Stories Without Borders

The 72nd Annual UFVA Conference
July 23-26, 2018 • New Mexico State University, Las Cruces
WELCOME TO UFVA 2018!

Greetings, attendees of the 2018 University Film & Video Association conference!

As this year’s Conference Host and the current UFVA President, Amy Lanasa and I would like to extend a warm welcome to all of you as you arrive in Las Cruces.

We are thrilled to be at New Mexico State University for our 72nd annual conference, July 23rd through July 26th. Since 1947, the University Film & Video Association has been dedicated to advancing the study and teaching of the cinematic arts.

This year, we continue that long and proud tradition at NMSU, where we gather to highlight and foster the dynamic culture UFVA has across many areas of professional achievement, including innovative filmmaking, scholarship, scriptwriting, new media, and, of course, pedagogy. We will present our projects and research; engage with emerging trends; and make new connections while we renew old friendships.

We are especially proud of the conference theme for UFVA 2018, “Stories Without Borders,” which is part of our organization’s continuing attempt to champion inclusive, diverse, and innovative expression in media.

Conference-themed projects and panels will be featured throughout the next four days, and we particularly encourage you to attend the plenary session, “Stories Without Borders,” on Monday, July 23rd at 8:30 am. It will be a wide-ranging and dynamic keynote conversation with writer/producer Álvaro Rodríguez, writer/director Lena Khan, and talent manager Brian Espinosa.

An exciting four days awaits you! Thank you for being a part of UFVA’s vibrant community of artists, writers, researchers, teachers, and scholars, and please free free to reach out to us during the conference if we can be of any assistance.

Best wishes to all,

Amy Lanasa
UFVA 2018 Conference Host

Heather Addison
UFVA President (2016-2018)
The 2018 UFVA Conference
KEYNOTE CONVERSATION

Stories Without Borders

WITH

Alvaro Rodriguez
Writer/producer, Machete and Seis Manos

Lena Khan
Writer/Director, The Tiger Hunter

Brian Espinosa
CEO, Optimism Entertainment

Moderator
Ilana Lapid, MFA
Assistant Professor, New Mexico State University

Monday, July 23
8:30 AM, Auditorium Room 247
Corbett Center Student Union
New Mexico State University
ÁLVARO RODRÍGUEZ
Born and raised along the Texas-Mexico border, Álvaro Rodríguez spent years as a journalist and some time in academics while pursuing a creative career. Rodríguez wrote and performed music for Robert Rodriguez’s breakthrough film EL MARIACHI and began writing screenplays including the features SHORTS and MACHETE. His border-set short fiction has appeared in print and online journals and has been nominated for a Pushcart Prize. Additionally, he has served as a frequent panelist, moderator and judge at writing workshops and conferences in Austin, Los Angeles, Phoenix, Pittsburgh and Seattle.

Rodríguez is executive producer/co-creator of SEIS MANOS, a Netflix original adult-animated series, currently in development with Powerhouse Animation and Viz Media for release in 2019. A coming-of-age feature set in 1950s Italy, YOU, MINE, is in development with OH!Pen Productions for a 2019 start date. His latest feature as writer and co-producer, LAST RAMPAGE, starring Robert Patrick and Heather Graham, was released domestically by Epic Pictures and premiered internationally at the Sitges Film Festival in October 2017.

LENA KHAN
Lena is a Canadian American writer and director. Her first feature film, THE TIGER HUNTER, released in over 60 cities nationwide this past fall and garnered effusively positive reviews from The New York Times, Los Angeles Times, and more.

With a background from the UCLA School of Theater, Film and Television and experience at noted production companies such as Participant Media, Lena spent years directing short films, commercials and music videos before embarking on her first film. Lena and her work have been profiled in Vogue, Harper’s Bazaar, Teen Vogue, USA Today and The New York Times. She was recently listed as one of the 25 Screenwriters to watch in MovieMaker magazine.

In the last year, Lena has sold a television
show, is setting up another at a network, and is now attached to direct a family comedy entitled FLORA & ULYSSES for Disney (Gil Netter producing). She is also overseeing development by a prestigious writer for a screenplay she will direct, and pursuing episodic television directing.

**BRIAN ESPINOSA**

Brian Espinosa is the CEO of Optimism Entertainment (Headquartered in Los Angeles, CA at the MBS Media Campus) where he oversees the growth and development of the company’s talent, Literary, music, & sports divisions. He has worked on the management teams of many A-list box office hit stars, Academy Award, Emmy Award, and Tony Award nominees.

Brian has also procured recording contracts for various music artists with Sony Music, RCA Records, Warner Bros. Records, and Universal Music.

He works with many studios, networks, streaming platforms, and independent finance companies on a variety of films and television series as both a representative & producer to create and develop content for consumers. Prior to co-founding Optimism Entertainment, he worked at John Crosby Management in their motion picture and TV talent department. Originally from Santa Fe, Brian serves as the advisory board chairman for the Santa Fe Film Festival and is a founding board member of the New Mexico Film & Television Hall of Fame.

**ILANA LAPID, MFA**

Ilana Lapid is a filmmaker and educator interested in telling stories that put a human face on global conflicts. She holds a BA from Yale and MFA from the University of Southern California. Lapid received a Fulbright in Romania to work with visual stories of Roma children, and was an Artist in Residence at Slifka Center at Yale. She has directed multiple award-winning short films, including “Red Mesa,” “La Catrina,” and “Yochi.” Lapid is an Associate Professor at the Creative Media Institute of New Mexico State University. In 2013 and 2014, she led a documentary filmmaking course in the
jungle in Belize, which inspired her to write and direct "Yochi," about a Mayan boy whose older brother becomes a poacher.

“Yochi” was Oscar qualified by ShortsTV in 2017 and is currently in its festival run. Lapid is working with international environmental NGOs, the US Fish and Wildlife Service, and the Belize Embassy to use “Yochi” for conservation education. “Yochi” has been subtitled into Spanish, French and Arabic and gone on screening tours in Tunisia and across Central America.

Lapid is currently working on a feature project about the illegal wildlife trade, and on The Arsenic Queen, a project based on her journey as a survivor of APL leukemia. She is a founding member of Femme Frontera, a collective of women filmmakers from both sides of the US-Mexico border.
UFVA 2018 Conference Planning Committee
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Conference Vice President
H.D. Motyl, Southern Illinois University
Home Office Manager
Andrea Meyer
Screenings Co-chair
Jochen Kunstler, Vermont College of Fine Arts
Scripts Co-chair
Jon Mabee, Missouri State University Springfield
Papers and Panels Co-chair
Kynan Dias, University of Nevada Las Vegas
Workshops Co-chair
David Landau, Farleigh Dickinson University
New Media Co-chair
Jennifer Zaylea, University of the Arts

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Stephen Tropiano, Editor Ithaca College

Scholarships and Grants
Laura Vazquez, Northern Illinois University
Amy Lanasa, NMSU Conference Host and Director of the Creative Media Institute, would like to thank the following people, without whom this conference wouldn’t have happened.

H.D. Motyl
Andrea Meyer
Kaili Howard & NMSU Conference Services
Dean Enrico Pontelli, Dr. Beth Pollack, Dr. Jim Murphy, Dr. Joe Lakey and the College of Arts and Sciences
Provost Dan Howard and New Mexico State University
   Edith Olivas
   Barbara Franco
   Natalie Streander
   Luis Gutierrez
   Cole Meyers
   Ilana Lapid
   Sherwin Lau
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   Kagan Marks
   Jordon Kopreski
   Dr. M. Catherine Jonet
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   Tessa Valadez Kennedy
   Stephen Osborne
   Matt Byrnes
   Mitch Fowler
   CMI Student Volunteers
   Tara Gray
   David Chavez
   Albert Herrera and Visit Las Cruces
   Phil San Philippo, City of Las Cruces
   Economic Development Director
   Miguel Duran, Hotel Encanto, Hilton Garden Inn
   Tom Hutchinson and La Posta Restaurant
   Marcie Dickerson and the Farm and Ranch Museum
2018 Vendors and Sponsors
Vendors are in Corbett Center Room 102

KODAK Super 8
KODAK Super 8
KODAK Super 8 Film
KODAK Super 8 Film
KODAK Super 8 Camera
KODAK Super 8 Camera

VITEC PRODUCTION SOLUTIONS

ARRI

Final Draft

MICHAEL WIESE PRODUCTIONS

HDPROGUIDE

AIB

Akademie für Internationale Bildung
Academy for International Education

Canon
Complete your Vendor Passport for crazy good prizes!
Caucus Meetings
All meetings 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. 400PM. NMSU Activity Center.
Above is a parking map of the area in which all of the buildings you need to know about will be. Garcia Hall is where the dormitories are located, as well as the registration area for the 21st and 22nd check in. Nearby is the Corbett Center Student Union where registration will be the 23rd-26th. Milton Hall (labeled MH, located to the left of the pink 17N) is another important building where panels and workshops will be held. A full version of this map is attached.

