



## **SCMS-U HOSTING GUIDE**

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## **I. SCMS-U Overview**

- Undergraduate conference typically held in the Spring of the academic year at various North American institutions
- Conference runs for two days, Friday and Saturday, with one panel per time slot, so that all speakers are assembled in the same room for all sessions
- Panels are limited to approximately 75 minutes
- Conference should be free to participants. Charging a registration fee should only be considered if the host institution has no other means to fund the conference
- Conference organizers are encouraged to provide refreshments for breaks, lunch for participants on both days, and a dinner on Friday night
- Conference organizers are not required to provide transportation funds, but should encourage students to apply for funding at their home institution
- Conference organizers are to provide ground transportation for participants as necessary during the conference
- Conference should focus on students. Keynotes, extra speakers are not necessary.
- Panels are to be vetted by the SCMS-U conference committee consisting of two to three people from the faculty of the Host Institution
- Students who graduated within one year of the conference are eligible to participate if they are not enrolled in a graduate program
- Creation of a post-conference survey to poll the participants about their experience

## **II. Fundraising Requirement**

- Conference funding is to be secured by host institution with a typical SCMS-U budget landing somewhere between \$4,000 and \$6,000 (please see Addendum A for budget template)
- SCMS will supply funding of up to \$2,000 upon written request

## **III. Logistics to Consider**

- Secure dates well in advance that not only work for the Host Institution but that coincide with the academic calendars of other institutions
- Create a conference committee consisting of two to three faculty from the Host Institution; committee will vet abstracts, assist in running the conference, identify panel chairs, and help in communicating with the students
- If hotel room scarcity is a concern, consider booking a block of hotel rooms for student lodging if not hosting them on campus (students tend to use Expedia and other discount hotel sites to find inexpensive rooms as well)
- Budget creation and considerations:
  - Building rental costs, if any, for the two day conference
  - Equipment costs, if any (microphones, DVD/laptop projection)
  - Food costs (refreshments, two days' lunch, one dinner)
  - Publicity
  - Any travel honorariums (in the event you *were* to have a keynote)

#### IV. Conference Planning Timeline

- **Spring of year prior:**
  - Work with your department or program to set conference dates
  - Produce budget
  - Book block of hotel rooms, if necessary
  - Create Conference Committee
  
- **September:**
  - Apply for internal funding from your home university (departments such as Film, TV and Theatre, Gender Studies, American Studies, English, possible Teaching Beyond the Classroom); depending on your school's cycle of funding, this may need to be done in Spring
  - Book restaurant for group dinner Friday night
  
- **October-November:**
  - Establish timeline for paper receipt and vetting (most CFP deadlines are the first week of February for a conference in early April)
  - Determine the url you wish to use for paper submissions
  - Draft Call for Papers, stressing the deadlines and utilizing your submission url (CFP)
  - Create mailing list for CFP (list of film/cinema departments, programs or ask SCMS to distribute email)
  - Request SCMS-U logo from SCMS Home Office to create documents
  - Submit locked draft of CFP to Home Office for review and approval; once approved, request that Web Content Manager send out via email blast, include in News Brief, and post to SCMS website and social media
  - Provide a written report to the SCMS Board for inclusion on the October meeting agenda. Report should include information on your timeline, a draft of your CFP, the url you will be using and your progress with fundraising efforts
  
- **January**
  - Send out CFP again and a reminder of the looming early February deadline
  
- **February**
  - Once deadline has passed, Conference Committee must read proposals, select papers, arrange in panels and send out accept/reject letters via email
  - Set up Facebook page for students to confer about accommodation and for you to post notices
  - Be sure to clearly inform participants of expectations:
    - They must stay the full two days
    - They must limit their talks to 20 minutes, including clips
    - They must provide their own clips on USB drives (instead of trying to set up individual computers)
    - They must pay for own travel and accommodation

- Recommend strongly that they practice at home with a faculty audience
- Order specific food, refreshments
- Send preliminary program to faculty at home university and ask them to select panels to chair.
- Ask SCMS if they want to send materials – journals, postcards
  
- **March**
  - Create conference posters and program
  - Make sure all sponsors are listed
  - Send reminders to students regarding details, expectations with final program
  - Reconfirm restaurant, session rooms, equipment
  - For the best results, have your students do a practice run
  
- **April**
  - Hang posters
  - Host the conference
  - While still fresh in their minds, send out post-conference survey to poll attendees about their experience
  
- **June**
  - Provide written final report on the results of the conference to the SCMS Board of Directors for inclusion on the June meeting agenda

## V. Previous SCMS-U Host Information

April 6-7, 2018	Wilfrid Laurier University Russell Kilbourne, Associate Professor Dept. of English and Film Studies <a href="mailto:rkilbourn@wlu.ca">rkilbourn@wlu.ca</a> (number of attendees and panels TBD)
April 21-22 2017	University of Minnesota Graeme Stout, Sr. Lecturer and Film Studies Coordinator <a href="mailto:Stou0046@umn.edu">Stou0046@umn.edu</a> 24 attendees, 8 panels
April 15-16, 2016	University of Colorado, Boulder Tiel Lundy, Instructor of Film and Media Studies <a href="mailto:tiel.lundy@colorado.edu">tiel.lundy@colorado.edu</a> Ernesto Acevedo-Munoz, Director of Film Studies <a href="mailto:ernest.acevedo@colorado.edu">ernest.acevedo@colorado.edu</a> 28 presenters, 9 panels
April 24-25, 2015	Smith College Alexandra Keller, Professor of Film & Media Studies Director of Film & Media Studies Program <a href="mailto:akeller@smith.edu">akeller@smith.edu</a> 34 presenters, 9 panels
April 18-19, 2014	University of Oklahoma Vicki Sturtevant, Associate Dean, College of Arts and Sciences Associate Professor of Film and Media Studies <a href="mailto:vsturtevant@ou.edu">vsturtevant@ou.edu</a> 27 presenters, 8 panels
April 12-13, 2013	Notre Dame Pamela Wojcik, Professor, Department of Film, TV and Theatre <a href="mailto:pamela.wojcik.5@nd.edu">pamela.wojcik.5@nd.edu</a> 30 presenters, 9 panels

