



# 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 72<sup>nd</sup> annual conference, July 23<sup>rd</sup> through July 26<sup>th</sup>. 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 23<sup>rd</sup> 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



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.

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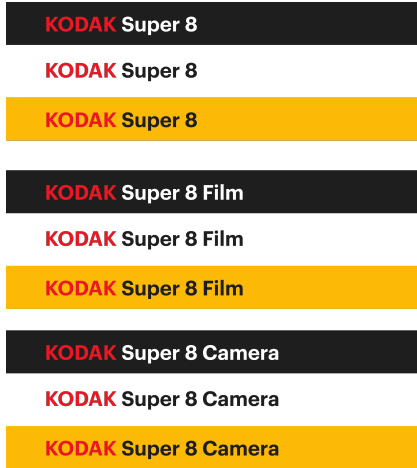


**Amy Lanasa, NMSU Conference Host and Director of the Creative Media Institute, would like to thank the following people, without whom this conference wouldn't have happened.**

**H.D. Motyl  
Andrea Meyer  
Kaili Howard & NMSU Conference Services  
Dean Enrico Pontelli, Dr. Beth Pollack, Dr. Jim Murphy,  
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Albert Herrera and Visit Las Cruces  
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Tom Hutchinson and La Posta Restaurant  
Marcie Dickerson and the Farm and Ranch Museum**

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Vendors are in Corbett Center Room 102



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## 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.



## THE CONFERENCE SCHEDULE

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

Panels are green.  
 New Media is brown.

**CCSU**=Corbett Center Student Union

**Milton**=Milton Hall

**DOC**=documentary

**EXP**=Experimental

**FIC**=Fiction

**ANI**=Animation

<b>Sunday July 22</b>	
<b>8:00A- 12:00P</b>	<b>UFVF Board Meeting</b> Milton 185J
<b>12:00P</b>	<b>UFVF and UFVA Boards Lunch</b> Milton 185J
<b>1:00- 5:00P</b>	<b>UFVA Board Meeting</b> Milton 185J
<b>7:00- 8:00P</b>	<b>Grad Student Meet and Greet</b> Garcia Hall Lounge Facilitated by Joe Brown, UFVA Vice President
<b>8:00- 9:00P</b>	<b>Grad Student "How to Conference"</b> Garcia Hall Lounge
<b>9:00- ???</b>	<b>Grad Student Mixer</b> Dublin's Street Pub 1745 E University Ave, Las Cruces

	<b>Monday July 23</b>
<b>8:30-10:15A</b>	<b>Session 1</b>
	<b>Keynote Conversation</b> CCSU Auditorium, Room 247 "Stories without Borders" a conversation with Alvaro Rodriguez, Lena Khan, Brian Espinoza Moderated by Prof. Ilana Lupid, New Mexico State University
<b>10:00A-5:00P</b>	<b>Vendors Area Open</b> Aggie Lounge CCSU 102
<b>10:15-10:45A</b>	<b>Kodak Coffee Break</b> Vendors Area, Aggie Lounge, CCSU 102
<b>10:45A-12:30P</b>	<b>Session 2</b>
	<b>Screening 2A</b> Milton 171 <i>hillbilly</i> , Sally Rubin, Chapman University, DOC, 85 min <b>Respondent</b> Jennifer Suwak, Kutztown University <i>hillbilly</i> uncovers how and why we have created the rural American 'hillbilly' icon. This film is a timely and urgent exploration of how we see and think about the Appalachian region, and a call for dialogue between urban and rural communities during this divisive time in our nation's history.
	<b>Screening 2B</b> Milton 169 <i>Sakhi</i> , Malia Bruker, Florida State University, DOC, 6 min <b>Respondent</b> Samantha Quill, Columbia College Chicago Harburger Postrasse is the first stop for thousands who flee war-torn homelands in search of safety in Hamburg. In the quiet fluorescence of his new home, Sakhi Poya recounts his harrowing journey from Afghanistan, revealing fears, frustrations and dreams of an ordinary life. Sakhi's rich visions for his future and his role in society build a powerful portrait of the modern refugee experience.  <i>remixing the news</i> , Barton Weiss, University of Texas, Arlington, DOC, 56 min <b>Respondent</b> Nicholas Corrao, University of Alabama WFAA TV gave all of its raw footage from 1960 to 1977 to 10 Their challenge was to explore the images that spoke to them and use them to create original works. This show features films of Jeremy Spracklen, Christian Vasquez, Justin Wilson, Carmen Menza, Gordon K Smith, Steve Baker, Madison McMakin, Blaine Dunlap, Michael Thomas, Dakota Ford, and Michael Alexander Morris. produced by Bart Weiss.
	<b>Screening 2C</b> Milton 155 <i>Estuary &amp; Cuban Queens</i> , Warren Bass, Temple University, ANI, 12 min, WIP <b>Respondent</b> Jo Meuris, Nevada State College "Estuary" is a sparse meditational animation with some of the values and attributes of a visual haiku. "Cuban Queens" is a structural development of subliminal hand-drawn portraits.  <i>The Wolf vs The Aliens</i> , Jeremy Bessoff, Passion Works Studio, ANI, 6 min, WIP <b>Respondent</b> Jo Meuris, Nevada State College This project is an experimental collaboration with developmentally disabled

	<p>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.</p> <p><i>Why Use Animation</i>, Jo Meuris, Nevada State College, ANI, 2 min  <u>Respondent</u> Jeremy Bessoff, Passion Works Studio  A short promotional video for Nevada State College's Instructional Technology animation services.</p> <p><i>The Marydean Martin Library</i>, Jo Meuris, Nevada State College, ANI, 1 min  <u>Respondent and Moderator</u> Warren Bass, Temple University  Promotional video for the Marydean Martin Library at Nevada State College, the first digital library in the state of Nevada.</p>
<p><b>Mon July 23</b></p> <p><b>10:45A- 12:30P</b></p>	<p><b>Screening 2D</b> Milton 163</p> <p><i>The Story of Everything</i>, Sharon Mooney, Loyola Marymount University, FIC, 14 min  <u>Respondent and Moderator</u> Mark von Schlemmer, University of Central Missouri  Lorraine is on a lifelong search for her former foster brother. She has a tense encounter with a stranger named Marcus, who then joins her on a road trip. As they search for the past and future, time becomes fluid and dream-logic takes over. During their journey, bits of conversation hint at an intimacy, and possibly a subconscious bond. Are they strangers at all?</p> <p><i>My Nature</i>, Ulya Aviral, Emerson College, FIC, 10 min  <u>Respondent</u> Sheila Schroeder, University of Denver  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.</p> <p><i>King of Hearts</i>, Mark von Schlemmer, University of Central Missouri, FIC, 11 min  <u>Respondent</u> Ted Hardin, Columbia College Chicago  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.</p> <p><i>The Good From The Bad</i>, Edward Tyndall, Texas A&amp;M - Corpus Christi, FIC, 17 min  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.</p>
	<p><b>Screening/Paper 2E</b> CCSU 302</p> <p><b>Impact Documentary—A Learning Lab Approach</b>  <b>Case Study: “In the Executioner’s Shadow”</b>  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.</p>



	<p><b>Panel 2F</b> CCSU 304  <b>Student Filmmaking without Borders</b>  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.</p>
<p><b>Mon  July  23</b></p> <p><b>10:45A-  12:30P</b></p>	<p><b>Panel 2G</b> CCSU 312  <b>Facilitating Online International Student Collaborations Through Sound Design</b>  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.</p>
	<p><b>Panel 2H</b> CCSU 228  <b>What do you do when you're branded? Adapting the screenplay and student to the new Hollywood</b>  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.</p>
	<p><b>Panel 2J</b> CCSU 218  <b>Documentary and Digital Culture</b>  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"</p>
	<p><b>Script 2L</b> Milton 167  <b>The Diva Sequence</b> 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.  <b>Marian</b> 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.  <i>Each of the writers will respond to the other author's scripts.</i></p>

	<p><b>Workshop 2P</b> Milton 84</p> <p><b>Making the Cel Animated Film</b>  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.</p>
	<p><b>Workshop 2Q</b> Milton 50</p> <p><b>Learning Beyond the Borders of the Classroom</b>  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.</p>
<b>12:30-1:45P</b>	<b>LUNCH Taos Restaurant, CCSU First Floor</b>
	<p><b>Caucus Meetings</b>  Inclusion and Diversity Sierra Room (in Taos)  Entertainment Industry Taos 2</p>
<b>1:45-3:30P</b>	<b>Session 3</b>
	<p><b>Screening 3A</b> Milton 171</p> <p><i>Take it Outside</i>, 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.</p> <p><i>Hippie Family Values</i>, 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?</p>
	<p><b>Screening 3B</b> Milton 169</p> <p><i>The Weigh Station: Bear Hunting in Florida</i>, 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.</p> <p><i>Operation Wolf Patrol</i>, 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.</p>

<p><b>Mon July 23</b></p> <p><b>1:45- 3:30P</b></p>	<p><b>Screening 3C</b>                      Milton 155</p> <p><i>Let The River Run</i>, Mary Jane Doherty, Boston University, DOC, 27 min 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.</p> <p><i>Zap</i>, Deborah Fort, University of New Mexico, DOC, 60 min <u>Respondent</u> Geoffrey Marschall, University of Louisiana at Lafayette 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.</p>
	<p><b>Screening 3D</b>                      Milton 60</p> <p><i>Paper Football</i>, Lorene Wales, Liberty University, FIC, 33min, WIP <u>Respondent and Moderator</u> Mark Kerins, Southern Methodist University It's one thing to lose a career, it's another to lose a son.</p> <p><i>The Things They Left Behind</i>, Barbara Leibell, University of Miami, FIC, 29 min 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.</p> <p><i>She Survivor</i>, David Mallin, Old Dominion University, FIC, 19 min <u>Respondent</u> Kent Hayward, Cal State Long Beach 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.</p>
	<p><b>Screening 3E</b>                      Milton 163</p> <p><i>Sense of Time</i>, Wenhua Shi, UMass Boston, EXP, 5 min <u>Respondent and Moderator</u> Marilyn Carren, University of Texas Rio Grande Valley 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.</p> <p><i>Marvin Shanks Remains</i> Jennifer Poland, Cleveland State University, Rusty Sheridan, East Tennessee State University    EXP, 5 min <u>Respondent</u> Wenhua Shi, UMass Boston After receiving a mysterious picture and note, a young man goes in search for his long lost father only to find a connection he never expected.</p> <p><i>Blood Shaped Hole in my Heart</i>, Kevin Endres, DePaul University, EXP, 5 min <u>Respondent</u> Rusty Sheridan, East Tennessee State University To deal with the loss of her mother, a forlorn woman searches for meaning in her mother's eclectic sayings, old home movies, and memory.</p> <p><i>Fake Believe</i>, Ryan Murray, Towson University, exp, 4 min <u>Respondent</u> Kevin Endres, DePaul University Fake blood watering fake flowers. In this time when we call fake things real</p>