Your visitor parking pass will allow you to park anywhere on Campus except for Fire Lanes, or any labeled “No Parking” Zones.

An all-campus parking map is in the back of this program.

Maps of Milton Hall and Corbett Hall are also in the back of the program.

If you’re lost, look for someone in a black tee-shirt emblazoned with “Stories without Borders”. That’s an NMSU conference volunteer with answers.
# THE CONFERENCE SCHEDULE

Screenings are **yellow**.
Workshops are **magenta**.
Scripts are **aqua**.

Panels are **green**.
New Media is **brown**.

<table>
<thead>
<tr>
<th>CCSU=Corbett Center Student Union</th>
<th>Milton=Milton Hall</th>
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<tbody>
<tr>
<td><strong>DOC</strong>=documentary</td>
<td><strong>EXP</strong>=Experimental</td>
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<tr>
<td><strong>FIC</strong>=Fiction</td>
<td><strong>ANI</strong>=Animation</td>
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<table>
<thead>
<tr>
<th><strong>Sunday July 22</strong></th>
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<tr>
<td><strong>8:00A-12:00P</strong></td>
<td>UFV F Board Meeting</td>
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<td><strong>12:00P</strong></td>
<td>UFVF and UFVA Boards Lunch</td>
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<td><strong>1:00-5:00P</strong></td>
<td>UFVA Board Meeting</td>
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<td><strong>7:00-8:00P</strong></td>
<td>Grad Student Meet and Greet</td>
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<td>Facilitated by Joe Brown, UFVA Vice President</td>
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<td><strong>8:00-9:00P</strong></td>
<td>Grad Student &quot;How to Conference&quot;</td>
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<td><strong>9:00-??</strong></td>
<td>Grad Student Mixer</td>
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<td>1745 E University Ave, Las Cruces</td>
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<tr>
<td>Time</td>
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<tr>
<td>8:30-10:15A</td>
<td>Session 1</td>
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<td>10:00A-5:00P</td>
<td>Vendors Area Open</td>
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<td>10:15-10:45A</td>
<td>Kodak Coffee Break</td>
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<td>10:45A-12:30P</td>
<td>Session 2</td>
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<tr>
<td>10:45A-12:30P</td>
<td>Milton 171</td>
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<td>10:45-12:30P</td>
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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, ANI, 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, ANI, 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.

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<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Venue</th>
<th>Title</th>
<th>Director/Affiliation</th>
<th>Length</th>
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<tbody>
<tr>
<td>Mon</td>
<td>10:45A-12:30P</td>
<td>Milton 163</td>
<td><em>The Story of Everything</em>, Sharon Mooney, Loyola Marymount University, FIC</td>
<td>14 min</td>
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<td></td>
<td>Respondent and Moderator Mark von Schlemmer, University of Central Missouri</td>
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<td>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?</td>
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<td><strong>My Nature</strong>, Ulya Aviral, Emerson College, FIC</td>
<td>10 min</td>
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<td>Respondent Sheila Schroeder, University of Denver</td>
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<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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<td><strong>King of Hearts</strong>, Mark von Schlemmer, University of Central Missouri</td>
<td>11 min</td>
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<td>Respondent 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>, Edward Tyndall, Texas A&amp;M – Corpus Christi, FIC</td>
<td>17 min</td>
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<td>Respondent Ted Hardin, Columbia College Chicago</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>
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|       |          | CCSU 302 | **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. | | |
Panel 2F  
CCSU 304  
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  
CCSU 312  
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  
CCSU 228  
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  
CCSU 218  
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  
It’s the near future. Fertility rates have crumbled. Human eggs are the highest commodities on the market. Eggs paired with donor’s memories are priceless. To cover her husband’s medical bills, a desperate grad student enters the market – which makes her infertile. She scrambles to restore what was stolen – fighting the underworld, that stops at nothing for this new currency.  
Marian by Jennine Lanouette, Screentakes  
A retelling of the Robin Hood story from Marian’s point of view: The daughter of Norman nobility, Marian steals from her father to feed the peasants, but a despised Saxon vassal, Sir Robert, is blamed instead, so she wins him over to her cause.

Each of the writers will respond to the other author’s scripts.
**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**  
Milton 50  
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 (in absentia)  
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.
<table>
<thead>
<tr>
<th>Time</th>
<th>Screening</th>
<th>Location</th>
<th>Title</th>
<th>Director(s)</th>
<th>Runtime</th>
<th>Description</th>
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<tbody>
<tr>
<td>Mon July 23</td>
<td>1:45-3:30P</td>
<td>Milton 155</td>
<td>Let the River Run</td>
<td>Mary Jane Doherty, Boston University, DOC</td>
<td>27 min</td>
<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>Zap</td>
<td>Deborah Fort, University of New Mexico, DOC</td>
<td>60 min</td>
<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>Paper Football</td>
<td>Lorene Wales, Liberty University, FIC</td>
<td>33 min</td>
<td>It's one thing to lose a career, it's another to lose a son.</td>
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<td>The Things They Left Behind</td>
<td>Barbara Leibell, University of Miami, FIC</td>
<td>29 min</td>
<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>She Survivor</td>
<td>David Mallin, Old Dominion University, FIC</td>
<td>19 min</td>
<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>Sense of Time</td>
<td>Wenhua Shi, UMass Boston, EXP</td>
<td>5 min</td>
<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, disappearance, and ruins.</td>
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<td>Marvin Shanks Remains</td>
<td>Jennifer Poland, Cleveland State University, Rusty Sheridan, East Tennessee State University, Wenhua Shi, UMass Boston</td>
<td>5 min</td>
<td>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.</td>
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<td>Blood Shaped Hole in my Heart</td>
<td>Kevin Endres, DePaul University, EXP</td>
<td>5 min</td>
<td>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.</td>
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<td>Fake Believe</td>
<td>Ryan Murray, Towson University, EXP</td>
<td>4 min</td>
<td>Fake blood watering fake flowers. In this time when we call fake things real.</td>
</tr>
</tbody>
</table>
and real things fake, what are we growing?

*New York City Christmas Windows*, Dennis Conway, Valdosta State University, EXP, 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, EXP, 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, EXP, 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.

---

**Mon July 23**

**Panel 3F** CCSU 304
**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** CCSU 312
**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”
Matt Meyer, George Fox University
“Where can I hide the boom? Audio in Immersive Cinema”

**Panel 3H** CCSU 218
**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-Flanagan, University of California, Los Angeles
“Mothertime: a nonfiction exploration of single parenting”

**Panel 3J** CCSU 302
**Perennial vs. Millenial**
Diane Hodson, New York University
“Podcasting: The next frontier for documentary and fiction filmmakers”
Jenny Hanson, Augsburg University
Winston Heckt, Augsburg University
“Millennial Romance: Creating an Authentic Screenplay through Undergraduate Research”
James Rutland, Eastern New Mexico State University
“Training Better Ears in the Age of Tiny Speakers”
**Script 3L**

*I am Beautiful* by WenShing Ho (and Hwang Ouchul)

In a world that is ruled by an invisible power called God there is a love triangle between two sisters and a self-proclaimed living God. When the living God comes face to face with danger and the death of his beloved, he cowardly runs away. Ultimately, he selflessly sacrifices himself to save the lives of others. As his assassins celebrate victory, God punishes them with his wrath.

*Discontinued* by Susan Skoog, Montclair State University

Four suburban mothers each descend headlong into a mid-life crisis, searching for meaning as they struggle with fracturing careers, strained friendships, and splintering marriages.

*The Manhattan Front* by Julie Blumberg, Ithaca College and Cathy Lee Crane, Ithaca College

In 1915, a German saboteur arrives in Manhattan to interrupt the export of American munitions to Britain.

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

---

### New Media 3M

**CCSU 228**

*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

**CCSU 228**

*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

**Milton 50**

*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 Claros, 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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3:30 – 4:00P  **Kodak Coffee Break**  Vendors Area, Aggie Lounge, CCSU 102
**Session 4**

<table>
<thead>
<tr>
<th><strong>Screening 4A</strong></th>
<th>Milton 163</th>
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<tbody>
<tr>
<td><em>The Blues Society</em>, Augusta Palmer, St. Francis College, DOC, 15 min, WIP</td>
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<tr>
<td><strong>Respondent</strong> Jacob Bricca, University of Arizona</td>
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<tr>
<td>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.</td>
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<thead>
<tr>
<th><strong>Screening 4B</strong></th>
<th>Milton 169</th>
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<tbody>
<tr>
<td><em>Strangers to Peace</em>, Margaret Cardillo, University of Miami, DOC, 20 min, WIP</td>
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<tr>
<td><strong>Respondent</strong> Daniel Cross, Concordia University</td>
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<td>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.</td>
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<thead>
<tr>
<th><strong>Screening 4C</strong></th>
<th>Milton 155</th>
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<tbody>
<tr>
<td><em>Take no Prisoners</em>, Andrew Valentine, University of North Texas, DOC, 20 min, WIP</td>
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<tr>
<td><strong>Respondent</strong> Stephen Crompton, Bowling Green State University</td>
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<tr>
<td>Follows three generations of small town musicians, who must face the future after not quite reaching rock star status.</td>
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</tbody>
</table>
**Marching Forward**, Lisa Mills, University of Central Florida, DOC, 60 min, WIP

**Respondent** Sally Rubin, Chapman University

"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.