## VI. MEMO OF UNDERSTANDING BETWEEN SCMS AND HOSTING INSTITUTION

### Host Institution Responsibilities:

1. Create a call for papers. Normally this call will ask for a 200-300 word abstract, bibliography of 5 sources, and short (maximum 100 words) biographical statement.
2. Host Institution Staff will collate abstracts, bibliographies and biography statements that are received.
3. Host Institution faculty (if they wish together with faculty from the region) will review the abstracts received. They will also assemble abstracts into panels (if they are not already proposed as such). They will identify and designate panel chairs from among faculty members at the Host Institution or the surrounding region.
4. Host Institution faculty or staff will notify successful and unsuccessful applicants as to their acceptance, or not.
5. Host Institution staff or faculty will provide information to accepted conference participants about lodging; arrange transportation to the conference (if lodging is not within walking distance); arrange for breakfasts and lunches; provide and pay for at least one group dinner.
6. The Host Institution may also wish to arrange special events such as screenings and/or keynote speakers. The Host Institution will cover any costs.
7. All public announcements issued by the Host Institution will carry the SCMS-U conference logo.

### SCMS Responsibilities

1. SCMS will provide web support and advertising for the annual SCMS-U conference.
2. Subject to SCMS Board, Officer, or Executive Director approval, SCMS will post the yearly call for proposals on its website, send an initial email notification (perhaps together with other news items), and post reminders. SCMS will advertise the conference through its Facebook and Twitter accounts.
3. All public announcements issued by SCMS will carry the SCMS-U conference logo.
4. SCMS will not, unless so requested and approved in advance of any conference deadline, contribute funds or adjucate acceptances.
5. The SCMS Past-President and Executive Director will assist with the selection of conference locations.

Agreed to:

\_\_\_\_\_  
Name, title, date

Agreed to:

\_\_\_\_\_  
Name, title, date

**SAMPLE – 2015 SCMS-U BUDGET**

**SCMS-U Budget (24-25 April 2015)**

<b>EXPENSES</b>			
<b>LABOR</b>			
Cindy Furtek overtime			
Cade Johnson student assistant (40 hrs @ \$8.75/hr)		\$350.00	
A/V support during conference			
NB: Number of hours you need support @ \$8.75/hr		\$122.50	
Custodial support (based on WSJD)		\$500.00	
<b>CONFERENCE PUBLICITY &amp; REGISTRATION MATERIAL</b>			
Smith lanyards (60 @3.95/ea)		\$237.00	
Name badge holders (3 @ \$20 per 25/pack) \$60.00		\$60.00	
Name badge Inserts (300/box)		\$24.00	
Smith pens (60 @ \$1.14)		\$68.40	
Custom notepads (5x8, 75 @ 1.80/pad)		\$135.00	
T-shirts OR tote bags (60 @ \$11 per item)		\$660.00	
Buttons (100 @ .70/each)		\$70.00	
Bottles of water (144: 6 pks 24 bottles per pk)		\$30.00	
Hard candies/mints		\$15.00	
Smith Maps		\$0.00	
Posters (100 @ \$1/ea)		\$100.00	
Programs (based on WSJD)		\$400.00	
<b>MEALS/CATERING</b>			
Thursday dinner (Campus Center 204?)			
Deluxe pizza package 40 @ \$7.50/ea		\$300.00	
Friday buffet lunch			
Based on "The Bistro"			
60@ \$10.95		\$657.00	

Friday buffet dinner			
60@\$20/ea		\$1,200.00	
Friday all-day coffee service			
Large coffee/hot water servers (the big ugly ones)			
Water pitchers/glasses (based on WSJD)		\$215.00	
Saturday buffet lunch			
Based on "The Bistro"			
60@\$10.95/ea		\$657.00	
Saturday wrap-up dinner			
Deluxe pizza package 40 @ \$7.50/ea		\$300.00	
Saturday all-day coffee service			
Large coffee/hot water servers (the big ugly ones)			
Water pitchers/glasses (based on WSJD)		\$215.00	
<b>TOTAL EXPENSES</b>		<b>\$6,315.90</b>	
<b>INCOME:</b>			
<b>Funding Commitments:</b>			
FLS motion picture budget	-	\$1,000.00	-
			-
			-
			-
<b>SWG</b>		\$100.00	-
Five College Film Council		\$1,000.00	
Amherst FAMS		\$250.00	
Hampshire		\$250.00	
Mount Holyoke Film Studies		\$250.00	
UMass Film Studies		\$250.00	
AMS		\$100.00	
<b>TOTAL COMMITMENTS</b>	<b>-</b>	<b>\$3,200.00</b>	<b>-</b>
<b>REQUESTS:</b>			
Five College Lecture Fund		\$1,500.00	
Smith Lecture Fund		\$1,620.00	
<b>TOTAL REQUESTS</b>		<b>\$3,120.00</b>	

Commitments	\$3,200.00
Requests	\$3,120.00
	<b>\$6,320.00</b>

**SAMPLE** – 2018 Call for Papers and Proposal Submission Form



**Sixth Annual**

Society for Cinema and Media Studies  
Undergraduate Conference  
Hosted by Wilfrid Laurier University  
April 6-7, 2018

**CALL FOR PAPERS**

The sixth annual SCMS Undergraduate Conference invites undergraduate students from Film Studies or related disciplines to propose papers representing their best work in cinema and media studies. A unique international event, the 2018 Laurier installment represents the first time the SCMS undergraduate conference will take place in Canada. There will be 30 presentations over two days, with everyone together for the duration, and no concurrent panels. Each participant will have 15 minutes to present their individual essay—approximately 2,000-2,100 words when presented at a normal talking speed with a few visual aids—on a thematically organized panel.

Any student who wishes to participate in the conference should submit a completed proposal form, which will include a 200-word abstract. Do not submit complete papers. The submission form can be downloaded [HERE](#). A panel composed of Wilfrid Laurier University Film Studies faculty will select 30 proposals for acceptance to the conference. All selected conference participants must agree to attend both full days of the event.

Panels will be scheduled for Friday (04/06) and Saturday (04/07), with a reception on the Thursday evening (04/05). Registration is free, and hotel accommodations close to campus will be available at a discounted student rate for conference participants. Students are encouraged to seek travel funding from their home institutions to defray the costs of travel and lodging. All meals excepting breakfast each day will be provided by the conference organizers, including a closing buffet dinner on the Saturday night. Students attending the conference will also attend a special private screening at Waterloo's famous Princess cinema (film TBA).