	<p>and real things fake, what are we growing?</p> <p><i>New York City Christmas Windows</i>, Dennis Conway, Valdosta State University, EXP, 3 min  <u>Respondent</u> Ryan Murray, Towson University  A sampler of New York City Department Store Christmas windows, shot in December 2016, with music. (A music video)</p> <p><i>Lullaby</i>, Shaun Clarke, Emerson College, EXP, 3 min  <u>Respondent</u> Dennis Conway, Valdosta State University  Dance film/music video. Features a dancer with ribbons/worship streamers.</p> <p><i>The Burnout Resilience Machine</i>, Marilyn Carren, University of Texas Rio Grande Valley, EXP, 3 min  <u>Respondent</u> 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.</p>
<p><b>Mon</b>  <b>July</b>  <b>23</b></p> <p><b>1:45-  3:30P</b></p>	<p><b>Panel 3F</b> CCSU 304</p> <p><b>Directors on Directing</b>  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 &amp; video educators &amp; practitioners.</p>
	<p><b>Panel 3G</b> CCSU 312</p> <p><b>Immersive Cinema: Filmmaking without a Frame</b>  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"</p>
	<p><b>Panel 3H</b> CCSU 218</p> <p><b>Parenting Under the Lens: Personal Documentaries about Non-Traditional Parenting</b>  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  "Movertime: a nonfiction exploration of single parenting"</p>
	<p><b>Panel 3J</b> CCSU 302</p> <p><b>Perennial vs. Millennial</b>  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"</p>

	<p><b>Script 3L</b> Milton 167</p> <p><i>I am Beautiful</i> by WenShing Ho (and Hwang Ouchul)</p> <p>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.</p> <p><i>Discontinued</i> by Susan Skoog, Montclair State University</p> <p>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.</p> <p><i>The Manhattan Front</i> by Julie Blumberg, Ithaca College and Cathy Lee Crane, Ithaca College</p> <p>In 1915, a German saboteur arrives in Manhattan to interrupt the export of American munitions to Britain.</p> <p><i>Each of the writers will respond to the other authors' scripts.</i></p>
	<p><b>New Media 3M</b> CCSU 228</p> <p><i>Blue Sky Breakout</i>, Kevin Roy, Eastern Oregon University</p> <p>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.</p>
	<p><b>New Media 3N</b> CCSU 228</p> <p><i>The Francis Ellis Mysteries</i>, Carolina Posse, Columbia College Chicago</p> <p>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.</p>
	<p><b>Workshop 3P</b> Milton 50</p> <p><b>Engaging Academia, Activists, and Filmmakers: the Citizen Jane Film Festival, A Feminist Cinematic Community</b></p> <p>Ann Breidenbach, Stephens College</p> <p>Barbie Banks, Stephens College</p> <p>Kerri Yost, Stephens College</p> <p>Donna Kozloskie, Stephens College</p> <p>Steph Borklund, Stephens College</p> <p>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.</p>
	<p><b>Workshop 3Q</b> Milton 84</p> <p><b>Navigating the Academic Hiring Process (UFVA Mentorship Program Workshop)</b></p> <p>Michelle Glaros, Centenary College of Louisiana</p> <p>Stephanie Tripp, University of Tampa</p> <p>Heather Addison, University of Nevada Las Vegas</p> <p>Leena Jayaswal, American University</p> <p>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.</p>
3:30-4:00P	<p><b>Kodak Coffee Break</b> Vendors Area, Aggie Lounge, CCSU 102</p>

4:00- 5:45P	<p><b>Session 4</b></p>
	<p><b>Screening 4A</b> Milton 163  <i>The Blues Society</i>, Augusta Palmer, St. Francis College, DOC, 15 min, WIP  <u>Respondent</u> Jacob Bricca, University of Arizona  African American blues masters of the 1930s like Furry Lewis fundamentally transformed American culture, but were largely forgotten by the 1960s. In segregated Memphis in 1966, a group of artists, hippies, and musicians came together to create The Memphis Country Blues Festival, an annual event (1966-1969) that changed the way Americans think about race, music and the legacy of the blues.</p> <p><i>Michael</i>, C. Thomas Lewis, Indiana University Purdue University - Indianapolis, FIC, 16 min  Michael, who is HIV+, suffers harsh treatment at home from his step-mother. His father doesn't understand his health needs and neglects to take him to the clinic. Faced with his deteriorating health Michael has to find the determination to take responsibility for his health.</p> <p><i>Safety Net</i>, Andrew Rudd, Malone University, FIC, 17 min  <u>Respondent and Moderator</u> Vanessa Ament, Ball State University  How far would you go to hold on to the American Dream? This short narrative film follows Jerry Harris, a 35 year old black man, as he tries to save his home from foreclosure just before his wife gives birth to their first child.</p> <p><i>Heather has Four Moms</i>, Rani Deighe Crowe, Ball State University, FIC, 14 min  When Mom Number Four reads Heather's diary, she discovers 14 year old Heather's plan to lose her virginity. Mom Four must persuade the other moms that it's time to talk to Heather about birth control. While the moms come to terms with the fact that Heather is no longer a little girl, Heather comes to realize she still needs her moms. It's a Mother-Daughter Story times four.</p>
	<p><b>Screening 4B</b> Milton 169  <i>Strangers to Peace</i>, Margaret Cardillo, University of Miami, DOC, 20 min, WIP  <u>Respondent</u> Daniel Cross, Concordia University  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.</p> <p><i>The Making of the Merchant in Venice</i>, Ted Hardin, Columbia College Chicago, DOC, 30 min, WIP  <u>Respondent</u> Allie Sultan, Middle Tennessee State University  400 years ago William Shakespeare wrote one of his most controversial plays, <i>The Merchant of Venice</i>, but it was never performed in the industrial area of Venice known as the "Jewish Ghetto". 500 years later, this film chronicles the creative process of theatre director Karin Coonrod and her company of actors, including 5 Shylocks, in a multi-lingual &amp; musically charged production set in the ghetto.</p>
	<p><b>Screening 4C</b> Milton 155  <i>Take no Prisoners</i>, Andrew Valentine, University of North Texas, DOC, 20 min, WIP  <u>Respondent</u> Stephen Crompton, Bowling Green State University  Follows three generations of small town musicians, who must face the future after not quite reaching rock star status.</p>

	<p><i>Marching Forward</i>, Lisa Mills, University of Central Florida, DOC, 60 min, WIP  <u>Respondent</u> Sally Rubin, Chapman University</p> <p>"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.</p>
<p><b>Mon July 23</b></p> <p><b>4:00- 5:45P</b></p>	<p><b>Screening 4D</b> Milton 85</p> <p><i>Family Ties</i>, Thomas Castillo, Bowling Green State University, FIC, 37 min, WIP  <u>Respondent</u> Mary Dalton, Wake Forest University</p> <p><i>Family Ties</i> 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.</p> <p><i>In Our Time</i>, Kent Hayward, Cal State Long Beach, FIC, 30 min  <u>Respondent and Moderator</u> Kevin McCarthy, Fitchburg State University</p> <p>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.</p>
	<p><b>Screening 4E</b> Milton 171</p> <p><i>Special Preview Screening of</i>  <b>Moving Pictures: Filmmaking and the Art of Cinematography</b>  Glenn Kennel, President of ARRI Inc.  An Tran, Producer/Co-Director of <i>Moving Pictures</i> and  Arri Communications Director</p> <p>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.</p> <p>Including commentaries from award-winning directors such as Ang Lee, Francis Ford Coppola, Wim Wenders, Reed Morano and Ellen Kuras, <i>Moving Pictures</i> goes beyond technology and technique to discover the hearts and minds of some of the most original voices in visual storytelling.</p>
	<p><b>Panel 4F</b> CCSU 304</p> <p><b>The Fog of Truth, or Podcasting from the Doc Side</b>  Christopher Llewellyn Reed, Stevenson University  Bart Weiss, University of Texas, Arlington  Summre Garber, Slamdance</p> <p>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.</p>

	<p><b>Panel 4G</b> CCSU 302  <b>VR and What it Can Do for You</b>  Marilyn Carren, University of Texas, Rio Grande Valley  "PR to VR: How VR improved my teaching, my research and my prospects at my university"  William Allen, Florida Southern College  "Handheld and Shaky: Insta360 Pro Early Adopters Eager to Remap Google® Street View"  Simon Tarr, University of South Carolina  and Evan Meaney, University of South Carolina  "VRchive: Virtual Reality Integration for Media Archives"</p>
<p><b>Mon</b>  <b>July</b>  <b>23</b>    <b>4:00-</b>  <b>5:45P</b></p>	<p><b>Panel 4H</b> CCSU 218  <b>Education on Location: London, Norway, Iceland &amp; Greece</b>  Juliet Giglio, SUNY Oswego  "From Trolls to Thor, Ibsen to Noir"  Jessica Folk, Western Kentucky University  "Great Britain, Great Screenplays"  Ed Talavera, University of Miami  "Making Movies in Greece"</p>
	<p><b>Panel 4J</b> CCSU 228  <b>Borders in the 21<sup>st</sup> Century</b>  Ann Breidenbach, Stephens College  "Citizen Jane: Examining the Purpose of the Women's Film Festival in 2018"  Jennine Lanouette, Screentakes Digital Publishing  "The Feminine Narrative as a Path to Gender Parity"  Adán Ávalos, University of New Mexico  "All For Nothing: Mexican Cinema, the Star, and the Greater Border"</p>
	<p><b>Panel 4K</b> CCSU 312  <b>Pedagogies for 21st Century Students</b>  Anne Ciecko, University of Massachusetts Amherst  Ahimsa Rahul Roy, Independent Artist  "Critical Narrativity and Border-crossings in Interdisciplinary Film/Media/Music Pedagogy"  Zoya Baker, Hunter College  "Film Methodology as Pedagogy: A Freirean Analysis of <i>Chronicle of a Summer</i>, <i>What Farocki Taught</i>, and <i>Growing Up Female</i>"</p>
	<p><b>Script 4L</b> Milton 167  <i>The Mahalia Jackson Story</i> by Vaun Monroe, Wiley College  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.  <i>Rear View Mirrors</i> by Jack Bryant, Ithaca College  Three generations of women -- grandmother, mother, and daughter -- learn to forgive one another, and themselves, from the mistakes of their past.   <i>Each of the writers will respond to the other author's script.</i></p>
	<p><b>New Media 4M</b> CCSU Aggie Underground  <i>Perfect Pixels</i>, Ryan Murray, Towson University  Respondent: Ron Schildknecht, Spaulding University  A video sculpture series in which the Rule of Thirds intersection pixels of classic films are highlighted and magnified on four wall-mounted screens. The individual pixels are so small that you might not be able to see them blinking. But when they are magnified, they become colored flicker films, charged with the most important visual information in their original source film.</p>