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

**Screening 4D** Milton 85

**Family Ties**, Thomas Castillo, Bowling Green State University, PIC, 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, PIC, 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** CCSU 304

**The Fog of Truth, or Podcasting from the Doc Side**

Christopher Llewellyn Reed, Stevenson University

Bart Weiss, University of Texas, Arlington

Summe 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.
<table>
<thead>
<tr>
<th>Panel 4G</th>
<th>CCSU 302</th>
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<tbody>
<tr>
<td>VR and What it Can Do for You</td>
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<tr>
<td>Marilyn Carren, University of Texas, Rio Grande Valley</td>
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<tr>
<td>“PR to VR: How VR improved my teaching, my research and my prospects at my university”</td>
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<tr>
<td>William Allen, Florida Southern College</td>
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<tr>
<td>“Handheld and Shaky: Insta360 Pro Early Adopters Eager to Remap Google® Street View”</td>
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<tr>
<td>Simon Tarr, University of South Carolina and Evan Meaney, University of South Carolina</td>
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<td>“VRchive: Virtual Reality Integration for Media Archives”</td>
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<thead>
<tr>
<th>Mon July 23</th>
<th>Panel 4H</th>
<th>CCSU 218</th>
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<tbody>
<tr>
<td>Education on Location: London, Norway, Iceland &amp; Greece</td>
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<td>Juliet Giglio, SUNY Oswego</td>
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<td>“From Trolls to Thor, Ibsen to Noir”</td>
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<td>Jessica Folk, Western Kentucky University</td>
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<td>“Great Britain, Great Screenplays”</td>
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<td>Ed Talavera, University of Miami</td>
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<td>“Making Movies in Greece”</td>
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<tr>
<th>Panel 4J</th>
<th>CCSU 228</th>
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<tbody>
<tr>
<td>Borders in the 21st Century</td>
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<tr>
<td>Ann Breidenbach, Stephens College</td>
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<td>“Citizen Jane: Examining the Purpose of the Women's Film Festival in 2018”</td>
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<td>Jennine Lanouette, Screentakes Digital Publishing</td>
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<td>“The Feminine Narrative as a Path to Gender Parity”</td>
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<td>Adán Ávalos, University of New Mexico</td>
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<td>“All For Nothing: Mexican Cinema, the Star, and the Greater Border”</td>
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<tr>
<th>Panel 4K</th>
<th>CCSU 312</th>
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<tbody>
<tr>
<td>Pedagogies for 21st Century Students</td>
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<tr>
<td>Anne Cieckos, University of Massachusetts Amherst</td>
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<td>Ahimsa Rahul Roy, Independent Artist</td>
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<td>“Critical Narrativity and Border-crossings in Interdisciplinary Film/Media/Music Pedagogy”</td>
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<td>Zoya Baker, Hunter College</td>
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<td>“Film Methodology as Pedagogy: A Freirean Analysis of Chronicle of a Summer, What Farocki Taught, and Growing Up Female”</td>
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<tr>
<th>Script 4L</th>
<th>Milton 167</th>
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<tr>
<td>The Mahalia Jackson Story by Vaun Monroe, Wiley College</td>
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<td>A gifted gospel singer battles poverty, record executives and the men she loves before finding her true calling: using her once-in-a-generation voice to support the civil rights movement.</td>
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<td>Rear View Mirrors by Jack Bryant, Ithaca College</td>
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<td>Three generations of women -- grandmother, mother, and daughter -- learn to forgive one another, and themselves, from the mistakes of their past.</td>
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<td>Each of the writers will respond to the other author's script.</td>
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<thead>
<tr>
<th>New Media 4M</th>
<th>CCSU Aggie Underground</th>
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<tbody>
<tr>
<td>Perfect Pixels, Ryan Murray, Towson University</td>
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<td>Respondent: Ron Schildknecht, Spaulding University</td>
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<td>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.</td>
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</tbody>
</table>
**New Media 4N**  
**CCSU Aggie Underground**  
*Bitter Grounds*, Francisco Menendez, University of Nevada Las Vegas  
An adaptation of the award-winning novel “Bitter Grounds” by Sandra Benítez into seven virtual reality (VR) episodes, each four to eight minutes long.

**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.

545P  
First bus leaves from front of CCSU to opening reception.  
Buses will leave at 6, 616, 630 and 645

7P  
**Opening Reception:**  
**La Posta de Mesilla**  
2410 Calle De San Albino  
Mesilla

830P  
The first bus leaves La Posta to return to campus. Buses will leave La Posta at 845, 900, 915, and 930.
“Welcome to Las Cruces!”
Opening Night Party
at
La Posta de Mesilla
“Home of the UFVA Margarita!”

Sponsored by
The City of Las Cruces
and
NMSU’s College of Arts and Sciences

Your first UFVA Margarita is on the house!
A second drink of your choice is on the house!
After that, you have to open your wallet . . .

Oh, there’s incredible food, too!

Monday from 6-930P
Busses leave from Corbett Center Student Union beginning at 545.
Busses return from La Posta beginning at 830.

La Posta de Mesilla
2410 Calle De San Albino
Mesilla, NM
**Tuesday July 24**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>8:00A-2:00P</td>
<td><strong>Golf Tournament</strong>, NMSU Golf Course</td>
<td><a href="https://golf.nmsu.edu">https://golf.nmsu.edu</a></td>
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<td>9:00A-5:00P</td>
<td><strong>Vendors Area Open</strong></td>
<td>Aggie Lounge CCSU 102</td>
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<tr>
<td>8:30-10:15A</td>
<td><strong>Session 5</strong></td>
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<td><strong>Screening 5A</strong></td>
<td>Milton 171</td>
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<td></td>
<td><em>Fort Maria</em>, Thomas Southerland, Wake Forest University, FIC, 84 min</td>
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<td>Respondent Scott Schimmel, University of Hawaii at Manoa</td>
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<td>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.</td>
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<td><strong>Screening 5B</strong></td>
<td>Milton 155</td>
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<td></td>
<td><em>Sweet Dreams Do Come True</em>, Brent Simonds, Illinois State University, DOC, 93 min</td>
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<td>Respondent H. James Gilmore, The University of Michigan-Dearborn</td>
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<td>A musically-gifted farm boy from Western Oklahoma dreams of life as a troubadour. A musical memoir of veteran Nashville songwriter Verlon Thompson.</td>
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<td><strong>Screening 5C</strong></td>
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<td><em>Art's Room</em>, David Goodman, University of Memphis, DOC, 5 min</td>
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<td>Respondent Jacob Dodd, SUNY Oswego</td>
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<td>A brief portrait of an outsider artists as seen through his intricately decorated bedroom.</td>
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<td><strong>Screening 5D</strong></td>
<td>Milton 85</td>
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<td><em>Lazaretto</em>, Kevin Endres, DePaul University, EXP, 9 min</td>
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<td>Respondent Wen-Shing Ho, Shanghai Jiao Tong University</td>
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<td>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.</td>
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<td><strong>Walkalong</strong>, Jason Robinson, University of Mary Washington, EXP, 8 min</td>
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<td>Respondent Kyle Bergerson, University of Oklahoma (absentia)</td>
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<td></td>
<td>Walkalong is an experimental observational documentary that follows a police</td>
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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, EXP, 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.

Vincent, Wen-Shing Ho, Shanghai Jiao Tong University, Hwang Ouchul, Shanghai Jiao Tong University
EXP, 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 a 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.

**Panel 5F** CCSU 304
Storytelling and Cultural Capital
Shaun Wright, James Madison University
David Wang, James Madison University
Talley 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** CCSU 312
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
“Improvised Encounters on the Screen: The Making of East Coast Road”

**Panel 5H** CCSU 218
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”
John Caldwell, University of California Los Angeles
“Land Hacks: 52 Film Locations near Bakersfield”
**Panel 5J**  
**CCSU 302**  
**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 UFVA’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**  
**CCSU Aggie Underground**  
**Yellow Persona**, Sharon Mooney, Loyola Marymount University  
Respondent Kent Hayward, Cal State Long Beach  
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**  
**CCSU Aggie Underground**  
**Spaces**, Rebecca Ormond, California State University Chico  
Respondent Kacey Morrow, Western Washington University  
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” 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.