**The deadline for proposals is midnight EST on Friday, February 02, 2018.** Completed proposal forms with abstracts should be sent via email to ([SCMS2018@wlu.ca](mailto:SCMS2018@wlu.ca)) with "SCMS-U 2018" in the subject line of the email. For more information, please contact Dr. Russell Kilbourn ([rkilbourn@wlu.ca](mailto:rkilbourn@wlu.ca)), at Wilfrid Laurier University.

This conference is sponsored by the Society for Cinema and Media Studies, the Wilfrid Laurier University Student Life Levy Association, the WLU Faculty of Arts, and the Department of English and Film Studies.

**Proposal Submission Form**

Please attach your completed proposal to an email addressed to [SCMS2018@wlu.ca](mailto:SCMS2018@wlu.ca) with “SCMS-U 2018” in the subject heading. **The deadline for proposals is midnight EST on Friday, February 2<sup>nd</sup>, 2018.**

Name:

University or College:

Major:

Year (Canada: 1, 2, 3 or 4; U.S.: Senior, Junior, Sophomore, Freshman):

Paper title:

Course title and instructor’s name under which your paper was completed:

Paper abstract (250 word limit):

**List Five Reference Sources (books, articles, films, websites, etc.):**

- 1.
- 2.
- 3.
- 4.
- 5.

**Your Contact Information**

Mailing address:

Email:

Phone number:



**CALL FOR PAPERS  
Fourth Annual  
Society for Cinema and Media Studies  
Undergraduate Conference**

Hosted by the University of Colorado - Boulder  
April 14 – 17, 2016

The fourth annual SCMS Undergraduate Conference invites undergraduate students to propose papers representing their best work in cinema and media studies. At the conference, students will deliver papers on any aspect of cinema and media history, criticism, or theory. Each presenter will be assigned a **15-minute** slot on the program, which corresponds to approximately 2,000-2,100 words when presented at a normal talking speed with a few visual aids. Any student who wishes to participate in the conference should submit a completed proposal form, which will include a 200-word abstract. Do not submit complete papers. The submission form can be downloaded [HERE](#).

A panel composed of University of Colorado faculty will select 30 proposals for acceptance to the conference. All selected conference participants must agree to attend all full days of the event. We will have an opening reception Thursday evening (4/14), and all panels will be scheduled for Friday (4/15) and Saturday (4/16). Registration is free, and accommodations a short walk from the CU campus will be available at a discounted student rate for conference participants. Students are encouraged to seek travel funding from their home institutions to defray the costs of travel and lodging.

**The deadline for proposals is midnight EST on Friday, January 29th, 2016.** Completed proposal forms should be sent via email to ([tiel.lundy@colorado.edu](mailto:tiel.lundy@colorado.edu)) with "SCMS-U 2016" in the subject line of the email. For more information, please contact Dr. Tiel Lundy, at the University of Colorado ([tiel.lundy@colorado.edu](mailto:tiel.lundy@colorado.edu)) or go [here](#).



**Fifth Annual  
Society for Cinema and Media Studies Undergraduate Conference 21-22 April 2017 -  
University of Minnesota**

A conference featuring students from North America and around the world presenting their scholarly work on cinema and media

Sponsored by: The College of Liberal Arts, University of Minnesota; Richard Leppert, Regents Professor; Sacred Heart University's Master's Degree in Media Literacy and Digital Culture; the Moving Image Studies Graduate Group; the Cultural Studies and Comparative Literature Student Association; and the departments of Art, Art History, Communication Studies, Cultural Studies and Comparative Literature, English, French & Italian; and German, Scandinavian & Dutch at the University of Minnesota.

And our Community Partners: The University of Minnesota Press, The Film Society of Minneapolis St. Paul, and the Walker Art Center's Moving Image Department

Conference Organizer: Graeme Stout, Senior Lecturer and Film Studies Coordinator, University of Minnesota

**Thursday, April 20**

[Nolte Center 125](#)

**University of Minnesota (East Bank) 4:00 to 7:30 PM Early Registration**

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**Friday, April 21**

[Nolte Center 125](#)

**University of Minnesota (East Bank)**

**8:45 - 9:20 AM - Registration and Light Breakfast**

**9.20 - 9:30 AM - Welcome**, Graeme Stout, Cultural Studies and Comparative Literature

**9:30-10:45 AM – (Non)Bodies on Screen**

**Chair:** Alice Lovejoy, Cultural Studies and Comparative Literature

**Sarah Flores** - University of California, Santa Cruz - Film and Digital Media

*The Female Alien/Other: Looking Outside the 'Origins of Man' To See Inside the Origins of Woman/Alien/Cyborg*

**Seline Boer** - University of Western Ontario - Film Studies

*Redirecting the Surveillance Gaze: Performance Art and the Data Double in Manu Luksch's Sci-Fi Thriller Faceless (2007)*

**Zoe Sherman**- Portland State University – Film

*Film Stars and The Neutral Body in Silent Cinema*

#### **10:55 AM-12:10 PM – Divine and Profane Femininities**

**Chair:** Christine Marran, Asian Languages and Literatures

**Kelsey Patnoudé** - Indiana University-Purdue University Fort Wayne

*Disjunctive Devices in Ingmar Bergman's "Persona" and Carolee Schneemann's "Fuses"*

**Peyton Carter** - University of Richmond - Anthropology and Latin American, Latino, and Iberian Studies - *"A Pink Collar Ghetto": Hollywood's Treatment of Working Women in the 1980s*

**Will Tamura** - University of California, Berkeley - Film and Political Science

*A Feminist Reading of Selma Jezkova's Christ-Figure Suffering: Subversive or Stereotypical?*

#### **12:15-1:45 PM – Lunch, Nolte 140**

#### **1:45-3:00 PM – Sexual (Techno) Histories**

**Chair:** Maggie Hennefeld, Cultural Studies and Comparative Literature

**Jesus Villalobos** - Grinnell College - Latin American Studies

*"The Drinker Herself, Dressed as a Man": Or, Ulrike Ottinger's History of Sexuality*

**Jingjing Liu** - Grinnell College

*Queering Heterosexual Chronology*

**Victoria Serafini** - California State University, Fullerton - Cinema and Television Arts *Burying Our Gays: Using the GIF to Reclaim Queer Tragic Death*