	<p><b>New Media 4N</b> CCSU Aggie Underground  <i>Bitter Grounds</i>, 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.</p>
	<p><b>Workshop 4Q</b> Milton 60  <b>The Music is the Voice: The Process of Writing Dialogue Through Music</b>  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.</p>
<b>545P</b>	<p>First bus leaves from front of CCSU to opening reception.  Buses will leave at 6, 616, 630 and 645</p>
<b>7P</b>	<p><b>Opening Reception:</b>  <a href="#"><u>La Posta de Mesilla</u></a>  2410 Calle De San Albino  Mesilla</p>
<b>830P</b>	<p>The first bus leaves La Posta to return to campus. Buses will leave La Posta at 845, 900, 915, and 930.</p>

**“Welcome to Las Cruces!”**

**Opening Night Party**

at

**La Posta de Mesilla**

**“Home of the UFVA Margarita!”**



***Sponsored by  
The City of Las Cruces  
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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

	<b>Tuesday July 24</b>
<b>8:00A- 2:00P</b>	<b>Golf Tournament</b> , NMSU Golf Course <a href="https://golf.nmsu.edu">https://golf.nmsu.edu</a>
<b>9:00A- 5:00P</b>	<b>Vendors Area Open</b> Aggie Lounge CCSU 102
<b>8:30- 10:15A</b>	<b>Session 5</b>
	<b>Screening 5A</b> Milton 171 <i>Fort Maria</i> , Thomas Southerland, Wake Forest University, FIC, 84 min <u>Respondent</u> Scott Schimmel, University of Hawaii at Manoa 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.
	<b>Screening 5B</b> Milton 155 <i>Sweet Dreams Do Come True</i> , Brent Simonds, Illinois State University, DOC, 93 min <u>Respondent</u> H. James Gilmore, The University of Michigan-Dearborn A musically-gifted farm boy from Western Oklahoma dreams of life as a troubadour. A musical memoir of veteran Nashville songwriter Verlon Thompson.
	<b>Screening 5C</b> Milton 163 <i>Art's Room</i> , David Goodman, University of Memphis, DOC, 5 min <u>Respondent</u> Jacob Dodd, SUNY Oswego A brief portrait of an outsider artist as seen through his intricately decorated bedroom.  <i>The Home for Wayward Babydolls</i> , Andrew Reed, University of Pikeville, DOC, 12 min <u>Respondent and Moderator</u> Chrissy Guest, Ithaca College A Vietnam Veteran turns his house into a home for lost and abandoned baby dolls as he copes with late-onset PTSD in this southern documentary.  <i>masterjam</i> , James Curry, Vermont College of Fine Arts, DOC, 54 min, WIP <u>Respondent</u> Rania Elmalky, University of North Texas SNAFU. Clusterf*@i S#!tstorm. Masterjam. The fallout of a sibling's suicide on a family, the accelerated deaths of the parents and the investigation into the root cause.
	<b>Screening 5D</b> Milton 85 <i>Lazaretto</i> , Kevin Endres, DePaul University, EXP, 9 min <u>Respondent</u> Wen-Shing Ho, Shanghai Jiao Tong University In an attempt to save her sister and father from a fatal illness, a scientist tests unsanctioned, experimental drugs, aiming for a cure that is both bodily and spiritual.  <i>Walkalong</i> , Jason Robinson, University of Mary Washington, EXP, 8 min <u>Respondent</u> Kyle Bergerson, University of Oklahoma (absentia) Walkalong is an experimental observational documentary that follows a police

	<p>officer on his Friday night shift and into the next morning as his leisure time and work life begin to blur together.</p> <p><i>Lessons from Exes</i>, Caitlin Horsmon, University of Missouri - Kansas City, DOC, 11 min  <u>Respondent</u> Stephen Crompton, Bowling Green State University  When relationships end what lessons have we learned?</p> <p><i>Border Living: The Other Side of the Story</i>, Marilyn Carren, University of Texas Rio Grande Valley, EXP, 11 min, WIP  <u>Respondent</u> 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.</p> <p><i>Vincent</i>, Wen-Shing Ho, Shanghai Jiao Tong University, Hwang Ouchul, Shanghai Jiao Tong University  EXP, 18 min  <u>Respondent and Moderator</u> 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 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.</p>
<p><b>Tues</b>  <b>July</b>  <b>24</b></p> <p><b>8:30-</b>  <b>10:15A</b></p>	<p><b>Panel 5F</b> CCSU 304  <b>Storytelling and Cultural Capital</b>  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.</p>
	<p><b>Panel 5G</b> CCSU 312  <b>Overseas Filmmaking: People and Their Places</b>  Francisco Menendez, University of Nevada Las Vegas  "A Taste of Bitter Grounds: Using Virtual Reality to Experience an Epic Tale"  Rulon Wood, Boise State University  "Co-Created Video Interventions for the Desmond Tutu Foundation"  Philip Peters, University of Central Florida  Milos Ajdinovic  "Improvised Encounters on the Screen: The Making of East Coast Road"</p>
	<p><b>Panel 5H</b> CCSU 218  <b>Lessons from Real Life</b>  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"</p>

<p><b>Tues July 24</b></p> <p><b>8:30- 10:15A</b></p>	<p><b>Panel 5J</b> CCSU 302  <b>Fair Use or Foul? You Be the Judge</b>  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 &amp; 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!</p>
	<p><b>New Media 5M</b> CCSU Aggie Underground  <i>Yellow Persona</i>, Sharon Mooney, Loyola Marymount University  <b>Respondent</b> 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.</p>
	<p><b>New Media 5N</b> CCSU Aggie Underground  <i>Spaces</i>, Rebecca Ormond, California State University Chico  <b>Respondent</b> 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" against the 360° VR fixed infinity convergence. "Spaces" plays with notion of space time as folds in time where objects in the landscape touch themselves across the seasons, inhabiting a different "Space" in ever present time.</p>
	<p><b>Workshop 5P</b> Milton 60  <b>Virtual Spaces in 3D</b>  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.</p>
	<p><b>Workshop 5Q</b> Milton 84  <b>Tone and Storytelling for Screenwriters</b>  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.</p>
<p><b>10:15- 10:45A</b></p>	<p><b>Kodak Coffee Break</b> Vendors Area,  Aggie Lounge, CCSU 102</p>
<p><b>10:45A- 12:30P</b></p>	<p><b>Session 6</b></p>

	<p><b>Screening 6A</b> Milton 171</p> <p><i>Mongolian Chronicles (Part 1)</i>, Melinda Levin, University of North Texas, DOC, 22 min Mountains, coal smoke and long winters, so cold that Russian vodka freezes, blanket the cities of Mongolia in smog for several months each year. In this ancient land, landlocked between Russia and China, nomadic Mongolians from the frontier move into urban areas. Delgar Delka, a High Buddhist Lama, straddles the sacred and common, and protects the land, water, animals and plants of his homeland.</p> <p><i>Gotts Point</i>, 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 &amp; 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 &amp; friends, &amp; the larger theme of hate crimes legislation in a conservative state.</p>
<p><b>Tues July 24</b></p> <p><b>10:45A- 12:30P</b></p>	<p><b>Screening 6B</b> Milton 169</p> <p><i>An Unspoken Law</i>, Nicholas Corrao, University of Alabama, DOC, 87 min, WIP</p> <p><u>Respondent</u> Leslie McCleave, Emerson College After her son receives a 10-year prison sentence for downloading child pornography, one South Florida mother, who was once a victim of child sexual abuse herself, transforms into a leading advocate for the reform of some of the country's harshest sentencing laws.</p>
	<p><b>Screening 6C</b> Milton 155</p> <p><i>Lands &amp; Lores - Blame It On Smiley</i>, Elisa Herrmann, Sam Houston State University, DOC, 6 min</p> <p><u>Respondent</u> Joseph Brown, Marquette University In BLAME IT ON SMILEY, Steve Gray recounts the story of the ghost of George Smiley, that is said to reside in the Navajo County Courthouse of Holbrook, AZ. Everything that happens in town seems to be blamed on Smiley. This is part of the web-based documentary series LANDS &amp; LORES, which was recorded during a road trip from Illinois to California, collecting tales of the mother road.</p> <p><i>Peng Hu Stories</i>, Geoffrey Marschall, University of Louisiana at Lafayette, DOC, 55 min, WIP</p> <p><u>Respondent</u> Augusta Palmer, St. Francis College Three stories from very different people all found on a little island off Taiwan.</p>
	<p><b>Screening 6D</b> Milton 85</p> <p><i>Celebrating 55 by Protesting 45</i>, Mary Dalton, Wake Forest University, DOC, 4 min</p> <p><u>Respondent</u> Jason Robinson, University of Mary Washington On January 20, 2017, I wanted to celebrate turning 55 by basking in the afterglow of the election of the first woman president of the United States with my friends. Instead, I chartered a bus and took 55 people to the Women's March on Washington the day after my birthday.</p> <p><i>Moods, Mountains and Masterpieces: A Portrait of an Artist: Marcia Merrins</i>, Roslin Smith, SUNY Fredonia, DOC, 13 min</p> <p><u>Respondent</u> David Goodman, University of Memphis Moods are afoot through Merrins footed bowls. PS This is the third video in a 3 part series exploring 3 very different artists. The other 2 artists have been shown at UFVA in 2017 and 2016 respectively demonstrating the masterpieces and mountains in the title.</p>

