta State University
“Solo Video Productions: The Joys and Challenges of Being a One Man (or Woman) Band”
Andrew Reed, University of Pikeville
“Building Closer Relationships with Subjects and Better Representing Reality in Documentary Filmmaking”
Ben Scholle, Lindenwood University
“Many-Armed Multi-Cam: Juggling Balls in Production and Picking Them Up in Post”
Woodrow Hood, Wake Forest University
“Shooting Solo Interviews From A Single Perspective”

**Script 14L**
Milton 167
*Missing Damascus* by Tanju Ozdemir, Emerson College
*Inferno* by Ellen Wetmore, University of Massachusetts Amherst
Silent Girl Syndrome by Michael Tierno, East Carolina University
Each of the writers will respond to the other authors’ scripts.

**New Media 14M**
*Now and Then,* Ron Schildknecht, Spaulding University
Seamlessly blending images from yesterday and today, *Now and Then* is a short 360-degree film which opens in front of St. Elizabeth of Hungary Church in Louisville, Kentucky, present day. Hundreds of parishioners, photographed in 1928, slowly fade in. They are joined by a live action “photographer,” operating an authentic Cirkut camera, a rotating film camera used to create panoramic photographs.
**New Media 14M**

*Here is Beautiful*, Laura Zaylea, Temple University

A text-based animated poem that unfolds within an immersive media project (360-degree video, to be viewed through Google Cardboard-style viewer or HMD).

**Workshop 14P** Milton 84

*Film Festivals: Submitting, Exhibiting, and Programming*
Rusty Sheridan, East Tennessee State University

Film festivals are one of the only avenues by which filmmakers lacking distribution can find an audience. But as a filmmaker, how do you know which of the thousands of festivals are worth the entry fee? Which festivals should you attend, whether you have a film in the festival or not? What is proper etiquette in communicating with film festival officials? Which screenings should filmmakers attend? Panels? Workshops? Parties? All these questions, and more, will be answered.

**Workshop 14Q**

*Place-Based Filmmaking: Crowdsourcing Locally to Create Independent Film*
Marty Lang, California State University Northridge

Students are well-trained in the creative and technical aspects of filmmaking, but creating their thesis project, or first professional project, often requires expertise in public relations, marketing, education and community organizing to acquire the resources they need. This workshop will demonstrate how students can utilize crowdsourcing principles throughout the creation of their projects.

**12:30-1:45P** LUNCH Taos Restaurant, CCSU First Floor

**Caucus Meetings**
Environmental Sierra Room (in Taos)
Graduate Student Taos 2

**1:00-5:00P** UFVA Board Meeting Milton 185J

**1:45-3:30P** Session 15

**Screening 15A** Milton 171

*After Hours Trading*, Frederick Johnson, Point Park University, fiction, 104 min

A shiftless malcontent teams up with a shady Eastern European con artist to make some quick cash, but ends up becoming an unlikely, and reluctant, Robin Hood when he discovers his new partner-in-crime has traveled halfway around the world to free a victim of human trafficking.

**Screening 15B** Milton 169

*The Third Breast*, Anamika Bandopadhyay, Triloc Films, doc, 67 min

Respondent Michael Mulcahy, University of Arizona

Indian attitude towards sexual taboos and sex-education. everything related to the word ‘sex’ is a taboo in the land of ‘Kama Sutra’. This film is a social-personal journey of a transnational filmmaker who lives between two worlds. A nonresident Indian filmmaker sets a journey, visits the universities, holy places, stays with aboriginal communities and talks to everyone.

*Crossed*, Arnilla Guha Nolok, University of North Texas, doc, 17 min
Respondent Joseph Brown, Marquette University
After being raised in the US, “Dreamer” Liz Magallanes finds herself caught in the tangle of new presidential policies. In spite of her integration at all levels of American culture and society, she is still questioned today about her identity. Regardless, she still strives for her dreams believing, it’s not where you were born, but where you go in your life, that defines you as a human.

Screening 15C  CCSU 302
The Making of the Merchant in Venice, Ted Hardin, Columbia College Chicago, doc, 30 min, WIP
Respondent Allie Sultan, Middle Tennessee State University
400 years ago William Shakespeare wrote one of his most controversial plays, The Merchant of Venice, but it was never performed in the industrial area of Venice known as the “Jewish Ghetto”. 500 years later, this film chronicles the creative process of theatre director Karin Coonrod and her company of actors, including 5 Shylocks, in a multi-lingual & musically charged production set in the ghetto.