#### **3:10-4:25 PM – The Horrors**

**Chair:** Suvadip Sinha, Asian Languages and Literatures

**Anna Gardner** - Ithaca College - Film, Photography, and Visual Arts & Art History

*"French Witch Implores Psychedelic Orgies in Japanese Animated Sex Film: A Feminist Critique of Belladonna of Sadness"*

**Kyle Morrell** - DePaul University - Communications and Media

*A New Blair Witch Project: The WNUF Halloween Special and the Verisimilitude of Found/Discovered Footage Horror Films"*

**Sabrina Mancini** - John Cabot University - Communications  
*We Need to Talk About Carrie: On Monstrous Mothers and High School Massacres*

**5:45 PM – Dinner, Nolte 140**

**Sponsored by the Cultural Studies and Comparative Literature Students Association**

**Saturday, April 22**  
**InFlux Space - Regis Center for the Arts University of**  
**Minnesota (West Bank)**

**9:00-9:30 AM - Breakfast**

**9:30 -10:45 - Transmedia and Film**

**Chair:** Jason McGrath, Asian Languages and Literatures

**Aurora Taylor** - University of Chicago - Humanities  
*Frame by Frame Trailers: The Role of the Internet in Marketing Franchise Films*

**Camden Kent** - University of Iowa – Cinema and English  
*Convergence in L.A. Noire: Redefining the Close-Up in Video Games*

**Zizi Li** - Carleton College - Cinema and Media Studies & Political Science  
*A Radical Break? Remediating Film Theory in Examining Instagram*

**11:00 AM-12:15 PM – Extra-Cinematic Films and Techniques**

**Chair:** Christophe Wall-Romana, French & Italian

**Adam Silverman** - Yale University - Film and Media Studies  
*Reviewing the Revue: Bob Clampett's Book Revue and a Forgotten Format in Crisis*

**Jen Martin-Cannon** - The University of Western Ontario – Film Studies  
*Folk Art, Handicraft, and Female Animators: Lotte Reiniger's Cinderella (1922) 'told by a pair of scissors on the screen'*

**Grant Brighter** - Ithaca College - Cinema and Photography  
*Warped Space-Time: Exploiting Schematic Assumptions in 'Ritual in Transfigured Time'*

**12:15-1:30 PM – Lunch, Regis Art Center**

**1:30-2:45 PM – Subjective Borders & Liminal Subjects**

**Chair:** Hakim Abderrezak, French & Italian

**Colin Wheatley** - University College Dublin – English with Film  
*"Detecting Ethnicity: Lieutenant Columbo's Hunt for Italian Heritage in 'Any Old Port in a Storm'"*

**Edward Hendrickson** - Carleton College - Cinema and Media Studies and French and Francophone Studies

*Turning a Colorblind Eye: The French New Wave's Representation of Africa and the PostColonial Reply*

**Skyler Osburn** - Oklahoma State University - Screen Studies and Philosophy

*The Community of Costa – Reflections on Sartrean Existentialism, Historical Auteurism, and the New Communal Auteur*

### **3:00-4:15 PM – Pop Culture Icons, Comedy, and Farce**

**Chair:** Lorenzo Fabbri, French & Italian

**Andy Wright** - Pitzer College - Media Studies, English & World Literature

*Two Tweets, Two Faces, One Man: Comparing Strategy and Media in Tweets by @realDonaldTrump and @POTUS in the First 50 Days*

**Nathan Smith** - University of Tennessee - Knoxville - Cinema Studies and American Studies

*Built, Not Bought: Vin Diesel and the Engineered Identities of a Digital Diva, Dungeon Master, and Mechanized Movie Star*

**Berry Jones** - Appalachian State University - Film Studies Focus, English

*The Best Medicine: Sitcom Subversion and Comparative Depressions in Louis C.K.'s Horace and Pete*

### **4:15 PM Farewell**

**SAMPLE** – 2015 SCMS-U CONFERENCE PROGRAM



**Third Annual**

**Society for Cinema and Media Studies**

**Undergraduate Conference**

A conference featuring students from North America and around the world presenting their scholarly work on cinema and media

24-25 April 2015

Smith College

Sponsored by:

Smith Film Studies

Mount Holyoke Film Studies

Hampshire Humanities Program

UMass-Amherst Interdepartmental Program in Film Studies

The Five College Film Council

Smith College American Studies Program

Smith College Study of Women and Gender Program

Conference Organizer: Alexandra Keller, Director of the Film Studies Program, Smith College

Conference Associate: Cade Johnson, Smith College, Class of 2016

Program Committee:

Alexandra Keller, Director of the Film Studies Program, Smith College

Robin Blaetz, Chair of the Film Studies Program, Mount Holyoke College

Shawn Shimpach, Director of the Interdepartmental Film Studies Program, University of Massachusetts at Amherst

Very special thanks to Cindy Furtek, Administrative Assistant, Film Studies

**Friday, April 24**

**Carroll Room, Campus Center**

**9:00-9:15 AM – Welcome, Alexandra Keller, Director of Film Studies, Smith College**

**9:15-10:30 AM – Expanded Documentary**

Chair: Bernadine Mellis, Five College Lecturer in Video & Film Production

- Sean Neill, State University of New York at Geneseo, “Liquid Spectatorship and the Poetics of Immersion in Contemporary Documentary Film”
- Sarah Orsak, Smith College, “Queering the YouTube Makeup Tutorial: Recuperating Feminine Gender Performances”
- Sarah DeFreitas, Keene State College, “The Truth on Truth: Methods of addressing Prejudice in *Symbiopsychotaxiplasm: Take One*”
- Trace Palmer, Washington University in St. Louis, “An American in Europe: Orson Welles and British Commercial Broadcasting”

**10:45-12:30 PM – Cinema/Nation**

Chair: Anna Botta, Smith College

- Elaine Sze-Wing Wong, University of Hong Kong, “The Stories of Growing and Aging: The Ambiguity in Searching Hong Kong’s Cultural Identity”
- Pernell Quilon, UCLA, “Making Love in Front of a Mirror: Hong Kong reflecting the relationships within Chungking Express”
- Taylor George, University of Texas Austin, “Selling Kiarostami: The American Marketing of a Cannes Auteur”
- Maya Robinson, Mount Holyoke College, “Aural Landscapes”