	<p><i>The Women of Titmouse Animation</i>, Chrissy Guest, Ithaca College, DOC, 23 min  <u>Respondent and Moderator Lorene Wales, Liberty University</u>  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.</p> <p><i>Amplified: A Conversation with Women in American Film Sound</i>, Vanessa Ament, Ball State University, DOC, 30 min <u>Respondent David Mallin, Old Dominion University</u>  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.</p>
<b>Tues</b> <b>July</b> <b>24</b>  <b>10:45A-</b> <b>12:30P</b>	<p><b>Screening 6E</b> Milton 50  <i>Changing Time</i>, Matt Meyer, George Fox University, FIC, 87 min,  <u>Respondent Thomas Southerland, Wake Forest University</u>  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.</p>
	<p><b>Panel 6F</b> CCSU 304  <b>Time to Get Published</b>  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.</p>
	<p><b>Panel 6G</b> CCSU 312  <b>Documentary <i>Mise-en-scène</i>, Or: bodies and objects interacting and perceiving the world, placed behind and in front of a camera</b>  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 <i>Mise-en-scène</i>"</p>
	<p><b>Panel 6H</b> CCSU 218  <b>Departmental Recruitment A Growing Necessity?</b>  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 21<sup>st</sup> Century"  Steve Bailey, Taylor University  "Working with Admissions for Better Recruitment"  Andrew Reed, University of Pikeville  "Growing a Film Program"</p>

<p><b>Tues July 24</b></p> <p><b>10:45A- 12:30P</b></p>	<p><b>Panel 6J</b> CCSU 228</p> <p><b>Fistfights: In Front and Behind the Camera</b>  Rusty Sheridan, East Tennessee State University and  Mark Stefanac, Relson Gracie Jiu Jitsu Academy  "Aristotle v. Bruce Lee: Conflict and Drama in Storytelling and Fighting"  Chun Han Wang, University of Hawaii at Manoa  "The Sound of Swordplay and Martial Chivalry: Sound Design in Kung Fu Films"  Wen-Shing Ho, University of Southern California  "Jackie Chan: Yellow Ghetto in Hollywood"</p>
	<p><b>Panel 6K</b> CCSU 302</p> <p><b>Check-In: Mentoring and Developing Your Students</b>  Simon Tarr, University of South Carolina  "Undergraduate Tenure Dossiers? Cultivating Leadership Distinction Through Folio Thinking"  Troy McKay, Purdue University  "Bloom's Taxonomy: The Movie (A study of instructional assessment of film and video production educators)"  Doreen Bartoni, Columbia College Chicago  "From Faculty to Students: Creating a Culture of Collaboration and Cooperation"</p>
	<p><b>Script 6L</b> Milton 167</p> <p><i>Sunbeam</i> by Fred Jones, Southeast Missouri State University  After a tragic accident devastates a community, a troubled outcast battles a charismatic atheist for the souls of his town.  <i>Houseboy</i> by Deon Kay, University of West Georgia  Mayhem ensues when a middle-class family takes on an ex-con as a housekeeper.  <i>Hoxie 29</i> by Marc Moo  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.  <i>Each of the writers will respond to the other authors' scripts.</i></p>
	<p><b>New Media 6M</b> CCSU Aggie Underground</p> <p><i>Restoring The Void: A Collaborative Art Game</i>, Owen Lowery, Ohio University  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.</p>
	<p><b>Workshop 6P</b> Milton 189</p> <p><b>The Right Lights for the Right Class</b>  David Landau, Farleigh Dickinson University  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 what budget that best suit the needs of your class and how to best use them.</p>
	<p><b>Workshop 6Q</b> Milton 84</p> <p><b>Semiotics for Screenwriters</b>  Michael Tierno, East Carolina University  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 <i>Rocky</i> 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.</p>



<b>12:30-1:45P</b>	<b>LUNCH Taos Restaurant, CCSU First Floor</b>
	<p><b>Caucus Meetings</b>  Script Sierra Room (in Taos)  Gender Taos 2  Accreditation Otero Room, CCSU 129</p>
<b>1:45-3:30P</b>	<b>Session 7</b>
	<p><b>Screening 7A</b> Milton 171  <i>In a Relationship</i>, Rania Elmalky, University of North Texas, DOC, 20:34 min, WIP  <u>Respondent</u> Eboni Scoll  Crossing spiritual boundaries, two American converts to Islam, Mark and Stephanie, navigate unfamiliar territory. Now part of a culturally diverse religious minority, they grapple with issues of identity, as the search for their significant others takes them in starkly different directions.</p> <p><i>Prodigal Mary</i>, Allie Sultan, Middle Tennessee State University, DOC, 63 min, WIP  A lesbian evangelical Christian's journey to find acceptance within her family, her church, and herself.</p>
<b>Tues  July  24</b>  <b>1:45-3:30P</b>	<p><b>Screening 7B</b> Milton 169  <i>The Elephant's Song</i>, Lynn Tomlinson, Towson University, ANI, 8 min  <u>Respondent</u> Kathy Bruner, Taylor University  The Elephant's Song tells true and tragic tale of Old Bet, the first circus elephant in America, as recounted in song by her friend, the master's dog. Their story is portrayed in colorful, handcrafted animation, created frame by frame with clay-on-glass animation, where oil-based modeling clay is spread thinly on a glass sheet and moved frame-by-frame like a moving finger painting.</p> <p><i>Echoes</i>, Mark Kerins, Southern Methodist University, FIC, 12 min  <u>Respondent</u> David Tarleton, Columbia College Chicago  When a young mother loses her children, her search for them reawakens memories of the trauma she had tried to forget.</p> <p><i>Fallen</i>, Paul Gulino, Chapman University, FIC, 28 min, WIP  A professor of religious studies comes to suspect one of her students is actually Satan.</p>

<p><b>Tues</b> <b>July 24</b></p> <p><b>1:45-3:30P</b></p>	<p><b>Screening 7C</b> Milton 155</p> <p><i>50 Years of Excellence</i>, Christopher Winkler, Rowan University, DOC, 20 min</p> <p><u>Respondent</u> Christopher Boulton, University of Tampa</p> <p>In 2016-17, Rowan University's College of Communication &amp; 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.</p> <p><i>In the Shadow</i>, H.D. Motyl, Southern Illinois University, DOC, 55 min</p> <p>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.</p>
	<p><b>Screening 7D</b> Milton 85</p> <p><i>The Marrying Kind</i>, Michael Mulcahy, University of Arizona, DOC, 24 min, WIP</p> <p><u>Respondent</u> Andrew Rudd, Malone University</p> <p>A personal documentary that explores the lives, marriage, divorce and re-marriage of Dave and Lois Mulcahy, the filmmaker's parents.</p> <p><i>Frieda &amp; Eddie, A Jersey Shore Love Story</i>, Jennifer Suwak, Kutztown University, DOC, 24 min</p> <p><u>Respondent</u> Christopher Bradley, Arizona State University</p> <p>You Are Never Too Old For Love</p> <p><i>The Villagers</i>, Stephen Crompton, Bowling Green State University, DOC, 30 min, WIP</p> <p><u>Respondent</u> Deborah Fort, University of New Mexico</p> <p>Home to 140,000 retirees and counting, The Villages, Florida is America's fastest growing community. Thousands migrate there each year in pursuit of the latter-life dream, to spend their final days as residents of Florida's Friendliest Hometown. The Villagers explores this ever-expanding network of senior citizens, as seen through the eyes of the residents themselves.</p>
	<p><b>Screening 7E</b> Milton 50</p> <p><i>How Sweet the Sound - The Blind Boys of Alabama</i>, Leslie McCleave, Emerson College, DOC, 89 min</p> <p><u>Respondent</u> Lisa Mills, University of Central Florida</p> <p>Filmed over the course of ten years, How Sweet the Sound - The Blind Boys of Alabama, is the first film to tell the story of this legendary gospel quartet. As the surviving band members recount their unlikely success story, we see a rare, frank view of life on and off the road with these renowned performers now in the their 70s and 80s.</p>
	<p><b>Panel 7F</b> CCSU 304</p> <p><b>SOS - Safety on Set</b></p> <p>Jeffrey Wachs, New York University</p> <p>Joseph Wallenstein, University of Southern California</p> <p>Christine DeHaven-Call, New York University</p> <p>A discussion on USC's Production review process, NYU's Production Advisement program and NYU's Production Safety Training program.</p>