Graham and Zeke, Allie Sultan, Middle Tennessee State University, doc, 8 min
Respondent Barton Weiss, University of Texas, Arlington
A transgender couple from Tennessee share their insights surrounding love, gender, and pet snakes.

Thur July 26
1:45–3:30P

Screening 15D  Milton 85
Alexander at the End of the World, Tanju Ozdemir, Emerson College, fiction, 15 min
Respondent Jennifer Proctor, University of Michigan – Dearborn
A Turkish photographer's search of his identity in which the romantic is entangled with the political.

Family of Too Many, Maaman Rezaee, Rowan University, fiction, 14 min
Respondent Dina Fiasconaro, Stevenson University
Bahar, an 8-year-old Iranian girl, believes she has caused the death of her grandmother. As she deals with her feelings of guilt, her parents decide to steal grandmother’s body. As Baha’is living in Shiah Iran, the family risks everything when they spirit the body away in the middle of the night so that they may perform their prohibited religious rituals.

Star Grad, Jack Beck, Rochester Institute of Technology, fiction, 9 min, WIP
Respondent Tom Neff, Middle Tennessee State University
Fantasy set in wartime, and present-day Old Town, Dubrovnik, Croatia. A boy, hiding from artillery fire, makes a wish for peace. Unfortunately, it all comes true.

Panel 15F
The Student Producer
Charles Merzbacher, Boston University
“The Fine Print: Eight Legal Concepts Every Student Producer Should Understand”
Barbara Doyle, Chapman University
“Film Is a Collaborative Medium But What Does that Mean to Our Students?”
David O. Thomas, Ohio University
“There are no Perfect Locations: Six Principles and a Checklist for Finding and Securing Good Film/Video Locations”
Stanislav Semerdjiev, CILECT & National Academy of
### Theatre and Film Arts—Sofia, Bulgaria

"International Co-productions' Risks"

### Panel 15G

**Crosstalk: Secrets of Animation/Live Action Story and Production Everyone Needs to Know**

- Ellen Besen, Sheridan College
- Jo Meuris, Nevada State College
- Deb Patz
- Roy Cross, Concordia University

In a world where live action and animation are evermore overlapped, here is an opportunity for all educators to deepen their understanding of the secret factors that define these fields. Where they differ and where they are the same may both prove enlightening. We anticipate a lively discussion intended to help us support our students through this transition and to enrich all filmmaking.

### Panel 15H

**Flipped Perspectives: Film Education Beyond Traditional Boundaries**

- Katie Bird, University of Pittsburgh
  - "Producing Creative Audio Description in the Media Studies/Production Classroom"
- Thomas Lewis, Indiana University
  - "Class-as-Crew: A Pedagogical Model for Teaching Filmmaking"
- Jon Barr, Eastern New Mexico University
  - "Teaching Film Students to Develop a Reflective Practice"

### Panel 15J

**Guides, Tools, and Plans: Help for Your Students**

- Eileen White, Queensborough Community College
- Sarah Hanssen, Bronx Community College
  - "Teaching to Plan: A Blueprint for Pre-Production Pedagogy"
- Rick Shepardson, Eastern New Mexico University
  - "Why Every Film School Needs a Sun Dial: Teaching Film Students to Pre-visualize in Three Dimensions"
- G. T. Keplinger, Stevenson University
  - "Sound Design: Project based teaching strategies"

### Workshop 15P

**Milton 84**

**How to use The Director's Six Senses approach to tell stories without borders**

Simone Bartesaghi, Michael Wiese Productions

Learn how to be a storyteller without border thanks to this new practical approach to teach directing. The participants will go through an accelerated session of the "Director's Six Senses Method" and learn how to use senses and experiences to enhance their directorial skills and shape their storytelling craft.