**12:45-1:45 PM – Lunch, Conference Center**

**2:00-3:15 PM – Race, Ethnicity and the Moving Image**

Chair: Paula Massood, Brooklyn College

- James Keyes, University College Dublin, “Deconstructing Whiteness: The Subversion of Assimilationist Ideologies in *The Cheat* and *The Sheik*”
- Thomas McGrath, Vanderbilt University, “*The Intruder* and New Modes of Post-Colonial Subjectivity”
- Yiyang Hou, State University of New York at Stony Brook, “Black Girl, White Girl: Representations of Feminism in the Transnational French Cinema of the 1960s”
- Sasha Crawford-Holland, McGill University, “Incorporating Black Subjectivity into the Western: Legitimate Violence and Double-Consciousness in Quentin Tarantino’s Spaghetti Southern”

**3:30-4:45 PM – Media Aesthetics**

Chair: Robin Blaetz, Mount Holyoke College

- Nicolas Kline, Vanderbilt University, “Subliminal Mistakes: The Home Mode as an Aesthetic Object”
- Sarah Lerner, Smith College, “Art Over the Edges of Expansion: Cindy Sherman’s Untitled Film Stills”
- Jacob Wang, Cornell University, “*The Grand Budapest Hotel* and Wes Anderson’s Aesthetics of OCD”
- Keaton Bell, University of Oklahoma, “The Queen of Loneliness: Sofia Coppola, Style, & Substance”

**6:30 PM – Dinner, Conference Center**

**Saturday, April 25**

**Seelye Hall 201**

**9:00-10:00 AM – Graduate School Session**

Jennifer Malkowski, Miami University of Ohio

Kate Fortmeuller, University of Southern California

Andrew Ritchey, University of Iowa

Lokei Kaimana, University of Texas at Austin

**10:15-11:45 AM – Currents in Animation**

Chair: Andrew Ritchey, University of Massachusetts at Amherst

- Brian Li, Yale University, “*The Old Mill*: Towards a Multiplanar Future”
- Jacqueline Land, University of Missouri, Columbia, “Digital Sovereignties: Indigenous Animation and Environmental Aesthetics”
- Won Heo and Gabriella O’Connor, Denison University, “Critique on the Freaks: A Critique of Disney’s Discursive Production of the Grotesque”
- Allegra Frank, Mount Holyoke College, “The Pains of Being Pure of Heart: The Fantasy of the Anime Adolescent”

**11:45-1:00 PM – New Considerations of Television**

Chair: Shawn Shimpach, University of Massachusetts at Amherst

- Evan Smail, Indiana University, “Interruption and Infection: The Television as a Diseased Body”
- Allison Hrabar, Swarthmore College, “‘Korrasami is Canon’: Queering Kids Media on Nickelodeon”
- Margaret Douglass and Abigail Fox, Denison University and The Ohio State University, respectively, “*My Three Sons*: An Unconventional Approach to American Conformity”
- Kristi Kouchakji, Concordia University, “OK, Kim, it’s your world, I just live in it”

**1:15-2:15 PM – Lunch, Conference Center**

**2:30-3:45 PM – Queer Media**

Chair: Patricia White, Swarthmore College

- Kathryn Redinger, Miami University of Ohio, “Queer Love and Primetime Drama”
- Dominic Clarke, University: Brooklyn College, “*Thirtysomething to Looking*, 25 Years of Gay Male Sexuality on Television”
- Amalia Charles, Smith College, “‘What’s Up, Doc?’: Representations of Non-Normative Gender Identities in Late 1950s Cinema and Cartoons”
- Claudia Lo, Swarthmore College, “Everything is Wiped Away: Queer Temporality and the Death Drive in *Queers in Love at the End of the World*”

#### **4:00-5:15 PM – New Media**

Chair: Jen Malkowski, Miami University of Ohio

- Zachary Friedman, California State at Northridge, “Hyperreality Television: Do Not Adjust Your Set”
- Amber Brown-Rodgers, University of South Carolina, “Let’s Play: Horror’s Connection to Participatory Media & Digital Communities”
- Jingyi Li, University of California at Berkeley, “Gone Fishing: New Participatory Cultures In and Out of *Hannibal*”
- Jesse Itzkowitz, Northwestern University, “Radically the Same: The Causes and Effects of the Developing Online Distribution Systems for Movies and Television”

#### **5:30 PM – Wrap Up Dinner, Conference Center**

**Keaton Bell** is a Film & Media Studies and Public Relations major at the University of Oklahoma. She is interested in anything related to film history and studies, particularly that of feminist film theory, independent cinema, and horror film ideology.

**Robin Blaetz** is Professor and Chair of the Film Studies Program at Mount Holyoke College. She has published *Women’s Experimental Cinema: Critical Frameworks* (Duke University Press, 2007) and *Visions of the Maid: Joan of Arc in American Film and Culture* (University of Virginia Press, 2001) and is currently working on a project involving the films of Joseph Cornell.

**Anna Botta** is Professor of Comparative Literature and Italian Language and Literature at Smith College. She teaches literary theory, modern and postmodern literatures, and Italian literature and cinema.

**Amber Brown-Rodgers** is currently completing her BA in Creative Writing and Media Arts at the University of South Carolina. She has won a Magellan Award, the University’s major undergraduate research award, to pursue a critical investigation of “Let’s Plays” as a genre and media industry.

**Amalia Charles** holds her BA from Smith College where she was a double major in Film Studies and History. She is interested in how audiences shape meaning in the moving image, and more specifically how the Internet functions in the creation of space for audiences to create this meaning. In the fall, she will attend the University of Southern California where she will be working on her MA in the Critical Studies Department.

**Dominic Clarke** is a senior at Brooklyn College where he is majoring in film industry studies. He is interested in how film and television depict the LGBTQ community.

**Sasha Crawford-Holland** is a Cultural Studies student from McGill University in Montreal. He likes films that dissolve distinctions between documentary and fiction, and foods that dismantle the barrier between heaven and earth.

**Margaret Douglass** is a junior Women's Studies and Communication double major at Denison University. This semester, she started working as a teaching assistant for an intro to Women's Studies course and enjoy holding the Recruitment Chair position within my sorority, Kappa Kappa Gamma.