**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**
<table>
<thead>
<tr>
<th>Screening 6A</th>
<th>Milton 171</th>
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<tbody>
<tr>
<td><strong>Mongolian Chronicles (Part 1)</strong>, Melinda Levin, University of North Texas, DOC, 22 min</td>
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<td>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.</td>
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| **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. | |

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<tr>
<th>Tues July 24</th>
<th>Screening 6B</th>
<th>Milton 169</th>
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</thead>
<tbody>
<tr>
<td><strong>An Unspoken Law</strong>, Nicholas Corrao, University of Alabama, DOC, 87 min, WIP</td>
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<tr>
<td><strong>Respondent Leslie McCleave, Emerson College</strong></td>
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<td>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.</td>
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<th>Screening 6C</th>
<th>Milton 155</th>
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<tbody>
<tr>
<td><strong>Lands &amp; Lores – Blame It On Smiley</strong>, Elisa Herrmann, Sam Houston State University, DOC, 6 min</td>
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<tr>
<td><strong>Respondent Joseph Brown, Marquette University</strong></td>
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<tr>
<td>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 &amp; LORES, which was recorded during a road trip from Illinois to California, collecting tales of the mother road.</td>
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</table>

| **Peng Hu Stories**, Geoffrey Marshall, University of Louisiana at Lafayette, DOC, 55 min, WIP | |
| **Respondent Augusta Palmer, St. Francis College** | |
| Three stories from very different people all found on a little island off Taiwan. | |

<table>
<thead>
<tr>
<th>Screening 6D</th>
<th>Milton 85</th>
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<tbody>
<tr>
<td><strong>Celebrating 55 by Protesting 45</strong>, Mary Dalton, Wake Forest University, DOC, 4 min</td>
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<td><strong>Respondent Jason Robinson, University of Mary Washington</strong></td>
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<td>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.</td>
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| **Moods, Mountains and Masterpieces: A Portrait of an Artist: Marcia Merrins**, Rosalin Smith, SUNY Fredonia, DOC, 13 min | |
| **Respondent David Goodman, University of Memphis** | |
| Moods are afoot through Merrins footed bowls. 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. | |
The Women of Titmouse Animation, Chrissy Guest, Ithaca College, DOC, 23 min  
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.

Amplified: A Conversation with Women in American Film Sound, Vanessa Ament, Ball State University, DOC, 30 min  
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.

**Tues July 24**  
**Screening 6E** Milton 50  
**Changing Time**, Matt Meyer, George Fox University, FIC, 87 min,  
Respondent Thomas Southerland, Wake Forest University  
A NASA physicist feels like his life was derailed after his sister 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** CCSU 304  
**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.

**Panel 6G** CCSU 312  
**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  
"Action in Perception: How the Documentary Cameraperson Constructs Mise-en-scène"

**Panel 6H** CCSU 218  
**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"
<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Panel</th>
<th>Location</th>
<th>Title</th>
<th>Speaker(s)</th>
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</thead>
<tbody>
<tr>
<td>Tues</td>
<td>10:45A-12:30P</td>
<td>6J</td>
<td>CCSU 228</td>
<td>Fistfights: In Front and Behind the Camera</td>
<td>Rusty Sheridan, East Tennessee State University and Mark Stefanac, Relson Gracie Jiu Jitsu Academy</td>
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<td>Wen-Shing Ho, University of Southern California</td>
<td>“Jackie Chan: Yellow Ghetto in Hollywood”</td>
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<tr>
<td>Tues</td>
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<td>6K</td>
<td>CCSU 302</td>
<td>Check-In: Mentoring and Developing Your Students</td>
<td>Simon Tarr, University of South Carolina</td>
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<td></td>
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<td>“Undergraduate Tenure Dossiers? Cultivating Leadership Distinction Through Folio Thinking”</td>
<td>Troy McKay, Purdue University</td>
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<td>“Bloom’s Taxonomy: The Movie (A study of instructional assessment of film and video production educators)”</td>
<td>Doreen Bartoni, Columbia College Chicago</td>
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<td>“From Faculty to Students: Creating a Culture of Collaboration and Cooperation”</td>
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<td>6L</td>
<td>Milton 167</td>
<td>Sunbeam by Fred Jones, Southeast Missouri State University</td>
<td>After a tragic accident devastates a community, a troubled outcast battles a charismatic atheist for the souls of his town.</td>
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<td>Houseboy by Deon Kay, University of West Georgia</td>
<td>Mayhem ensues when a middle-class family takes on an ex-con as a housekeeper.</td>
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<td>Hoxie 29 by Marc Moo</td>
<td>One of the most important, but least remembered, school integration battles occurred in the small southern town of Hoxie, Arkansas in 1955 when six school board members voluntarily and successfully integrated their school then outsiders come in, terrorizing its citizens and their school board members who fight back.</td>
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<td></td>
<td>Each of the writers will respond to the other authors’ scripts.</td>
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<td>6M</td>
<td>CCSU Aggie Underground</td>
<td>Restoring The Void: A Collaborative Art Game, Owen Lowery, Ohio University</td>
<td>Respondent Rebecca Ormond, California State University, Chico “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.” 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>
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<td></td>
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<td>6P</td>
<td>Milton 189</td>
<td>The Right Lights for the Right Class</td>
<td>David Landau, Farleigh Dickinson University</td>
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<td></td>
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<td>There are a lot of lights out there in all different shapes, sizes and prices. This workshop will review what might be the best lighting packages you can assemble for an what budget that best suit the needs of your class and how to best use them.</td>
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<td>6Q</td>
<td>Milton 84</td>
<td>Semiotics for Screenwriters</td>
<td>Michael Tierno, East Carolina University</td>
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<td>Based on “Dictionary of Semiotics” by Bronwen Martin and Felizitas Ringham--a comprehensive guide to narratology and a concise overview of semiotics—we’ll look at how Rocky demonstrates these same principles before a brainstorming session where participants write their own scripts using the tools. Students have responded very positively to my preliminary tests of the method.</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></td>
<td><strong>Caucus Meetings</strong></td>
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<td>Script Sierra Room (in Taos)</td>
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<td>Gender Taos 2</td>
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<td>Accreditation Otero Room, CCSU 129</td>
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<td>1:45-3:30P</td>
<td><strong>Session 7</strong></td>
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<td><strong>Screening 7A</strong> Milton 171</td>
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<td></td>
<td><em>In a Relationship</em>, Rania Elmalky, University of North Texas, DOC, 20:34 min, WIP</td>
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<td>Respondent Eboni Scoll</td>
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<td>Crossing spiritual boundaries, two American converts to Islam, Mark and</td>
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<td>Stephanie, navigate unfamiliar territory. Now part of a culturally</td>
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<td>diverse religious minority, they grapple with issues of identity, as</td>
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<td>the search for their significant others takes them in starkly different</td>
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<td>directions.</td>
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<td><strong>Prodigal Mary</strong>, Allie Sultan, Middle Tennessee State University, DOC, 63 min, WIP</td>
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<td></td>
<td>A lesbian evangelical Christian's journey to find acceptance within her</td>
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<td>family, her church, and herself.</td>
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<td>Tues July 24</td>
<td><strong>Screening 7B</strong> Milton 169</td>
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<td>1:45-3:30P</td>
<td><strong>The Elephant's Song</strong>, Lynn Tomlinson, Towson University, ANI, 8 min</td>
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<td></td>
<td>Respondent Kathy Bruner, Taylor University</td>
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<td>The Elephant's Song tells true and tragic tale of Old Bet, the first</td>
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<td>circus elephant in America, as recounted in song by her friend, the</td>
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<td>master's dog. Their story is portrayed in colorful, handcrafted</td>
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<td>animation, created frame by frame with clay-on-glass animation, where</td>
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<td>oil-based modeling clay is spread thinly on a glass sheet and moved</td>
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<td>frame-by-frame like a moving finger painting.</td>
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<td><strong>Echoes</strong>, Mark Kerins, Southern Methodist University, FIC, 12 min</td>
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<td></td>
<td>Respondent David Tarleton, Columbia College Chicago</td>
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<td>When a young mother loses her children, her search for them reawakens</td>
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<td>memories of the trauma she had tried to forget.</td>
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<td><strong>Fallen</strong>, Paul Gulino, Chapman University, FIC, 28 min, WIP</td>
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<td>A professor of religious studies comes to suspect one of her students</td>
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<td>is actually Satan.</td>
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</table>
| 1:45-3:30P | **Screening 7C** | Milton 155 | *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. |
| 1:45-3:30P | **Screening 7D** | Milton 85 | *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. |
| 1:45-3:30P | **Screening 7E** | Milton 50 | *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. |
| 1:45-3:30P | **Panel 7F** | CCSU 304 | *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. |
<table>
<thead>
<tr>
<th>Panel 7G</th>
<th>CCSU 312</th>
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<tbody>
<tr>
<td><strong>International perspectives: The rewards and challenges of producing projects overseas</strong></td>
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<tr>
<td>Enie Vaisburd, Pacific University Oregon</td>
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<tr>
<td>“The in-between: being an outsider and an insider at once”</td>
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<tr>
<td>Mitchell Block, Direct Cinema Limited</td>
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<tr>
<td>“Shooting Internationally”</td>
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<tr>
<td>Elizabeth Coffman, Ted Hardin, Loyola University Chicago</td>
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<tr>
<td>“Outside In: The ethics of international documentary production”</td>
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<td>Robin Canfield, Actuality Media</td>
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<td>“The Role of the Gatekeeper as Collaborator and Liaison”</td>
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<tr>
<td>Steve Bailey, Taylor University</td>
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<tr>
<td>“Traveling into the Uncomfortable”</td>
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<thead>
<tr>
<th>Tues July 24</th>
<th>Panel 7H</th>
<th>CCSU 218</th>
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<tbody>
<tr>
<td><strong>Old Films, New Eyes</strong></td>
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<tr>
<td>Robert Gerst, Massachusetts College of Art &amp; Design</td>
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<tr>
<td>“Old Films, New Eyes”</td>
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<td>Jeffrey Michael Bays, Michael Wiese Productions</td>
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<td>“Hitchcock Lives On”</td>
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<td>Roy Finch, Chapman University</td>
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<tr>
<td>“Old Films, New Filmmakers”</td>
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<tr>
<th>Tues July 24</th>
<th>Panel 7J</th>
<th>CCSU 228</th>
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<tr>
<td><strong>Offense Taken: Films Offending Classrooms, Audiences, Critics, and Hollywood Itself</strong></td>
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<td>Eileen White, Queensborough Community College</td>
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<td>“Your Fave is Problematic: Teaching Early Film in the Now”</td>
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<tr>
<td>Matthew Herbertz, Florida Southern College</td>
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<tr>
<td>“Sex, Violence, Pornography, and the Culture of Offense”</td>
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<td>Heather Addison, University of Nevada Las Vegas</td>
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<tr>
<td>“The Strange Case of QUEER PEOPLE (1930): When the Big Bankroll Boy Took on Hollywood”</td>
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<tr>
<th>Panel 7K</th>
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<tr>
<td><strong>Sound and Voice: CinemAuditory Approaches</strong></td>
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<tr>
<td>Jacob Bricca, University of Arizona</td>
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<tr>
<td>“The Strategic Use of Pauses and Silence in Documentary Editing”</td>
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<tr>
<td>Jack Beck, Rochester Institute of Technology</td>
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<td>“Captured!: The Obsession of Powerless, Mediated Voice in Cinema”</td>
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<td>Jan Krawitz, Stanford University</td>
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<tr>
<td>“Harmonic Convergence: Unity of Image and Sound”</td>
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<thead>
<tr>
<th>Script 7L</th>
<th>Milton 167</th>
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<tbody>
<tr>
<td><strong>Enid’s Wall</strong></td>
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<tr>
<td>Kristin Holodak, Marquette University</td>
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<tr>
<td>What does it mean to belong in a place as old as the sea? Enid is retiring to her favorite spot on the East Coast, the place she has always felt she belongs. But when she arrives it isn’t quite what she imagined, and the harder she tries to fit in the worse it gets.</td>
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<td><strong>Migration</strong></td>
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<td>Broderick Fox, Occidental College</td>
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<td>Rob Cruz, a young progressive Austin radio host, believes in social action and justice, not prayer. So when his partner is killed in a hate crime, he finds himself with nothing left to hold onto and embarks on a road trip to Mexico in search of God.</td>
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**Each of the writers will respond to the other author’s scripts.**