	<p><b>Panel 7G</b> CCSU 312</p> <p><b>International perspectives: The rewards and challenges of producing projects overseas</b></p> <p>Enie Vaisburd, Pacific University Oregon  "The in-between: being an outsider and an insider at once"</p> <p>Mitchell Block, Direct Cinema Limited  "Shooting Internationally"</p> <p>Elizabeth Coffman, Ted Hardin, Loyola University Chicago  "Outside In: The ethics of international documentary production"</p> <p>Robin Canfield, Actuality Media  "The Role of the Gatekeeper as Collaborator and Liaison"</p> <p>Steve Bailey, Taylor University  "Traveling into the Uncomfortable"</p>
<p><b>Tues</b>  <b>July</b>  <b>24</b></p> <p><b>1:45-</b>  <b>3:30P</b></p>	<p><b>Panel 7H</b> CCSU 218</p> <p><b>Old Films, New Eyes</b></p> <p>Robert Gerst, Massachusetts College of Art &amp; Design  "Old Films, New Eyes"</p> <p>Jeffrey Michael Bays, Michael Wiese Productions  "Hitchcock Lives On"</p> <p>Roy Finch, Chapman University  "Old Films, New Filmmakers"</p>
	<p><b>Panel 7J</b> CCSU 228</p> <p><b>Offense Taken: Films Offending Classrooms, Audiences, Critics, and Hollywood Itself</b></p> <p>Eileen White, Queensborough Community College  "Your Fave is Problematic: Teaching Early Film in the Now"</p> <p>Matthew Herbertz, Florida Southern College  "Sex, Violence, Pornography, and the Culture of Offense"</p> <p>Heather Addison, University of Nevada Las Vegas  "The Strange Case of QUEER PEOPLE (1930): When the Big Bankroll Boy Took on Hollywood"</p>
	<p><b>Panel 7K</b> CCSU 302</p> <p><b>Sound and Voice: Cinema Auditory Approaches</b></p> <p>Jacob Bricca, University of Arizona  "The Strategic Use of Pauses and Silence in Documentary Editing"</p> <p>Jack Beck, Rochester Institute of Technology  "Captured!: The Obsession of Powerless, Mediated Voice in Cinema"</p> <p>Jan Krawitz, Stanford University  "Harmonic Convergence: Unity of Image and Sound"</p>
	<p><b>Script 7L</b> Milton 167</p> <p><i>Enid's Wall</i> by Kristin Holodak, Marquette University  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.</p> <p><i>Migration</i> by Broderick Fox, Occidental College  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.</p> <p><i>Each of the writers will respond to the other author's scripts.</i></p>
	<p><b>New Media 7M</b> CCSU Aggie Underground</p> <p><i>Wall of My Own</i>, Jennifer Zaylea, University of the Arts  <b>Respondent</b></p> <p>Interactive project questioning the self-imposed social response of isolation on a personal and global level.</p>

	<p><b>New Media 7N</b> CCSU Aggie Underground  <i>I AM THE BLUES</i>, Daniel Cross, Concordia University  Responent 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.</p>
	<p><b>Workshop 7P</b> Milton 189  <b>Panasonic's AU-EVA1 5.7K Cinema camera</b>  Mitch Gross, Panasonic Imaging &amp; 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.</p>
	<p><b>Workshop 7Q</b> Milton 60  <b>Dialog Editing, The Unappreciated Art</b>  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.</p>
<b>3:30-4:00P</b>	<p><b>Kodak Coffee Break</b> Vendors Area,  Aggie Lounge, CCSU 102</p>
<b>4:00-5:45P</b>	<p><b>Session 8</b></p>
	<p><b>Membership Meeting</b> CCSU Auditorium, Room 247</p>
<b>545PM</b>	<p>First bus leaves from front of CCSU for picnic.  Other busses will leave at 600, 615, 630, 645.</p>
<b>7P</b>	<p><b>Picnic: New Mexico Farm &amp; Ranch Heritage Museum</b>  <a href="http://www.nmfarmandranchmuseum.org">http://www.nmfarmandranchmuseum.org</a>  New Mexico Farm &amp; Ranch Heritage Museum  4100 Dripping Springs Road  Las Cruces 88011</p> <p><b>Membership Photo</b> at Museum Amphitheater</p>
<b>830P</b>	<p>First bus returns from picnic to campus. Other buses will leave at 845, 900, 915, 930.</p>

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.

	<b>Wednesday July 25</b>
<b>9:00A-5:00P</b>	<b>Vendors Area Open</b> Aggie Lounge CCSU 102
<b>8:30-10:15A</b>	<b>Session 9</b>
	<p><b>Screening 9A</b> Milton 171  <i>... And Beyond</i>, Rulon Wood, Boise State University, FIC, 60 min  <u>Respondent</u> James Curry, Vermont College of Fine Arts  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.</p>
	<p><b>Screening 9B</b> Milton 169  <i>The Trigger</i>, Christopher Bradley, Arizona State University, FIC, 100 min.  <u>Respondent</u> Thomas Southerland, Wake Forest University  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.</p>
	<p><b>Screening 9C</b> Milton 155  <i>School of Honk</i>, Patrick Johnson, Wheaton College, DOC, 12 min  <u>Respondent</u> Chrissy Guest, Ithaca College  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.</p> <p><i>Sweet Dillard</i>, Konstantia Kontaxis, University of Miami, DOC, 54 min  <u>Respondent</u> Andrew Valentine, University of North Texas  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.</p>
	<p><b>Screening 9D</b> Milton 85  <i>Crash Symbols</i>, Emily Crawford, American University, DOC, 8 min, WIP  <u>Respondent and Moderator</u> Cari Callis, Columbia College Chicago  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.</p> <p><i>Grounded</i>, John Bruner, Taylor University, FIC, 15 min  <u>Respondent</u> Joseph Kraemer, Towson University  You're never too old to be grounded.</p> <p><i>Family Medicine</i>, Joseph Kraemer, Towson University, FIC, 16 min  <u>Respondent</u> Sharon Mooney, Loyola Marymount University  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</p>

	<p>her first patient causes everything to spiral out of control. Things only get worse when the father arrives to meddle in her affairs.</p> <p><i>Scary Lucy</i>, Sheila Schroeder, University of Denver, FIC, 20 min</p> <p><u>Respondent</u> 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.</p>
<p><b>Wed July 25</b></p> <p><b>8:30- 10:15A</b></p>	<p><b>Screening 9E</b> Milton 163</p> <p><i>No Boundries</i>, Dana Ware, University of Utah, EXP, 2 min <u>Respondent and Moderator</u> Christopher Cutri, Brigham Young University An impressionistic piece about the plasticity and organic potential of women's cinema.</p> <p><i>Counter//Balance</i>, 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.</p> <p><i>Sympathetic Resonance</i>, Deon Kay, University of West Georgia, EXP, 6 min <u>Respondent</u> 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.</p> <p><i>Am I Pretty?</i>, Jennifer Proctor, University of Michigan - Dearborn, EXP, 10 min <u>Respondent</u> 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.</p> <p><i>Commercial for the Queen of Meatloaf</i>, Dina Fiasconaro, Stevenson University, EXP, 10 min <u>Respondent</u> Tanju Ozdemir, Emerson College In a surrealist take on a 1950s commercial, a bored housewife attempts to spice up her marriage by preparing a delicious meatloaf for dinner. What emerges from the kitchen is "The Queen of Meatloaf" incarnate, who proceeds to invade the homes of consumers and wreak havoc on the commercial set.</p> <p><i>Representative</i>, Kelly Wittenberg, Western Michigan University, EXP, 10 min WIP <u>Respondent</u> 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.</p> <p><i>Color Negative</i>, 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.</p>

	<p><b>Panel 9F</b> CCSU 304  <b>International/Intersection</b>  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 Thugees"</p>
<p><b>Wed July 25</b>  <b>8:30- 10:15A</b></p>	<p><b>Panel 9G</b> CCSU 312  <b>Critical/Creative Media Pedagogies &amp; Curricula</b>  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"</p>
	<p><b>Panel 9J</b> CCSU 228  <b>Screenwriting Structures and Beyond</b>  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?"</p>
	<p><b>Panel 9K</b> CCSU 302  <b>Classic Film Strikes Back!</b>  Johannes Bockwoltdt, Rochester Institute of Technology  "Why Preston Sturges Doesn't Have a Hangover"  David Landau, Farleigh Dickinson University  "The Femmes of Noir: they aren't always fatale! Women behind the noir scenes and on the screen"  Frank Deese, Rochester Institute of Technology  "Reel Impact: Film and TV that Changed History"  Francesca Soans, University of Northern Iowa  "Kino-Eye to i-Doc: Nonlinear Narrative in the City Film"</p>
	<p><b>Script 9L</b> Milton 167  <i>True Detective</i> 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.  <i>Candy Necklace</i> by MaryGrace Navarra, Temple University  An introspective college senior pursues his freshman sister's enigmatic roommate and grows increasingly disturbed by her profound transformation.  <i>The Sorcerers of Mana</i> by Joel Moffett, University of Hawaii  The Sorcerers of Mana is a coming-of-age tragic love story between three</p>



	<p>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.</p> <p><i>Each of the writers will respond to the other authors' scripts.</i></p>
	<p><b>New Media 9M</b>                      <b>CCSU Aggie Underground</b>  <i>Slo-Fi: A Digital Analog Documentary</i>, Kacey Morrow, Western Washington University  <b>Respondent</b> Daniel Cross, Concordia University  <i>Slo-Fi</i> is an interactive web documentary about the resurgence and resilience of analogue lo-fi photography and its unique passionate community.</p>
<p><b>Wed July 25</b></p> <p><b>8:30- 10:15A</b></p>	<p><b>New Media 9N</b>                      <b>CCSU Aggie Underground</b>  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.</p>
	<p><b>Workshop 9P</b>                      <b>Milton 84</b>  <b>Handcrafted Film: Between Cinema and Painting</b>  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."</p>
	<p><b>Workshop 9Q</b>                      <b>Milton 189</b>  <b>Suspense With a Camera</b>  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 <i>Suspense With a Camera</i>.</p>
<p><b>10:15- 10:45A</b></p>	<p><b>Kodak Coffee Break</b> Vendors Area,  Aggie Lounge, CCSU 102</p>
<p><b>10:45A- 12:30P</b></p>	<p><b>Session 10</b></p>
	<p><b>Screening 10A</b>                      <b>Milton 171</b>  <b>CILECT 2017 Winners</b>  Presented by Stan Semerdjiev, Executive Director CILECT</p> <p><i>Once upon a Line</i>, Alicja Jasina, University of Southern California, ANI, 7 mins, USA  A man lives a monotone humdrum existence until he falls in love.</p> <p><i>When Grey is a Colour</i>, Marit Weerheijm, Nederlandse Filmacadmie, FIC, 27 mins, Netherlands  Cata is confronted with her older brother who comes back home to live after a suicide attempt.</p> <p><i>A Love Story</i>, Anushka Naanayakkara, National Film and Television School, ANI, 7 mins, United Kingdom  A powerful tale of love faced with depression.</p>