**Kate Fortmueller** is the Postdoctoral Scholar – Teaching Fellow in the Bryan Singer Division of Critical Studies in the School of Cinematic Arts at the University of Southern California. Her dissertation, “Part-Time Work, Full-Time Dreams: Extras, Actors, and Hollywood’s On-Screen Labor,” traces the history and political economy of actors and extras from the 1910s through 2012. She recently edited an issue of *Spectator* on labor and has an article forthcoming in *Television & New Media*.

**Abigail Fox** is a first-year student at The Ohio State University majoring in Psychology and minoring in Business and Design. She enjoys running, practicing yoga, reading, and spending time with her dog.

**Allegra Frank** is a senior Film Studies major at Mount Holyoke College. When she's not reading about animation, gender, and genre in film, she is likely watching Parks and Recreation or planning her next radio show.

**Zachary Friedman** is a Screenwriting major at CSU Northridge whose fanaticism for the art form extends to writing, analyzing, producing and watching films in his spare time (over 260 movies watched in 2014 alone!). His professional achievements include producing credits on two feature length films, including his directorial debut "Lori Sheedy, F\*\*\* You."

**Cindy Furttek** is the Administrative Assistant for Film Studies and East Asian Languages and Literatures. She is a planning and organizational genius, and this conference would not exist without her efforts.

**Taylor George** is a senior at the University of Texas at Austin majoring in English Honors and Plan II Honors. He is interested in contemporary international cinemas and enjoys caving and playing classical guitar.

**Won Heo** earned a Bachelor's Degree of Arts in Communication and English Literature from Denison University. Her scholarly interests include media studies and Creative Writing.

**Yiyang Hou** is a senior majoring in cinema and cultural studies at Stony Brook University and will become a graduate student in film and media studies program at Columbia University in the fall of 2015. His translation work includes *Edward Yang* (John Anderson, Fudan University Press, 2013) and *BFI's Citizen Kane* (Laura Mulvey, Peking University Press, 2014). His academic interest includes Chinese exploitation films of the late 70s and 80s, Taiwan New Cinema and digital technologies.

**Jesse Itskowitz** is a Radio, Television, & Film major at Northwestern University. His studies focus on both film production and film theory, with a special interest in the curation, distribution, and exhibition of independent and art films.

**Cade Johnson** is a junior Film Studies and History double major at Smith College. Her scholarly interests include fan studies, critical theory, the horror genre, new media, and the history of sexuality.

**Lokeilani Kaimana** is a PhD candidate in Radio-Television-Film at the University of Texas at Austin, and the Mendenhall Dissertation Fellow at Smith College. Her research is in conversation with women of color media artists who work at the intersections of emergent technologies, community collaboration, and experimental form. She believes in love and wildness and that queerness is not yet here.

**Alexandra Keller** is Professor of Film Studies and Director of the Film Studies Program. She specializes in the American Western, cinema and the postmodern, avant-garde and experimental film, and the relationship between cinema and other forms of artistic and cultural production, and has published work on all of these topics. She is the author of *James Cameron* (Routledge). Her next book is *The Endless Frontier: Westerns and American Identity from the Reagan Era to the Digital Age*.

**James Keyes** studies English Literature and Film Studies at University College Dublin. His research interests include Marxist film theory, race and ethnicity in Hollywood cinema, and modern American poetry.

**Nicolas Kline** is a junior from Lexington, KY studying Cinema & Media Arts and Computer Science at Vanderbilt University. When not watching, writing, or thinking about cinema, he is a Music Director and DJ at WRVU and quotes The Big Lebowski daily.

**Kristi Kouchakji** is a Film Studies student at Concordia University, and a reviewer for Art Threat. While her dream is to time travel to the 1970s and work on the original Muppet Show, she will be starting her MA on transmedia activist documentary in the fall.

**Jacqueline Land** is a senior majoring in English and Film Studies at the University of Missouri. She will be attending the University of Wisconsin-Madison's Media and Cultural Studies program starting in the fall to pursue research on Indigenous media, animation, and digital environments.

**Sarah Lerner** is a Film Studies major and a Music minor at Smith College. She is completing a senior thesis, *(Re)Sounding Cinema: The Digital Age*, which asks how the intersections among film, music and media are re-imagined as spectators interact with media at the current historical moment. In September, she will begin graduate study in film and media in pursuit of a PhD.

**Brian Li** is a Junior Film and Media Studies student at Yale University. Originally from Santa Clara, California, he enjoys animated films, Korean melodramas, and the show "Teen Wolf."

**Jingyi Li**, a second year Electrical Engineering & Computer Science major at UC Berkeley, wants to pursue some amalgam of human-computer interaction, graphics, and new media. Jingyi also draws by day and DJs by night.

**Claudia Lo** is a junior at Swarthmore College, with a proposed honors major in Gender and Digital Culture. She focuses on the study of video games, in particular queer embodiment and materiality in video game interfaces.

**Jennifer Malkowski** is Assistant Professor of Comparative Media Studies and Film Studies at Miami University of Ohio and a former McPherson Postdoctoral Fellow at Smith College. She is currently completing two books: *Dying in Full Detail: Mortality and Digital Documentary* (Duke UP) and a co-edited collection, *Identity Matters: Race, Gender, and Sexuality in Video Game Studies*.

**Paula J. Massood** is Professor of Film Studies at Brooklyn College, CUNY, and on the doctoral faculty in the Program in Theatre at The Graduate Center, CUNY. She is the author of [Black City Cinema: African American Urban Experiences in Film](#) (Temple, 2003) and [Making a Promised Land: Harlem in 20th-Century Photography and Film](#) (Rutgers, 2013), and the editor of [The Spike Lee Reader](#) (Temple, 2007). Her articles on African American film, the City and Cinema, and American Film History have appeared in a number of anthologies and journals, including [Cinema Journal](#), [African American Review](#), and the [Quarterly Review of Film and Video](#). She currently serves on the Editorial Board of [Cinema Journal](#).

**Thomas McGrath** is a junior studying Cinema & Media Arts and Philosophy at Vanderbilt University. Originally from Chicago, he enjoys playing basketball and skiing in his spare time.

**Bernadine Mellis** makes films that span political non-fiction and experimental fiction. Currently, Bernadine is working on two projects: an archive of stories of children of the New Left, and CORE, which follows architect Katrina Spade as she builds an urban site for creating compost out of the dead. Bernadine is Five College Lecturer in Film & Video Production.