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<thead>
<tr>
<th>New Media 7M</th>
<th>CCSU Aggie Underground</th>
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<tbody>
<tr>
<td><strong>Wall of My Own</strong></td>
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<tr>
<td>Jennifer Zaylea, University of the Arts</td>
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<tr>
<td>Respondent Interactive project questioning the self-imposed social response of isolation on a personal and global level.</td>
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</table>
**New Media 7N**  
CCSU Aggie Underground  
**I AM THE BLUES**, Daniel Cross, Concordia University  
**Respondent** Owen Lowery, Ohio 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.

**Workshop 7P**  
Milton 189  
**Panasonic’s AU-EVA1 5.7K Cinema Camera**  
Mitch Gross, 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.

**Workshop 7Q**  
Milton 60  
**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.

<table>
<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>3:30-4:00P</td>
<td><strong>Kodak Coffee Break</strong> Vendors Area, Aggie Lounge, CCSU 102</td>
</tr>
<tr>
<td>4:00-5:45P</td>
<td><strong>Session 8</strong> Membership Meeting CCSU Auditorium, Room 247</td>
</tr>
<tr>
<td>545PM</td>
<td>First bus leaves from front of CCSU for picnic. Other busses will leave at 600, 615, 630, 645.</td>
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</tbody>
</table>
| 7P         | **Picnic: New Mexico Farm & Ranch Heritage Museum**  
  [http://www.nmfarmandranchmuseum.org](http://www.nmfarmandranchmuseum.org)  
  New Mexico Farm & Ranch Heritage Museum  
  4100 Dripping Springs Road  
  Las Cruces 88011  
  **Membership Photo** at Museum Amphitheater |
| 830P       | First bus returns from picnic to campus. Other busses will leave at 845, 900, 915, 930. |
UFVA’s Annual Picnic
at
NEW MEXICO FARM & RANCH HERITAGE MUSEUM

Two complimentary tequila tastings!
A cash bar!
Locally sourced food!
And Mariachi Aguilas

Be there at 630 for our annual membership photo at the museum’s amphitheater!

Tuesday from 6-900P

Busses leave Corbett Center Student Union beginning at 545.
Busses return from the museum beginning at 830.
<table>
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<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>9:00A–5:00P</td>
<td>Vendors Area Open Aggie Lounge CCSU 102</td>
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<tr>
<td>8:30–10:15A</td>
<td><strong>Session 9</strong></td>
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<td></td>
<td><strong>Screening 9A</strong> Milton 171</td>
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<td></td>
<td><em>... And Beyond</em>, Rulon Wood, Boise State University, FIC, 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, FIC, 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> Milton 155</td>
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<td></td>
<td><em>School of Honk</em>, Patrick Johnson, Wheaton College, DOC, 12 min</td>
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<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></td>
<td><em>Sweet Dillard</em>, Konstantia Kontaxis, University of Miami, DOC, 54 min</td>
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<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></td>
<td><em>Crash Symbols</em>, Emily Crawford, American University, DOC, 8 min, WIP</td>
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<td></td>
<td>Respondent and Moderator 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><em>Grounded</em>, John Bruner, Taylor University, FIC, 15 min</td>
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<td></td>
<td>Respondent Joseph Kraemer, Towson University</td>
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<tr>
<td></td>
<td>You're never too old to be grounded.</td>
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<td><em>Family Medicine</em>, Joseph Kraemer, Towson University, FIC, 16 min</td>
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<td>Respondent Sharon Mooney, Loyola Marymount University</td>
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<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</td>
</tr>
</tbody>
</table>
her first patient causes everything to spiral out of control. Things only get worse when the father arrives to meddle in her affairs.

**Scary Lucy**, Sheila Schroeder, University of Denver, FIC, 20 min  
**Respondent** Kevin Endres, DePaul University

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.

**Screening 9E** Milton 163  
**No Boundaries**, Dana Ware, University of Utah, EXP, 2 min  
**Respondent and Moderator** Christopher Cutri, Brigham Young University

An impressionistic piece about the plasticity and organic potential of women’s cinema.

**Counter//Balance**, Anuradha Rana, DePaul University, EXP, 7 min  
**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.

**Sympathetic Resonance**, Deon Kay, University of West Georgia, EXP, 6 min  
**Respondent** Christopher Reed, Stevenson University

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.

**Am I Pretty?**, Jennifer Proctor, University of Michigan – Dearborn, EXP, 10 min  
**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, EXP, 10 min  
**Respondent** Tanju Ozdemir, Emerson College

In a surrealistic 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.

**Representative**, Kelly Wittenberg, Western Michigan University, EXP, 10 min WIP  
**Respondent** Jack Beck, Rochester Institute for Technology

1. typical of a class, group, or body of opinion. 2. a person chosen or elected to speak and act on behalf of others in a legislative assembly or deliberative body. 3. serving as a portrayal or symbol of something.