	<p><i>The Origin of Trouble</i>, Tessa Louise Pope, Nederlandse Filmacademie, Documentary, 30 mins, Netherlands What causes a father to be absent and what are the consequences of his absence?</p>
	<p><b>Screening 10B</b> Milton 169 <i>Missing in Brooks County</i>, Jacob Bricca, University of Arizona, Tuscon, DOC, 83 min, WIP <u>Respondent</u> Margaret Cardillo, University of Miami Thousands of miles from the politicians in Washington DC who expound their views on immigration, there is a place where people are dying. MISSING IN BROOKS COUNTY is a portrait of a struggling American town caught in a death-as-deterrence border policy that continues to intensify under President Trump.</p>
<p><b>Wed July 25</b>  <b>10:45A- 12:30P</b></p>	<p><b>Screening 10C</b> Milton 155 <i>Wulfric</i>, Vanessa Newell, Loyola Marymount University, FIC, 6 min, WIP <u>Respondent</u> Ulya Aviral, Emerson College 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 fianc and an obnoxious theater major all while trying to impress the girl of his dreams.</p> <p><i>Everything's Fine</i>, Michael Mulcahy, University of Arizona, FIC, 7 min One very bad night in the life of Peter Berg...</p> <p><i>The Drive-In Gal and His Dead Uncle's Porsche</i>, Charles Dye, Virginia Tech, FIC, 9 min, WIP As trucks thunder past (and ignoring the motorcyclist's offer) a drive-in gal talks a guy who ordered nuggets into letting her drive them both away into the unknown, in his dead uncle's Porsche.</p> <p><i>MPS</i>, David Tarleton, Columbia College Chicago, FIC, 8 min <u>Respondent</u> Matthew Herbertz, Florida Southern University A young woman auditions for a very specialized acting program in this comedic improv short film.</p> <p><i>Thick and Peculiar Mist</i>, Jacob Dodd, SUNY Oswego, DOC, 9 min, WIP <u>Respondent</u> Casey Hayward, Bentley University In 2015, William York, was diagnosed with aggressive, advanced pancreatic cancer, and given less than a year to live. Before he died, William York dreamed about returning to his grandpa Bill's home. This 16mm documentary film is about family connections, Wayne, West Virginia, and an archaeological dig to find the past by exploring the ruins of the house of William York's grandfather, Bill.</p> <p><i>Las Lagrimas De Mis Sueños (The Tears of my Dreams)</i>, Christopher Cutri, Brigham Young University, FIC, 10 min <u>Respondent and Moderator</u> Deon Kay, University of West Georgia A military dictatorship grips Argentina during the 1970's and 80's, and many people disappear and are killed. Carlos, for reasons unknown, is suddenly released from prison and attempts to navigate his way home.</p>
	<p><b>Screening 10D</b> Milton 85 <i>Foreclosed Home Movie</i>, Elizabeth Danker, University of Central Florida, EXP, 8 min, WIP <u>Respondent and Moderator</u> Kelly Wittenberg, Western Michigan University A short experimental documentary film that adapts two stories of foreclosure</p>

	<p>in Florida separated by almost a century.</p> <p><i>Mister Metronome</i>, Shaun Clarke, Emerson College, EXP, 7 min, WIP  <u>Respondent</u> Kate Raney, Ohio University  A short dance film. A man is surprised when a metronome comes to life.</p> <p><i>Power Trip</i>, Christopher Boulton, University of Tampa, EXP, 10 min  <u>Respondent</u> Shaun Clarke, Emerson College  Power Trip pays homage to the legacy of Dutch pacifist educator Kees Boekes by remixing 5 film adaptations of his book <i>Cosmic View: The Universe in 40 Jumps</i>, which took readers on a visual trip through outer and inner space by powers of ten.</p> <p><i>Alpha Girl: Taryn Murphy Revisited</i>, Christopher Reed, Stevenson University, DOC, 20 min, WIP  <u>Respondent</u> 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.</p>
<p><b>Wed July 25</b></p> <p><b>10:45A- 12:30P</b></p>	<p><b>Panel 10F</b> CCSU 304</p> <p><b>Crossing the finish line: University-based Festivals as Teaching Modality</b></p> <p>Laura Vazquez, Northern Illinois University  "The making of a Film Festival For, By and About Students"</p> <p>Elsa Lankford, Towson University  "What it takes to run (and not run away) from a university-sponsored film festival"</p> <p>Augusta Palmer, St. Francis College  "Riding The Learning Curve: Creating a Women's Film Festival at a Small College"</p> <p>Jonathan Waters, Vanderbilt University  "The struggle of keeping a university film series and/or student film festival afloat with very little institutional support"</p>
	<p><b>Panel 10G</b> CCSU 312</p> <p><b>Story Options, Unlimited</b></p> <p>Emily Crawford, American University  "Cut-Scenes &amp; POV Shots: The Evolving Relationship Between Digital Games and Film"</p> <p>Francisco Menendez, University of Nevada Las Vegas  "Choice and Consequence: How to Survive the Android Blues in a Dystopian Detroit"</p> <p>Roy Cross, Concordia College  "Stories With Borders; is Virtual Reality merely a spectacle without a structure to support story?"</p> <p>Andrew Millians, Lindenwood University  "Behind the Digital Curtain: Finding the Story Where There Isn't One"</p>

	<p><b>Panel 10H</b> CCSU 218</p> <p><b>Avante-Garde: Reflections on Bold Visions</b>  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  "Direct Art Cinema: The Art Cinema Aspirations of The Drew Associates"  Aaron Petten, Columbus College of Art &amp; Design  "Impressionism, Expressionism, and the Phenomenological Impulse of Experimental Cartoon Animation during the late-1960s to the late-1970s"</p>
<p>Wed  July  25</p> <p>10:45A-  12:30P</p>	<p><b>Panel 10J</b> CCSU 228</p> <p><b>New Storytelling in a Highly Polarized Climate</b>  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"</p>
	<p><b>Panel 10K</b> CCSU 302</p> <p><b>Stoney Award Lectures</b>  by this year's Stoney Award winner!  Presented by UFVA's Documentary Working Group  Jan Krawitz, Stanford University  "<i>In Harm's Way: Perils of Personal Storytelling Two Decades before "Me Too"</i>  Kelly Anderson, Hunter College  "<i>Part of the Problem: navigating privilege in My Brooklyn</i>"</p>
	<p><b>Script 10L</b> Milton 167</p> <p><i>How to Change Her Mind</i> 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.  <i>Glitch</i> 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.  <i>\$107 a Day</i> 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.   <i>Each of the writers will respond to the other authors' scripts.</i></p>
	<p><b>New Media 10M</b> Milton 50</p> <p><i>Lunar Estates</i>, 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 unlock webisodes, information about characters, and can become a lunar real estate agent themselves.</p>

	<p><b>New Media 10N</b> CCSU Aggie Underground  <i>Grotesques</i>, Ellen Wetmore, University of Massachusetts Lowell  <u>Respondent</u> Jennifer Zaylea, University of the Arts  <i>Grotesques</i> interrogates childhood fairytales, notions of collecting, and classical institutions of beauty.</p>
	<p><b>Workshop 10P</b> Milton 84  <b>A Cinema of Radical Simplicity: 8-Page Zines as a Filmmaking Tool</b>  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.</p>
<b>12:30-1:45P</b>	<b>LUNCH Taos Restaurant, CCSU First Floor</b>
	<p><b>Caucus Meetings</b>  Documentary Working Group Sierra Room (in Taos)  New Media Taos 2  History and Theory Otero Room, CCSU 129</p>
<b>1:45-3:30P</b>	<b><u>Session 11</u></b>
	<p><b>Screening 11A</b> Milton 171  <i>Animus on the Road</i>, Joshua Adams, Oswego State University, EXP, 82 min  <u>Respondent</u> 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. <i>Animus</i> 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.</p>
	<p><b>Screening 11B</b> Milton 169  <i>Highway Semiotics</i>, Stephen Crompton, Bowling Green State University, DOC, 5 min, WIP  <u>Respondent</u> 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.</p> <p><i>Mountain Folsom</i>, Jack Lucido, Western State Colorado University, DOC., 27 min  <u>Respondent</u> Brent Simonds, Illinois State University  <i>Mountain Folsom</i> 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.</p> <p><i>Cranberry Lake</i>, Zoya Baker, Hunter College, DOC, 17 min  <u>Respondent and Moderator</u> 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</p>

	<p>Adirondacks. The film explores the connection between experiential learning and environmental stewardship.</p> <p><i>Scenes from a Protest</i>, Kevin McCarthy, Fitchburg State University, DOC, 25 min  <u>Respondent</u> 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.</p>
<p><b>Wed July 25</b></p> <p><b>1:45- 3:30P</b></p>	<p><b>Screening 11C</b> Milton 155</p> <p><i>Flight</i>, Casey Hayward, Bentley University, DOC, 18 min  <u>Respondent</u> 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.</p> <p><i>Lonely Kingdom</i>, Thomas Southerland, Wake Forest University, DOC, 15 min  <u>Respondent</u> 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.</p> <p><i>WOMEN OF THE GULAG</i>, 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</p>
	<p><b>Screening 11D</b> Milton 163</p> <p><i>Last Year at the Crossing</i>, Kathy Bruner, Taylor University, DOC, 75 min  <u>Respondent</u> 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.</p>
	<p><b>Panel 11F</b> Milton 185J</p> <p><b>Publish Not Perish</b>  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.</p>
	<p><b>Panel 11G</b> CCSU 304</p> <p><b>Social Purpose Documentary in Developing Countries</b>  Robin Canfield, Actuality Media, LLC  "Taking Student Groups Abroad: Logistics, Coordination and Problem-solving"</p>