**Sean Neill** a senior English and French major at SUNY Geneseo with a minor in film studies. My current research interests include disability studies and critical prison studies. My other interests include cooperatives, Octavia Butler, and orchids.

**Gabriella O'Connor** is an Economics and Communication major from San Diego, California. Her scholarly interests include disability and media studies, as well as labor economics and econometrics.

**Sarah Orsak** is a 3rd year gender studies student at Smith College interested in multidisciplinary ways of understanding the ways aberrance is embodied.

**Trace Palmer** studies Spanish and Film and Media Studies at Washington University in St. Louis. His research addresses questions of nationality and transculturation by investigating the transnational dynamics of artistic influence at play in international media practice.

**Pernell Quilon** is a UCLA Film, Television, & Digital Media major. I would like to be a screenwriter for television and film, with success between the likes of Mindy Kaling and Tina Fey. I feel like this is a happy medium. Eventually, I'd like to form my own traveling production company that supports aspiring filmmakers around the country. I always appreciate nice comments about my eyebrows.

**Kate Redinger** is a senior Mass Communication/Media Criticism major with concentration in Women's, Gender and Sexuality Studies at Miami University in Oxford, Ohio. She has a strong interest in studying media representations of queerness as well as professionally writing and editing for scripted television.

**Andrew Ritchey** is a teacher, sound designer and film curator based in Northampton, MA. He is currently finishing a doctoral dissertation in Film Studies at the University of Iowa.

**Maya Robinson** is currently a senior at Mount Holyoke College, majoring in Film Studies and minoring in French.

**Shawn Shimpach** is Associate Professor of Film and Media Studies in the Department of Communication and Interim Director of the Interdepartmental Program in Film Studies at the University of Massachusetts, Amherst. He is curator of the 22nd annual Massachusetts Multicultural Film Festival and co-curator of a weekly, private pizza/movie night at his home. He is author of *Television in Transition: The Life and Afterlife of the Narrative Action Hero* and is currently writing a book on the history of audience studies.

**Evan Smail** is a senior at Indiana University majoring in Communication and Culture & Comparative Literature. His academic interests include paracinema, embodiment theory, and depictions of time in cinematic space. His least favorite film is Rerun's In the Hood.

**Jacob Wang** is a sophomore at Cornell studying English and Film in the College of Arts and Sciences.

**Patricia White** is Professor and Chair of Film and Media Studies at Swarthmore College. She is the author of *Women's Cinema/World Cinema: Projecting Contemporary Feminisms* (Duke UP 2015), and *Uninvited: Classical Hollywood Cinema and Lesbian Representability* and co-author with Timothy Corrigan of *The Film Experience*. With Corrigan and Meta Mazaj, she edited *Critical Visions in Film Theory: Classic and*

*Contemporary Readings*. She serves on the boards of *Women Make Movies*, *Camera Obscura*, and *Film Quarterly*.

**Elaine Wong** is a Bachelor of Arts undergraduate majoring in Comparative Literature and Fine Arts at The University of Hong Kong. She is interested in discovering the under-explored areas of Hong Kong arts and films.

**SAMPLE** – October 2015 SCMS-U Host Board Report

**SCMS-U Report**

**Tiel Lundy**

**October 2-3, 2015 Board of Directors Meeting**

**Chicago, IL**

**CALL FOR PROPOSALS**

A call for proposals went out last week with a deadline of Friday, January 29, 2016.

Within the coming weeks, I will convene a group of CU faculty to serve as readers. I would love any feedback/advice you have in terms of evaluating the proposals. I'll also check with Alexandra Keller and Vicki Sturtevant and see what they can add based on their experiences.

**LODGING**

We have a provisional agreement with the Millennium Hotel in Boulder to reserve 20 rooms (single or double occupancy) at \$129/night + tax. My contact person at the hotel told me she'd get the contract to me by the end of the day today. The hotel is walking distance from campus (and then there's always Uber). If we have students with disabilities, we will of course work out the transportation for them.

**VENUE**

As for venue, we're still working on that. I've got a number of voicemails and emails out there, and—fingers crossed—we might have a place secured by the end of the week.

**FUNDING/EXPENSES**

I've sent Debbie Rush our mailing address, and she will be sending the check for \$2,000, which will be deposited into an auxiliary account managed by the Film Studies Department. For our part, we will at least meet the \$2,000, and we believe we may be able to provide more money for conference expenses.

It's great that the SCMS website now has the option for renewing members to contribute to the \*SCMS-U fund. In addition to those monies, our department may be able to set aside some money to help defray the travel expenses for students—particularly those who cannot get funding from their institutions.

\*Note: To date, \$120 in donations have been received.

**Report on the Third Annual Society for Cinema and Media Studies Undergraduate Conference**

**(Smith College, April 24-25, 2015)**

**Organized by Alexandra Keller,**

**Professor of Film Studies, Director of Film Studies, Smith College**

The Third Annual SCMS-U Conference was held at Smith College (Northampton, MA) on April 24-25, 2015. There were 34 undergraduate presenters (two papers had joint presenters). A faculty member moderated each panel. This year there was a new event at the conference, a panel on graduate study. (The conference program is attached.) The program committee (Alex Keller, Robin Blaetz and Shawn Shimpach) aimed to produce a range of panels that met three important criteria: very high quality intellectual work, institutional diversity, and coherence of programming. (The conference was truly international in scope, with panelists from Toronto, Montreal, Hong Kong, and Dublin, as well as from all regions of the US.) The program committee thought the range of panels and paper topics also reflected—in an undergraduate context—the current state of the field. The quality of the papers and the discussions suggested to the faculty involved that the future of the field is in very good hands—and that undergraduate pedagogy is in good hands currently. As the faculty at the conference said to the presenters—and not in jest, every single one of them was consistently professional in ways from which some SCMS presenters could learn. Papers kept tightly to time, were focused, extremely well written, professionally presented, and mobilized visual and other media both effectively and creatively. As there are no preconstituted panels at SCMS-U, presenters found they were grouped with others in ways that sometimes asked them to engage with completely new material and ways of thinking. The Q&A was reaching, respectful, and constructive. Where at SCMS one can dip in and out of sessions, each participant here was in sessions from 9 a.m. in the morning until dinner, with only a short lunch break. So it's all the more impressive that there was such an intense focus throughout. The faculty moderators and grad study workshop participants were just as focused, respectful of the students and the process, and took the proceedings extremely seriously.