**Color Negative**, Stephen Crout, Temple University, EXP, 13 min, WIP  
An abstract snapshot of creative life at the edge of Mexico’s Sonoran Desert and Arizona’s Cochise County.
### Panel 9F  CCSU 304
**International/Intersection**
- Tom Brislin, University of Hawaii at Manoa  “Auteur of the Atolls: Jack Niedenthal’s Marshall Islands Films”
- Chris Lippard, University of Utah  “Cinema in the Western Sahara: Crossing borders and Visualizing Progress”
- M. Africanus Aveh, University of Ghana  “Documenting the African Slave Experience: Beyond the Physical Monuments”
- 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 Thuges”

### Panel 9G  CCSU 312
**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 9J  CCSU 228
**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  CCSU 302
**Classic Film Strikes Back!**
- Johannes Bockwoldt, Rochester Institute of Technology  “Buz 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”
- Francesca Soans, University of Northern Iowa  “Kino-Eye to i-Doo: Nonlinear Narrative in the City Film”

### Script 9L  Milton 167
**True Detective** by Ron Schildknecht, Spaulding University
Art Crockett judges the world the same way he does the perps in the true crime stories he writes: with total cynicism and without mercy. But when his magazine stops the presses for good, Crockett is forced to seek out his own stories. He gets involved in an attempted murder case, but the beautiful suspect is no one like he has seen before. And she only answers to a higher power.

**Candy Necklace** by MaryGrace Navarra, Temple University
An introspective college senior pursues his freshman sister’s enigmatic roommate and grows increasingly disturbed by her profound transformation.

**The Sorcerers of Mana** by Joel Moffett, University of Hawaii
The Sorcerers of Mana is a coming-of-age tragic love story between three
slave-class teenagers in ancient Polynesia. Through the discovery of the sport of surfing, the lovers form a unique family bond that transcends the pressure to live within their traditional class structure.

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

New Media 9M CCSU Aggie Underground

Slo-Fi: A Digital Analog Documentary, Kacey Morrow, Western Washington University

Respondent Daniel Cross, Concordia University

Slo-Fi is an interactive web documentary about the resurgence and resilience of analogue lo-fi photography and its unique passionate community.

Wed July 25 8:30-10:15A

New Media 9N CCSU Aggie Underground

311, Mitsuko Nakagawa, Emerson College

A textile installation combined with a projection mapping. It is based on my own experience and reflection from the devastating earthquake that Fukushima in Japan had in 2011. People of Fukushima still have lots of struggles from the nuclear power plant explosions that happened right after the earthquake; their voices and problems have been ignored, but they should reach to us.

Workshop 9B Milton 84

Handcrafted Film: Between Cinema and Painting

Nina Fonoroff, 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

Screening 10A Milton 171

CILECT 2017 Winners

Presented by Stan Semerdjiev, Executive Director CILECT

Once upon a Line, Alicja Jasina, University of Southern California, ANI, 7 mins, USA
A man lives a monotone humdrum existence until he falls in love.

When Grey is a Colour, Marit Weerheijm, Nederlandse Filmacademie, FIC, 27 mins, Netherlands
Cata is confronted with her older brother who comes back home to live after a suicide attempt.

A Love Story, Anushka Naanayakkara, National Film and Television School, ANI, 7 mins, United Kingdom
A powerful tale of love faced with depression.
<table>
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<tr>
<th>The Origin of Trouble, Tessa Louise Pope, Nederlandse Filmacademie, Documentary, 30 mins, Netherlands</th>
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<tbody>
<tr>
<td>What causes a father to be absent and what are the consequences of his absence?</td>
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<tr>
<th>Screening 10B Milton 169</th>
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<tbody>
<tr>
<td>Missing in Brooks County, Jacob Bricca, University of Arizona, Tuscon, DOC, 83 min, WIP</td>
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<tr>
<td>Respondent Margaret Cardillo, University of Miami</td>
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<tr>
<td>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.</td>
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<tr>
<th>Wed July 25 10:45A-12:30P</th>
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<tbody>
<tr>
<td>Screening 10C Milton 155</td>
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<tr>
<td>Wulfric, Vanessa Newell, Loyola Marymount University, FIC, 6 min, WIP</td>
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<tr>
<td>Respondent Ulya Aviral, Emerson College</td>
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<td>When an invasion of voracious hairy beasts overruns the campus, a geeky college student is forced to ride out a monster apocalypse with his ex girlfriend from hell, her fiancé and an obnoxious theater major all while trying to impress the girl of his dreams.</td>
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<tr>
<th>Everything's Fine, Michael Mulcahy, University of Arizona, FIC, 7 min</th>
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<tr>
<td>One very bad night in the life of Peter Berg...</td>
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<tr>
<th>The Drive-In Gal and His Dead Uncle's Porsche, Charles Dye, Virginia Tech, FIC, 9 min, WIP</th>
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<tbody>
<tr>
<td>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.</td>
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<tr>
<th>MPS, David Tarleton, Columbia College Chicago, FIC, 8 min</th>
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<tbody>
<tr>
<td>Respondent Matthew Herbertz, Florida Southern University</td>
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<tr>
<td>A young woman auditions for a very specialized acting program in this comedic improv short film.</td>
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<tr>
<th>Thick and Peculiar Mist, Jacob Dodd, SUNY Oswego, DOC, 9 min, WIP</th>
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<tbody>
<tr>
<td>Respondent Casey Hayward, Bentley University</td>
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<td>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.</td>
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<tr>
<th>Las Lagrimas De Mis Sueños (The Tears of my Dreams), Christopher Cutri, Brigham Young University, FIC, 10 min</th>
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<tbody>
<tr>
<td>Respondent and Moderator Deon Kay, University of West Georgia</td>
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<tr>
<td>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.</td>
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<tr>
<th>Screening 10D Milton 85</th>
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<tr>
<td>Foreclosed Home Movie, Elizabeth Danker, University of Central Florida, EXP, 8 min, WIP</td>
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<tr>
<td>Respondent and Moderator Kelly Wittenberg, Western Michigan University</td>
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<tr>
<td>A short experimental documentary film that adapts two stories of foreclosure...</td>
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</table>
in Florida separated by almost a century.

*Mister Metronome*, Shaun Clarke, Emerson College, EXP, 7 min, WIP
Respondent Kate Raney, Ohio University
A short dance film. A man is surprised when a metronome comes to life.

*Power Trip*, Christopher Boulton, University of Tampa, EXP, 10 min
Respondent Shaun Clarke, Emerson College
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.

*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.

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<tr>
<th>Wed July 25</th>
<th>10:45A-12:30P</th>
<th>CCSU 304</th>
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<tbody>
<tr>
<td><strong>Panel 10F</strong></td>
<td></td>
<td>Crossing the finish line: University-based Festivals as Teaching Modality</td>
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<tr>
<td>Laura Vazquez, Northern Illinois University</td>
<td>&quot;The making of a Film Festival For, By and About Students&quot;</td>
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<tr>
<td>Elsa Lankford, Towson University</td>
<td>&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>
<td>&quot;Riding The Learning Curve: Creating a Women's Film Festival at a Small College&quot;</td>
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<tr>
<td>Jonathan Waters, Vanderbilt University</td>
<td>“The struggle of keeping a university film series and/or student film festival afloat with very little institutional support”</td>
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<thead>
<tr>
<th>Panel 10G</th>
<th>CCSU 312</th>
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<tbody>
<tr>
<td><strong>Story Options, Unlimited</strong></td>
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<tr>
<td>Emily Crawford, American University</td>
<td>“Cut-Scenes &amp; POV Shots: The Evolving Relationship Between Digital Games and Film”</td>
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<tr>
<td>Francisco Menendez, University of Nevada Las Vegas</td>
<td>&quot;Choice and Consequence: How to Survive the Android Blues in a Dystopian Detroit&quot;</td>
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<tr>
<td>Roy Cross, Concordia College</td>
<td>“Stories With Borders; is Virtual Reality merely a spectacle without a structure to support story?”</td>
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<tr>
<td>Andrew Millians, Lindenwood University</td>
<td>“Behind the Digital Curtain: Finding the Story Where There Isn’t One”</td>
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Panel 10H  CCSU 218
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  CCSU 228
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-Imaging Platforms: Strategic Storytelling Interventions in a Highly Polarized Climate”
Allie Sultan, Middle Tennessee State University
“Exploring Feminist Spaces in Virtual Reality/360”

Panel 10K  CCSU 302
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”

Script 10L  Milton 167
How to Change Her Mind by Sarah Hanssen, Bronx Community College
Mild mannered Michael has a crush on his hipster colleague Rachel, but he hasn’t gathered the courage to reveal his feelings. Afraid of a permanent assignment to the friend zone, he plans his move at a work party. Dressed up, with drinks, and jokes, things seem to be going his way until Rachel’s inebriation shifts the power dynamic in an unexpected way.
Glitch by Mark Kerins, Southern Methodist University
A routine story about a seemingly innocuous power outage leads an investigative journalist down a rabbit hole toward what could be the scoop of the century - if she can survive long enough to report it.
$107 a Day by Andrew Rudd, Malone University
How far would you go to hold on to the American Dream? Jerry Harris, a 35 year old black man is trying to save his house from foreclosure over the course of one week.

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

New Media 10M  Milton 50
Lunar Estates, Kent Hayward, California State University Long Beach
Respondent Sharon Mooney, Loyola Marymount University
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.
**New Media 10N**  
CCSU Aggie Underground  
*Grotesques*, Ellen Wetmore, University of Massachusetts Lowell  
Respondent Jennifer Zaylea, University of the Arts  
*Grotesques* interrogates childhood fairytales, notions of collecting, and classical institutions of beauty.