	<p>David Mallin, Old Dominion University          "A New Filmmaking Study Abroad Program"          Christopher Boulton, University of Tampa          "Working with Student Producers: Practical and Ethical Challenges"</p>
	<p><b>Panel 11H</b> CCSU 312  <b>Keeping your Film MFA alive: Recruiting and curriculum strategies as MFA applications and enrollment decline</b>          Elizabeth Danker, University of Central Florida          "What is a body of work in our discipline? Setting Standards in a Film MFA Program"          Lisa Mills, University of Central Florida          "Recruiting and curriculum strategies in an era of low enrollment"          Phil Peters, University of Central Florida          "Recruiting strategies for MFA students"          Milos Ajdinovic, University of Central Florida          "Recruiting and Supporting International Students"</p>
<p><b>Wed</b>  <b>July 25</b>    <b>1:45-</b>  <b>3:30P</b></p>	<p><b>Panel 11J</b> CCSU 218  <b>Old &amp; New: Screenwriting Lessons Across Time</b>          Frederick Johnson, Point Park College          "The Story Spectrum Exploring (and Explaining) Storytelling beyond the Traditional Hollywood Narrative"          Kynan Dias, University of Nevada Las Vegas          "Tale As Old As Time: Screenwriting Gifts from the Disney Renaissance"          Marc May, Towson University          "Lessons From Pixar: Teaching Dramatic Structure In the 21st Century"          Brian Price, University of California Los Angeles          "Classical Storytelling and Contemporary Screenwriting: Aristotle and the Modern Scriptwriter"</p>
	<p><b>Panel 11K</b> CCSU 228  <b>Documentary Filmmaking Across Platforms</b>          Jim Lane, Emerson College          "Binging and Purging: Viewing Documentary in Age of Drop Releasing"          Cat Borum Chattoo, American University          "American Realities on Public Television: Analysis of the Independent Television Service's Documentaries, 2007-2016"          Patricia Aufderheide, American University          "Is Public TV Still Important for Documentary Filmmakers?"</p>
	<p><b>Script 11L</b> Milton 167  <b>Buck</b> by Chung-Wei Huang, Towson University          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.  <b>Ally Silva: Do No Harm</b> by David Alonzo, Washington State University Vancouver          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.    <i>Each of the writers will respond to the other author's script.</i></p>
	<p><b>New Media 11M</b> Milton 50  <b>Immediacy + Time = ?</b>          Jennifer Zaylea, The University of the Arts          Rebecca Ormond, California State University Chico          Dialogue regarding the obstacles resulting from a lack of immediacy inherent in traditional storytelling that artists must contend with when producing works for an ever increasingly immediate viewer. The search for equilibrium and how to achieve that in a singular work.</p>

	<p><b>New Media 11N</b> CCSU Aggie Underground</p> <p>Double Dream by Wenhua Shi, University of Massachusetts Boston</p> <p>A live audiovisual video projection piece and an abstract audiovisual piece that celebrates the line, its quality, and its movements.</p>
	<p><b>Workshop 11P</b> Milton 189</p> <p><b>VR: Immersive 360 Video Storytelling</b></p> <p>Cigdem Slankard, Cleveland State University</p> <p>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.</p>
	<p><b>Workshop 11Q</b> CCSU 302</p> <p><b>Practice What You Teach: A Hands-on Workshop in Inclusive Teaching in Media Production</b> (First of two workshops: see <b>Workshop 12Q</b>)</p> <p>Jen Proctor, University of Michigan Dearborn  Ruth Goldman, SUNY Buffalo State  Danielle Beverly, Northwestern University  Kate Raney, Ohio University</p> <p>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.</p>
<b>3:30-4:00P</b>	<p><b>Kodak Coffee Break</b> Vendors Area,  Aggie Lounge, CCSU 102</p>
<b>4:00-8:00P</b>	<p><b>Basketball Tournament</b> NMSU Activity Center</p>
<b>4:00-5:45P</b>	<p><b>Session 12</b></p>
	<p><b>Screening 12A</b> Milton 171</p> <p><i>With INFINITE HOPE: MLK and The Civil Rights Movement</i>, Chrissy Guest, Ithaca College, DOC, 56 min</p> <p><b>Respondent</b> Lucas Ostrowski, Bowling Green State University</p> <p>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.</p>
	<p><b>Screening 12B</b> Milton 169</p> <p><i>Stage 7</i>, Jennifer Suwak, Kutztown University, DOC, 17 min</p> <p><b>Respondent</b> Andru Anderson, University of Mary Hardin-Baylor</p> <p>When memory leaves us, we have just the present moment...</p> <p><i>Driven Blind</i>, Scott Schimmel, University of Hawaii at Manoa, DOC, 25 min</p> <p><b>Respondent</b> John Bruner, Taylor University</p> <p>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. <i>Driven Blind</i> follows Dan's single-minded quest to find meaningful work and to get back behind the wheel.</p>



	<p><i>Turn Left Now: Surviving the Unbelievable</i>, Andru Anderson, University of Mary Hardin-Baylor, DOC, 42 min  <u>Respondent</u> Thomas Castillo, Bowling Green State University  A film covering 5 people's story as they all recover from the same life altering condition.</p>
	<p><b>Screening 12C</b> Milton 155  <i>Seven Square Miles</i>, Lorna Johnson Frizell, The College of New Jersey, DOC, 50 min, WIP  A detective and a community organizer work tirelessly against the odds to curb gun violence in a small city in New Jersey.</p>
	<p><b>Screening 12D</b> Milton 85  <i>Duck Painter</i>, Wen-Shing Ho, Shanghai Jiao Tong University, Hwang Ouchul, Shanghai Jiao Tong University EXP, 20 min  <u>Respondent</u> Mehrnoosh Fetrat, Independent  Art collectors Rose and Lily spent exactly the same amount of money buying the same size of painting from the artist Vincent. Lily complains to the art dealer Nashville that Rose has more ducks in her painting. Urged by Lily's dissatisfaction, the art dealer Nashville persuade the artist Vincent to add half a duck onto his already completed, delivered painting as "after sale Warranty Service".</p> <p><i>Nashville Refuge</i>, Jonathan Rattner, Vanderbilt University, EXP, 20 min, WIP  <u>Respondent</u> 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.</p> <p><i>The Stag's Mirror</i>, 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, <i>The Book of Lamentations</i>. 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, <i>The Stag's Mirror</i> is a composite of interlaced imagery and text</p> <p><i>America</i>, Mehrnoosh Fetrat, Independent, EXP, 19 min  <u>Respondent</u> 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.</p>
<p><b>Wed July 25 4:00- 5:45P</b></p>	<p><b>Screening 12E</b> Milton 163  <i>I AM THE BLUES</i>, Daniel Cross, Concordia University, DOC, 106 m  <u>Respondent</u> Konstantia Kontaxis, University of Miami  A Feature Documentary premiered at IDFA in Amsterdam and SXSW in Austin before proceeding with its theatrical distribution carried by Film Movement in NYC. The film documents the last remaining Blues musicians, in there 80's, who learned the blues while working in the Cotton fields. They still play music and live in Mississippi or Louisiana. The film won Best Canadian Theatrical Documentary Award.</p>

	<p><b>Panel 12F</b> CCSU 304  <b>Speaking Together: Experiences in Participatory and Community-Based Media Making</b>  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"</p>
	<p><b>Panel 12G</b> CCSU 218  <b>Science-Fiction: A Genre Without Border</b>  Mary Beth Woodson, Independent Scholar  "I've Never Seen a Tree": Environment &amp; 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 Mabee, Missouri State University  "A More Wretched Hive of Scum &amp; Villainy: A Critical Examination of Racial &amp; Ethnic Construction in Star Wars: The Clone Wars"</p>
	<p><b>Panel 12J</b> CCSU 228  <b>The Power of Online &amp; Offline Fundraising for Films</b>  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 <a href="http://klaudiakovacs.com/publicspeakingandconsulting">klaudiakovacs.com/publicspeakingandconsulting</a></p>
	<p><b>Panel 12K</b> CCSU 312  <b>21st Century Fallout: Blockbuster Dominance and Indie Tragedy</b>  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"</p>
	<p><b>New Media 12M</b> CCSU Aggie Underground  <i>Fractured Structure</i>, 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.</p>
	<p><b>New Media 12N</b> CCSU Aggie Underground  <i>Lilliput</i>, Jeff Warmouth, Fitchburg State University  Respondent Jonathon Quam, Midwestern State University  In this playful interactive installation, viewers approach a video mirror to</p>

	<p>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.</p>
	<p><b>Workshop 12Q</b> CCSU 302  <b>Class Conflict: Workshopping Difficult Issues in Inclusive Teaching</b> (Second of two workshops: see <b>Workshop 11Q</b>)  Jen Proctor, University of Michigan Dearborn  Augusta Palmer, St. Francis College  Lisa Gottlieb, Ringling College of Art and Design  Helen Hood Scheer, Cal State Long Beach  Malia Bruker, Florida State University  Caitlin Horsmon, University of Missouri, Kansas City  Building upon the Best Practices for Inclusive Teaching established by EDIT Media (Equity, Diversity, and Inclusion in Teaching Media), this workshop invites participant to bring assignments, problems, or dilemmas around the topic of inclusive teaching to the table. Together, we will workshop these topics with the goal of developing concrete teaching resources before we leave.</p>
	<p><b>Workshop 12P</b> Milton 189  <b>Craft of the 1st Assistant Director on Professional &amp; Student Films</b>  Craig Huston, Pro AD Seminars  Learn from a 30-year DGA Assistant Director the myriad duties and functions performed by the 1st AD on professional film sets, why the position is equally critical on student productions, and the importance of including the craft in your film production curriculum.</p>
7P-830P	<p><b>New Media Reception CCSU Aggie Underground</b>  . . . and on the Patio, in Taos, there's a  Cash bar, hors d'oeuvre, media/installations. Art.</p>
8P-930P	<p><b>Carole Fielding and UFVF/Kodak Scholarship Winners Screening</b>  CCSU Auditorium, Room 247  <i>Atmahaú Pakmát</i> by Cameron Quevedo, University of Texas, 24 mins  In an era where national borders begin to crack, rip, and bleed, a journey into the heart the U.S.-Mexico borderlands reveals a haunting world of ancient rivers, mud and brick.  En una época en que las fronteras nacionales se empiezan a romper, rasgar, y sangrar, un viaje dentro del corazón de la frontera entre México y EUA revela un mundo embrujado de ríos antiguos, lodo y adobe.</p> <p><i>Alexander at the end of the World</i> by Tanju Ozdemir, Emerson College (15 min)  Alexander at the End of the World is a poetic film in which the romantic is entangled with the political. It beautifully juxtaposes Ottoman miniature paintings, Western paintings, photography, music and literature with contemporary Turkish political context as it resonates in the life of a Boston-based Turkish photographer.</p>