Registration was free, and we had about 100 registrants (including presenters), but people came without registering (some registrants didn't show up—or at least they didn't take their badges). I estimate that there were about 100 people present for each day of the conference (some were different each day). Conferences are extremely labor intensive and long in the planning, and it was worth every minute to enjoy two days of such high-level thinking and conversation.

We inherited a very strong template for timing and form from the previous organizers, so we changed very little. We added a graduate study session, we covered all meals for panelists, and we upped the professional feel of the conference with swag bags with the SCMS-U logo on some things (see below).

Once the call for proposals went out via the SCMS-U hub at the SCMS web site, I set up a conference site at the link below:

<http://www.smith.edu/filmstudies/conference.php>

The conference site had all travel and lodging information, the program, and other salient information.

Smith doesn't have on campus housing for non-Smith students, so we contracted at a conference rate with two hotels a short walk from both the Smith campus and downtown Northampton. (I suggested that students use the one closest to campus, partly to help ensure that they were mostly housed in the same space to increase the amount of social time they had with each other.) We then set up a room share thread to defray costs further. The suggested cost of the conference is \$3-5k, but, as it was possible to raise more than that, Smith covered all meals for all panelists on campus (including a Thursday night pizza dinner for early arrivals). Most were catered at the college's conference center, and, because there was time, the Friday dinner was seated multi-course.

I raised enough money that I could use the SCMS contribution partially to defray travel and lodging expenses for some (nothing over \$500, and mostly around \$200. For instance: a night at the hotel or a bus ticket, a larger grant for someone coming from Dublin). I did not advertise that we had grant money since I didn't know that we would have it until we had secured all other funding. In retrospect, I am also glad I also did not have to vet 30 applications for funding with all the extra administration that entails. A few students came from outside the US., and between the grants and the international students' visa requirements, there was an added a level of administrative work (special letters of acceptance on letterhead, different wording for every country, W-8 and other special forms, time on campus to show passports to this office or that). It was certainly worth it, if a little labor intensive. Film Studies at Smith has very little administrative support in the best of times, so this was a *lot* of extra work for me. I say this because, if future host institutions are in a position to offer travel grants, it's worth knowing this extra layer of business comes with it.

I put swag bags together for panelists and moderators, with water, mints, programs, campus/area maps, specially made notepads, post-it notes, pens, and a few other surprises (bespoke m'n'm's with cinematic phrases on them inside mini film reel canisters, movie reel playing cards for late night poker games with new peers, etc.). The conference did lean toward newer media topics, so I made swag bags that were all about black and white movies. I took the survey results from last year to heart about trying to provide more coherent time/space for socializing, which we did, but it was a pretty breakneck pace both days, so most of that socializing went on at night, and I know many students simply walked downtown in groups and found things to do. I had already decided to do a grad session based on one we do at Smith, but it was gratifying to have the desire for it reinforced by actual undergraduates.

We got even more proposals this year than the organizers did last year, which is a testament to what a good conference this has been the last two years, and how much of a profile it already has, and also, I think, a sign of the desire for such professional development at the undergraduate level. Reading well over 150 proposals was a fair amount of work. Most came in the last few days, so it was hard to pace oneself, resulting in a solid weekend of reading and evaluating, followed by a couple of meetings to shave it down to 32 and to shape coherent panels. The lag time between the proposal deadline and the notification was relatively short, and, given the increased number of proposals, the next organizers may want to rethink the timeframe. My program committee comprised three faculty members from across the Five College Consortium, so, to a scaled down extent, it did mimic the SCMS Program Committee in its institutional

breadth. My advice for next year, when I'm sure there will be even more proposals, is to consider either a larger program committee and/or dividing the work such that not everyone reads everything until later in the process.

This brings me to the second thing I would recommend thinking about: we got far more truly excellent proposals than we could fit in two days of consecutive panels. There were almost enough to put a whole third day of papers together. At some point, if the number of proposals continues to increase, it might be worth considering adding another day or half day to the conference (for instance: Friday, Saturday, Sunday morning?). I would continue to have consecutive rather than simultaneous panels. Two very long days may be enough, but the quality of work out there exceeds that.

The system implemented so far is to have people send in their proposals via email. I wonder if we should think about some other system where students upload the proposals to a site and through which acceptances and rejections can also be sent. I used Dropbox for my program committee, but even that took a lot of time. Even a single bcc email for rejections is labor intensive. I would have implemented something else if I'd had any idea we would have so many proposals. (Again, host institutions with far more administrative support than I have may not find any of this onerous.)

I will be editing a special issue of *Film Matters* with some of the strongest papers from the conference as the central focus. Last year's organizers sent out a survey to participants, and I will do the same and pass on the results to next year's organizers.

**Summary of changes this year:** I added a Saturday morning workshop on graduate study, with people from different kinds of institutions and in different phases of their careers, from ABD to post-doc to early tenure track. I have overseen this kind of workshop for the Five Colleges in the past, and it seems to be helpful. Because there were reports from last year's conference that most students didn't seem to need 20 minutes per paper, I also decided that 15-minute papers would be more effective than 20-minute papers, so we didn't have to cut a panel to do the grad study workshop. The 15-minute limit seemed to work very well. We also covered all meals and had some travel grants.

**SAMPLE** – Post-Conference Survey Questions (typically sent out by Survey Monkey or similar platform)

1. What was the best part of the conference for you? Which aspects are crucial for future host sites to maintain?
2. What areas for improvement did you see?
3. If you used the on-campus housing option, would you recommend it to future conference participants?
4. Why or why not?
5. Were all your questions answered before the event began?
6. Is there anything you wish you had known but didn't?
7. Did you receive any funding from your home institution to help with travel costs?
8. Would you recommend any of the following?
  - A keynote speaker
  - More structured social time (receptions, meet-and-greet with campus faculty, etc.)
  - A final discussion session to wrap things up
  - A longer conference (perhaps a third day)?
  - Moving the event from Friday/Saturday to Saturday/Sunday?
  - Moving the event from late spring to another time of year (please specify)
  - A breakfast session on graduate school
  - Other changes

Please specify recommendations below.