**Workshop 10P**  
Milton 84  
A Cinema of Radical Simplicity: 8-Page Zines as a Filmmaking Tool  
Thomas Castillo, Bowling Green University  
Participants will consider and practice the use of the 8-page zine as a teaching and creative tool in film production and writing courses. We’ll view short student films and exercises built from the 8-page format, consider the aesthetic value of the short, focused, and equipment-light form, and work through a lesson plan that could be adapted to multiple teaching needs, styles and curricula.

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

**Caucus Meetings**  
Documentary Working Group  
Sierra Room (in Taos)  
New Media  
Taos 2  
History and Theory  
Otero Room, CCSU 129

**1:45-3:30P**  
Session 11  

**Screening 11A**  
Milton 171  
*Animus on the Road*, Joshua Adams, Oswego State University,  
EXP, 82 min  
Respondent Scott Boswell, San Francisco State University  
A single soul’s examination of a life yet-to-be lived, complete with the joys and pains of falling in love…and what it ultimately means to attain a body. *Animus* paradoxically contemplates the pain in his past experiences and looks forward with hope, to those which are yet to come. This experimentally driven narrative film travels coast-to-coast, produced by a two person crew.

**Screening 11B**  
Milton 169  
*Highway Semiotics*, Stephen Crompton, Bowling Green State University,  
DOC, 5 min, WIP  
Respondent Zoya Baker, Hunter College  
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.

*Mountain Folsom*, Jack Lucido, Western State Colorado University,  
DOC., 27 min  
Respondent Brent Simonds, Illinois State University  
*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*, Zoya Baker, Hunter College,  
DOC, 17 min  
Respondent and Moderator Jack Lucido, Western State Colorado University  
*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.

**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 11C**  
**Flight**, Casey Hayward, Bentley University, DOC, 18 min

Respondent Vaun Monroe, Wiley College

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.

**Lonely Kingdom**, Thomas Southerland, Wake Forest University, DOC, 15 min

Respondent Vanessa Newell, Loyola Marymount University

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**, Mitchell Block, Direct Cinema Ltd, INC., DOC, 53 min

**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

**Screening 11D**  
**Last Year at the Crossing**, Kathy Bruner, Taylor University, DOC, 75 min

Respondent Christopher Winkler, Rowan University

At a last chance high school in Indiana, four teens struggle against difficult odds to earn a diploma, while their dedicated school administrator holds out hope that they can succeed.

**Panel 11F**  
**Publish Not Perish**

David Landau, Farleigh Dickinson University  
Kim Welch, Student Filmmakers Magazine  
Katie Gallof, Bloomsbury Press  
Simon Jacobs, Focal Press  
David Carren, University of Texas

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.

**Panel 11G**  
**Social Purpose Documentary in Developing Countries**

Robin Canfield, Actuality Media, LLC

"Taking Student Groups Abroad: Logistics, Coordination and Problem-solving"
<table>
<thead>
<tr>
<th>Panel 11H</th>
<th>CCSU 312</th>
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<tbody>
<tr>
<td><strong>Panel 11H</strong>&lt;br&gt;Keeping your Film MFA alive: Recruiting and curriculum strategies as MFA applications and enrollment decline&lt;br&gt;Elizabeth Danker, University of Central Florida&lt;br&gt;&quot;What is a body of work in our discipline? Setting Standards in a Film MFA Program&quot;&lt;br&gt;Lisa Mills, University of Central Florida&lt;br&gt;&quot;Recruiting and curriculum strategies in an era of low enrollment&quot;&lt;br&gt;Phil Peters, University of Central Florida&lt;br&gt;&quot;Recruiting strategies for MFA students&quot;&lt;br&gt;Milos Ajdinovic, University of Central Florida&lt;br&gt;&quot;Recruiting and Supporting International Students&quot;</td>
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| Wed<br>July 25<br>1:45-3:30P | Panel 11J | CCSU 218 |
|-----------|-----------|
| **Panel 11J**<br>Old & New: Screenwriting Lessons Across Time<br>Frederick Johnson, Point Park College<br>"The Story Spectrum Exploring (and Explaining) Storytelling beyond the Traditional Hollywood Narrative"<br>Kynan Dias, University of Nevada Las Vegas<br>"Tale As Old As Time: Screenwriting Gifts from the Disney Renaissance"<br>Marc May, Towson University<br>"Lessons From Pixar: Teaching Dramatic Structure In the 21st Century"<br>Brian Price, University of California Los Angeles<br>"Classical Storytelling and Contemporary Screenwriting: Aristotle and the Modern Scriptwriter" |

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<tr>
<th>Panel 11K</th>
<th>CCSU 228</th>
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<tr>
<th>Script 11L</th>
<th>Milton 167</th>
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<tr>
<td><strong>Script 11L</strong>&lt;br&gt;Buck by Chung-Wei Huang, Towson University&lt;br&gt;Set in an impoverished neighborhood of Baltimore, Buck tells the coming-of-age story of an unruly boy, Noah, whose negligent father cancels on him at the last minute on his birthday. Accompanied by his single mother, Noah pays his father an unexpected visit, only to discover that his half-sister has acquired his dream birthday gift—a puppy.&lt;br&gt;Ally Silva: Do No Harm by David Alonzo, Washington State University Vancouver&lt;br&gt;Portland Police Bureau detective, Ally Silva, a quirky “adorkable” cop with a MENSA IQ and endearing personality is met with dismay from the public and her colleagues as she investigates murders with her unorthodox style. Each of the writers will respond to the other author’s script.</td>
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<tr>
<th>New Media 11M</th>
<th>Milton 50</th>
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<tr>
<td><strong>New Media 11M</strong>&lt;br&gt;Immediacy + Time = ?&lt;br&gt;Jennifer Zaylea, The University of the Arts&lt;br&gt;Rebecca Ormond, California State University Chico&lt;br&gt;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.</td>
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### New Media 11N  
**CCSU Aggie Underground**  
**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  
**Milton 189**  
**VR: Immersive 360 Video Storytelling**  
Cligidem 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  
**CCSU 302**  
**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.

### 3:30–4:00P  
**Kodak Coffee Break**  
Vendors Area,  
Aggie Lounge, CCSU 102

### 4:00–8:00P  
**Basketball Tournament**  
NMSU Activity Center

### 4:00–5:45P  
**Session 12**

#### Screening 12A  
**Milton 171**  
With **INFINITE HOPE: MLK and The Civil Rights Movement**,  
**Chrissy Guest**, Ithaca College, DOC, 56 min  
**Respondent** Lucas Ostrowski, Bowling Green State University  
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.

#### Screening 12B  
**Milton 169**  
**Stage 7**, Jennifer Suwak, Kutztown University, DOC, 17 min  
**Respondent** Andru Anderson, University of Mary Hardin-Baylor  
When memory leaves us, we have just the present moment...  
**Driven Blind**, Scott Schimmel, University of Hawaii at Manoa, DOC, 25 min  
**Respondent** John Bruner, Taylor University  
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.
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<tr>
<th>Screening 12C</th>
<th>Milton 155</th>
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<tr>
<td><strong>Seven Square Miles</strong>, Lorna Johnson Frizell, The College of New Jersey, DOC, 50 min, WIP</td>
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<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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<th>Screening 12D</th>
<th>Milton 85</th>
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<tr>
<td><strong>Duck Painter</strong>, Wen-Shing Ho, Shanghai Jiao Tong University, Hwang Ouchul, Shanghai Jiao Tong University EXP, 20 min</td>
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<td>Respondent Mehrnoosh Fetrat, Independent</td>
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<td>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 &quot;after sale Warranty Service&quot;.</td>
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| Nashville Refuge, Jonathan Rattner, Vanderbilt University, EXP, 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, EXP, 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, EXP, 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. |

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<tr>
<th>Screening 12E</th>
<th>Milton 163</th>
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<tr>
<td><strong>I AM THE BLUES</strong>, Daniel Cross, Concordia University, DOC, 106 min</td>
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<td>Respondent Konstantia Kontaxis, University of Miami</td>
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<td>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 their 60’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.</td>
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</table>
**Panel 12F**  CCSU 304  
**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**  CCSU 218  
**Science-Fiction: A Genre Without Border**

Mary Beth Woodson, Independent Scholar  
“I’ve Never Seen a Tree”: Environment & Memory in Blade Runner 2043”  
Michael Unger, Sogang University  
“Time Travel as the Displacement of the Fantastic: The Shifting Temporal Paradigms of Genre and Narratology in the Outlander Serial Television Drama.”  
Jonathan Habe, Missouri State University  

**Panel 12J**  CCSU 228  
**The Power of Online & Offline Fundraising for Films**

Klaudia Kovacs, The Crowdfunding Queen  
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 it. This presentation is for those professors who need to teach their students how to fundraise to make their movies during and after college. For additional information, visit klaudiakovacs.com/publicspeakingandconsulting

**Panel 12K**  CCSU 312  
**21st Century Fallout: Blockbuster Dominance and Indie Tragedy**

Andrew Millians, Lindenwood University  
“What We Can Learn from the Michael Bay School of Film”  
Maya Dixon, American University  
“The Politics of the Black Superhero in the Post Obama Era”  
Kynan Dias, University of Nevada Las Vegas  
“I’d Like to Thank Mickey Mouse: How Corporate Disney Dominance is Subsidizing 21st Century Oscar Bait”  
Patrick Johnson, Wheaton College  
“Are we being replaced? The online courses of Scorsese, Sorkin, and Howard”

**New Media 12M**  CCSU Aggie Underground  
**Fractured Structure, Jonathon Quam, Midwestern State University**

Respondent Jeff Warmouth, Fitchburg State University  
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.