### 3:30-4:00P

**Kodak Coffee Break**

Vendors Area, Aggie Lounge, CCSU 102

### 4:00-5:45P

**Session 16**

**Screening 16A**

**Milton 171**

**Last Year at the Crossing**, Kathy Bruner, Taylor University, doc, 75 min

Respondent Alexander Neville, San Francisco State University

At a last chance high school in Indiana, four teens struggle against difficult odds to earn a diploma, while their dedicated school...
Thur
July 26

**Screening 16B** Milton 169  
*Cracking Aces*, H. James Gilmore, University of Michigan Dearborn, and Tracy Halcomb, Flagler College, doc, 65 min  
Respondent Wen-Shing Ho, Shanghai Jiao Tong University  
*Cracking Aces* tells the stories of the pioneering women who broke through the glass ceiling of professional poker. Long before the #MeToo movement, a handful of players challenged stereotypes and battled a hostile environment where women were often abused, insulted, and harassed. Today more and more women are challenging the barriers of professional poker and using gender to their advantage.

**Screening 16C** CCSU 302  
*Waiting in the Midfield*, Sana Haq, Elon University, doc, 27 min  
Respondent Barry Thornburg, University of North Texas  
Omar, a 24 year old Syrian refugee and a former professional soccer player attempts to make a new life for himself in Greensboro, NC while waiting for a chance to see his family and to play professional soccer again.

**Scrubs: The Case for Sitcom as a Television Essay**, David Safin, St. Vincent College, doc, 8 min  
Respondent Sana Haq, Elon University  
What the title says.

**Twenty years old again**, Joonhee Park, Wheaton College, doc, 40 min, WIP  
Respondent Mark Kerins, Southern Methodist University  
A story of a twenty years old young lady who has four names: Esther, Jinhyun, Jean, and Charis. As a missionary kid, she has moved 27 times in her life and remembers airports as her home. She has lived twice of her 8 years old, 18 years old, and 20 years old because each country she has lived counts age differently. This film asks her simple questions like what her names are and how old she is.

**Screening 16D** Milton 85  
*Cassandra*, David Tolchinsky, Northwestern University, fiction, 15 min  
Respondent Vanessa Newell, Loyola Marymount  
A policewoman finds the house that matches the latest sketch by 'Cassandra,' a killer who likes to draw the location of her next murder. The house belongs to a retired psychiatrist. As the day unravels, it becomes clear no one and nothing is as it appears to be.

**The Scary Ham**, Carolina Posse, Columbia College Chicago, fiction, 15 min  
Two middle-aged sisters sorting through 50 years’ worth of family memorabilia reconnect, as they contend with their late father’s beloved ham.

**Relax**, Matthew Herbertz, Florida Southern College, fiction, 7 min  
Respondent Ulya Aviral, Emerson College  
Soon after the 2016 U.S. election, an anti-Trump activist waits outside a supporter’s home considering something that could result in deadly consequences.

**Bull Mountain Lookout**, Vanessa Newell, Loyola
Marymount, fiction, 15 min
Respondent David Tolchinsky, Northwestern University
Bull Mountain Lookout: a short horror/comedy about a Girl Scout troop leader who discovers (the hard way) the truth about the terrifying legend of Bull Mountain.

**Thur July 26**

**4:00-5:45P**

**Panel 16F**

Self-Assessment & Program Development
Jorge Oliver, Pratt Institute
"Assessing a Film/Video Program"
Sarah Hanssen, Bronx Community College
"Film Society: starting a screening series for the campus community"
David Waldman, California State University Long Beach
"Decoding high resolution and large sensor size: do they fit in undergraduate equipment rooms?"
Jeffrey Wisotsky, Bronx Community College
"A quarter of a century of student films, The 25th Annual Bronx Community College Film and Video Festival"

**Panel 16G**

Student Challenges and Rewards
Dave Kost, Chapman University
"Creative Discipline: The Part of Creativity That Can Be Taught"
Andy Smith, Lafayette College
"The Six (Worthwhile) Obstructions: Doc Storymaking Across (Three) Campuses"
Ben Levin, University of North Texas
"The Challenges and Rewards of Designing a Course on Cinema Verite"

**7P**

Banquet and Awards Ballroom CCSU 318–20

Trying to find an email for your respondent or the filmmaker you’re responding to? Scroll to the next page.
FINDING A UFVA MEMBER’S EMAIL

1. Sign in to your account on the UFVA website.

2. In Menu bar, go to Membership and scroll down pop up menu to Member Search.

3. The UFVA Member Search page will open. Fill in the member’s name. You can add more info but the search will happen with just the person’s name.
4. Hit return and the info page for that person will open up. Their email is listed under their name.