**New Media 12N**  CCSU Aggie Underground  
**Lilliput, Jeff Warmouth, Fitchburg State University**

Respondent Jonathon Quam, Midwestern State University  
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.

<table>
<thead>
<tr>
<th>Workshop 12Q</th>
<th>CCSU 302</th>
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<tbody>
<tr>
<td><strong>Class Conflict: Workshopping Difficult Issues in Inclusive Teaching</strong> (Second of two workshops: see Workshop 11Q)</td>
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<td>Jen Proctor, University of Michigan Dearborn</td>
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<td>Augusta Palmer, St. Francis College</td>
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<td>Lisa Gottlieb, Ringling College of Art and Design</td>
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<td>Helen Hood Scheer, Cal State Long Beach</td>
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<td>Malia Bruker, Florida State University</td>
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<td>Caitlin Horsmon, University of Missouri, Kansas City</td>
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<td><strong>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.</strong></td>
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<tr>
<th>Workshop 12P</th>
<th>Milton 189</th>
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<tr>
<td><strong>Craft of the 1st Assistant Director on Professional &amp; Student Films</strong></td>
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<td>Craig Huston, Pro AD Seminars</td>
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<td><strong>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.</strong></td>
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<tr>
<th>7P-830P</th>
<th><strong>New Media Reception</strong> CCSU Aggie Underground</th>
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<td>. . . and on the Patio, in Taos, there’s a Cash bar, hors d’oeuvre, media/installations. Art.</td>
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<tr>
<th>8P-930P</th>
<th><strong>Carole Fielding and UFWF/Kodak Scholarship Winners Screening</strong> CCSU Auditorium, Room 247</th>
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<tr>
<td><strong>Atmahaú Pakmát by Cameron Quevedo, University of Texas, 24 mins</strong></td>
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<td>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.</td>
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<td>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.</td>
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<td><strong>Alexander at the end of the World by Tanju Ozdemir, Emerson College (15 min)</strong></td>
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<td>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.</td>
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## Thursday July 26

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<th>8:30-10:15A</th>
<th>Session 13</th>
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### Screening 13A  Milton 171
*A Wake*, Scott Boswell, San Francisco State University, FIC, 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 13C  Milton 85
*Shut Your Eyes I’m Gonna Dance*, Ulya Aviral, Emerson College, FIC, 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.

### Screening 13F  CCSU 218
*The Belle of New Orleans*, Vaun Monroe, Wiley College, FIC, 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.

### Panel 13F  CCSU 218
*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.
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</table>
| Thur July 26 8:30-10:15A | **Panel 13G** CCSU 228  
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” | CCSU 228 | Panel 13G |
|          | **Panel 13H** CCSU 312  
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. | CCSU 312 | Panel 13H |
|          | **Panel 13J** CCSU 304  
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” | CCSU 304 | Panel 13J |
|          | **New Media 13M** CCSU Aggie Underground  
Here is Beautiful, Laura Zaylea, Temple University  
Respondent Ellen Wetmore, University of Massachusetts Lowell  
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). | CCSU Aggie Underground | New Media 13M |
|          | **Workshop 13P** Milton 167  
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. | Milton 167 | Workshop 13P |
|          | **Workshop 13Q** Milton 185J  
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 | Milton 185J | Workshop 13Q |
| 10:15-10:45A | **Kodak Coffee Break**  
Vendors Area,  
Aggie Lounge, CCSU 102 | Vendors Area | Kodak Coffee Break |
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<th>Time</th>
<th>Session 14</th>
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| 10:45A-12:30P | **Screening 14A**  
**Milton 171**  
*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. |
|  |  
**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 Jennifer Suwak, Kutztown University  
The intimate story of what one will do in pursuit of truth and connection. |
|  | **Screening 14B**  
**Milton 169**  
*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. |
|  | **Panel 14F**  
**CCSU 228**  
**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**  
**CCSU 304**  
**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**  
**CCSU 312**  
**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  
A father suffering from Alzheimer wants to return to his home in Syria while his son tries to defend his dissertation to find a job in the U.S.  
*Inferno* by Ellen Wetmore, University of Massachusetts Amherst  
Dante awakes in the immigration line at the airport in which the “United State of America” sign has been contorted to read “Abandon All Hope.”  
*Silent Girl Syndrome* by Michael Tierno, East Carolina University  
After a college senior’s girlfriend stops talking and subsequently disappears along with 14 other female students, he teams up with a journalism student to try and solve the mystery.  

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

| Thur July 26  
10:45A-12:30P  

| New Media 14M  CCSU Aggie Underground  
*Now and Then*, Ron Schildknecht, Spaulding University  
Respondent Ryan Murray, Towson 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.

| 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  Milton 60  
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
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>1:00–5:00P</td>
<td>UFVA Board Meeting</td>
<td>Milton 185J</td>
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<tr>
<td>1:45–3:30P</td>
<td><strong>Session 15</strong></td>
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<tr>
<td><strong>Thur July 26</strong></td>
<td><strong>Screening 15A</strong></td>
<td>Milton 171</td>
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<tr>
<td>1:45–3:30P</td>
<td><em>After Hours Trading</em>, Frederick Johnson, Point Park University, FIC, 104 min*</td>
<td>Milton 171</td>
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<td></td>
<td>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.</td>
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<tr>
<td><strong>Screening 15B</strong></td>
<td><em>The Third Breast</em>, Anamika Bandopadhyay, Triloc Films, DOC, 67 min</td>
<td>Milton 169</td>
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<tr>
<td></td>
<td>Respondent Michael Mulcahy, University of Arizona</td>
<td>Milton 169</td>
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<td></td>
<td>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.</td>
<td>Milton 169</td>
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<tr>
<td></td>
<td>Respondent Dina Fiasconaro, Stevenson University</td>
<td>Milton 169</td>
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<td>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.</td>
<td>Milton 169</td>
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<tr>
<td></td>
<td>Respondent Roslin Smith, SUNY Fredonia</td>
<td>Milton 169</td>
</tr>
<tr>
<td></td>
<td>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.</td>
<td>Milton 169</td>
</tr>
</tbody>
</table>

56
### 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.

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#### Thursday, July 26

**Panel 15F**

**CCSU 218**

**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”

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**Panel 15G**

**CCSU 312**

**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.

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**Panel 15H**

**CCSU 304**

**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”

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**Panel 15J**

**CCSU 228**

**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”

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**Kodak Coffee Break**

Vendors Area, Aggie Lounge, CCSU 102

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<tr>
<th>4:00–5:45P</th>
<th><strong>Session 16</strong></th>
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| **Screening 16A** Milton 171 | **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 16B** Milton 169 | **Cassandra**, David Tolchinsky, Northwestern University, FIC, 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, FIC, 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, FIC, 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, FIC, 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. |
| **Panel 16F** CCSU 218 | **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” |
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<tbody>
<tr>
<td>7:00P-9:00P</td>
<td><strong>Awards and Recognition Banquet</strong></td>
<td>Ballroom CCSU 318-20</td>
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</tbody>
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**Panel 16G**

**CCSU 302**

**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"
Milton Hall Map
NMSU Full Parking Map

New Mexico State University

- Purple - Resident/Staff Cages
- Maroon - Faculty/Staff
- Green - Commuter Student
- Yellow - Resident North Campus
- Orange - Affiliated valid in these lots/areas
- Brown - Free parking, no permit required
- Blue - Motorcycle parking
- Pink - Parking, Metro and Visitor Parking
- Uncolored Parking Lots/areas are designated for special use/permits
- Signs and/or此种表示已定义车辆在这些区域的停放指定。
- Student Parking Housing - No permit is required for residents in these areas parking in their own vehicles. Campus resident permits are required to park on streets or in parking lots.

Effective Date of Map: 7-1-2013

NOTE: This map is only a graphical representation designed to assist in identifying building locations and areas. It does not denote curb colors or specialty signed areas. Parking areas are subject to change for maintenance and special events.