	<b>Thursday July 26</b>
<b>9:00A-4:00P</b>	<b>Vendors Area Open</b> Aggie Lounge CCSU 102
<b>8:30-10:15A</b>	<b>Session 13</b>
	<p><b>Screening 13A</b> Milton 171  <i>A Wake</i>, Scott Boswell, San Francisco State University, FIC, 102 min, WIP  <u>Respondent</u> 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.</p>
	<p><b>Screening 13B</b> Milton 169  <i>Detroit, Diamond</i>, Lucas Ostrowski, Bowling Green State University, DOC, 50 min  <u>Respondent</u> 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.</p>
	<p><b>Screening 13C</b> Milton 85  <i>Shut Your Eyes I'm Gonna Dance</i>, Ulya Aviral, Emerson College, FIC, 13 min  <u>Respondent</u> 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.</p> <p><i>Rosie</i>, Samantha Quill, Columbia College Chicago, FIC, 12 min, WIP  <u>Respondent</u> Joshua Adams, SUNY Oswego  When a beloved vaudeville couple's secret backstage becomes publicized, their career and future together are in peril.</p> <p><i>Novella</i>, Nicholas Maley, Texas A&amp;M University Corpus Christi, FIC, 10 min  As a love triangle destabilizes their dance company, two young women express their frustrations and rivalry through physical manifestation. Inspired by the melodrama of telenovela, this project aims to investigate influences of South Texas culture and was produced with a cast and crew of 60 students at Texas A&amp;M University: Corpus Christi, a Hispanic Serving Institution.</p> <p><i>The Belle of New Orleans</i>, Vaun Monroe, Wiley College, FIC, 8 min  <u>Respondent</u> 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.</p>
	<p><b>Panel 13F</b> CCSU 218  <b>After Further Review - Retooling the Curriculum to Facilitate Assessment</b>  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.</p>

<p><b>Thur July 26</b></p> <p><b>8:30- 10:15A</b></p>	<p><b>Panel 13G</b> CCSU 228  <b>Toward Understanding &amp; Improving Diversity in Documentary: An Appreciative Inquiry Approach to Learning from a Long-Term Documentary Fellowship Program</b>  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"</p>
	<p><b>Panel 13H</b> CCSU 312  <b>Universal Storytelling: Integrating Animation Beyond the Classroom</b>  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.</p>
	<p><b>Panel 13J</b> CCSU 304  <b>Challenges of Teaching Media Production and Diverse Storytelling at Rural Universities</b>  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"</p>
	<p><b>New Media 13M</b> CCSU Aggie Underground  <i>Here is Beautiful</i>, Laura Zaylea, Temple University  <u>Respondent</u> 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).</p>
	<p><b>Workshop 13P</b> Milton 167  <b>VR, Outlining a Collaboration with Final Draft 10</b>  Alejandro Seri, Final Draft/Cast &amp; 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.</p>
	<p><b>Workshop 13Q</b> Milton 185J  <b>Best Handouts, Ever!</b>  Will Akers, Belmont University  Handouts won't save the world, but they do help students. Ergo, a handout workshop! Email your most useful Screenwriting &amp; 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. <a href="mailto:will.akers@belmont.edu">will.akers@belmont.edu</a></p>
<p><b>10:15- 10:45A</b></p>	<p><b>Kodak Coffee Break</b> Vendors Area,  Aggie Lounge, CCSU 102</p>

10:45A- 12:30P	<p><b>Session 14</b></p>
	<p><b>Screening 14A</b> Milton 171</p> <p><i>Graham and Zeke</i>, Allie Sultan, Middle Tennessee State University, DOC, 8 min  <b>Respondent</b> Barton Weiss, University of Texas, Arlington  A transgender couple from Tennessee share their insights surrounding love, gender, and pet snakes.</p> <p><i>Dance or Die</i>. Nathan Scoll, University of Utah, DOC, 11 min  <b>Respondent:</b> 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.</p> <p><i>FLAT!</i> Barry Thornburg, University of North Texas, DOC, 29 min  <b>Respondent</b> Jennifer Suwak, Kutztown University  The intimate story of what one will do in pursuit of truth and connection.</p>
	<p><b>Screening 14B</b> Milton 169</p> <p><i>Fair Use in Fiction Film</i>,  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.</p>
	<p><b>Panel 14F</b> CCSU 228</p> <p><b>Directing: Pedagogy Through Practice</b>  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"</p>
	<p><b>Panel 14G</b> CCSU 304</p> <p><b>Space in 360 Degrees</b>  Laura Zaylea, Temple University  Matthew Lombard, Temple University  "Cinematic Language, Presence &amp; 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"</p>
	<p><b>Panel 14H</b> CCSU 312</p> <p><b>The Joys and Challenges of Being a One Man (or Woman) Band</b>  Dennis Conway, Valdosta State University  "Solo Video Productions: The Joys and Challenges of Being a One Man (or Woman) Band"</p>

	<p>Andrew Reed, University of Pikeville  "Building Closer Relationships with Subjects and Better Representing Reality in Documentary Filmmaking"</p> <p>Ben Scholle, Lindenwood University  "Many-Armed Multi-Cam: Juggling Balls in Production and Picking Them Up in Post"</p> <p>Woodrow Hood, Wake Forest University  "Shooting Solo Interviews From A Single Perspective"</p>
	<p><b>Script 14L</b> Milton 167</p> <p><i>Missing Damascus</i> 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.</p> <p><i>Inferno</i> 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."</p> <p><i>Silent Girl Syndrome</i> 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.</p> <p><i>Each of the writers will respond to the other authors' scripts.</i></p>
<p><b>Thur  July  26</b></p> <p><b>10:45A-  12:30P</b></p>	<p><b>New Media 14M</b> CCSU Aggie Underground</p> <p><i>Now and Then</i>, Ron Schildknecht, Spaulding University</p> <p><u>Respondent</u> 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.</p>
	<p><b>Workshop 14P</b> Milton 84</p> <p><b>Film Festivals: Submitting, Exhibiting, and Programming</b> 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.</p>
	<p><b>Workshop 14Q</b> Milton 60</p> <p><b>Place-Based Filmmaking: Crowdsourcing Locally to Create Independent Film</b></p> <p>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.</p>
<p><b>12:30-  1:45P</b></p>	<p><b>LUNCH Taos Restaurant, CCSU First Floor</b></p>
	<p><b>Caucus Meetings</b></p> <p>Environmental Sierra Room (in Taos)  Graduate Student Taos 2</p>

1:00- 5:00P	<b>UFVA Board Meeting</b> Milton 185J
1:45- 3:30P	<b>Session 15</b>
Thur July 26  1:45- 3:30P	<p><b>Screening 15A</b> Milton 171</p> <p><i>After Hours Trading</i>, Frederick Johnson, Point Park University, FIC, 104 min</p> <p>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.</p>
	<p><b>Screening 15B</b> Milton 169</p> <p><i>The Third Breast</i>, Anamika Bandopadhyay, Triloc Films, DOC, 67 min</p> <p><u>Respondent</u> Michael Mulcahy, University of Arizona Indian attitude towards sexual taboos and sex-education. everything related to the word 'sex' is a taboo in the land of 'Kama Sutra'. This film is a social-personal journey of a transnational filmmaker who lives between two worlds. A nonresident Indian filmmaker sets a journey, visits the universities, holy places, stays with aboriginal communities and talks to everyone.</p> <p><i>Crossed</i>, Arnilla Nolak, University of North Texas, DOC, 17 min</p> <p><u>Presenters</u> Editor Claire DeJarnett, University of North Texas Director of Photography Rania Ekmalky, University of North Texas</p> <p><u>Respondent</u> Joseph Brown, Marquette University After being raised in the US, "Dreamer" Liz Magallanes finds herself caught in the tangle of new presidential policies. In spite of her integration at all levels of American culture and society, she is still questioned today about her identity. Regardless, she still strives for her dreams believing, it's not where you were born, but where you go in your life, that defines you as a human.</p>
	<p><b>Screening 15C</b> Milton 155</p> <p><i>Alexander at the End of the World</i>, Tanju Ozdemir, Emerson College, FIC, 15 min</p> <p><u>Respondent and Moderator</u> Jennifer Proctor, University of Michigan - Dearborn A Turkish photographer's search of his identity in which the romantic is entangled with the political.</p> <p><i>Family of Too Many</i>, Maaman Rezaee, Rowan University, FIC, 14 min</p> <p><u>Respondent</u> Dina Fiasconaro, Stevenson University Bahar, an 8-year-old Iranian girl, believes she has caused the death of her grandmother. As she deals with her feelings of guilt, her parents decide to steal grandmother's body. As Baha'is living in Shiah Iran, the family risks everything when they spirit the body away in the middle of the night so that they may perform their prohibited religious rituals.</p> <p><i>Stari Grad</i>, Jack Beck, Rochester Institute of Technology, FIC, 9 min, WIP</p> <p><u>Respondent</u> Roslin Smith, SUNY Fredonia 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.</p>

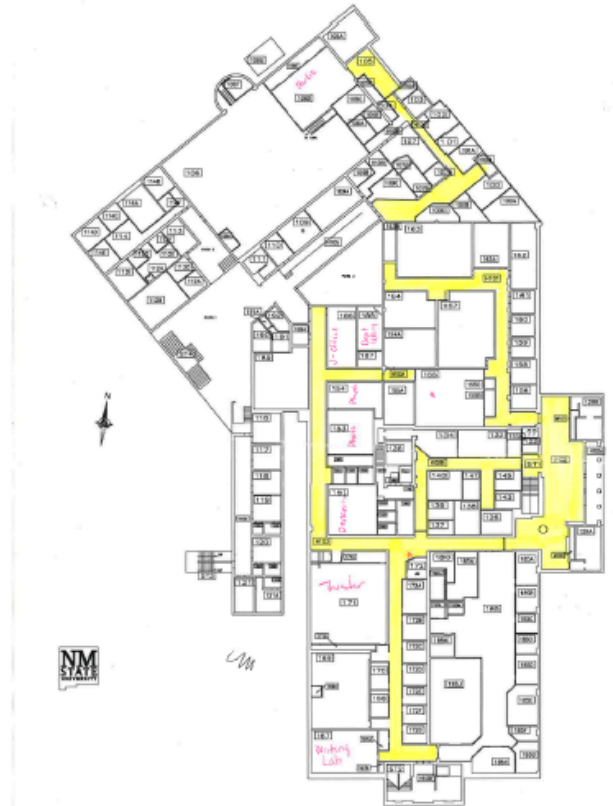
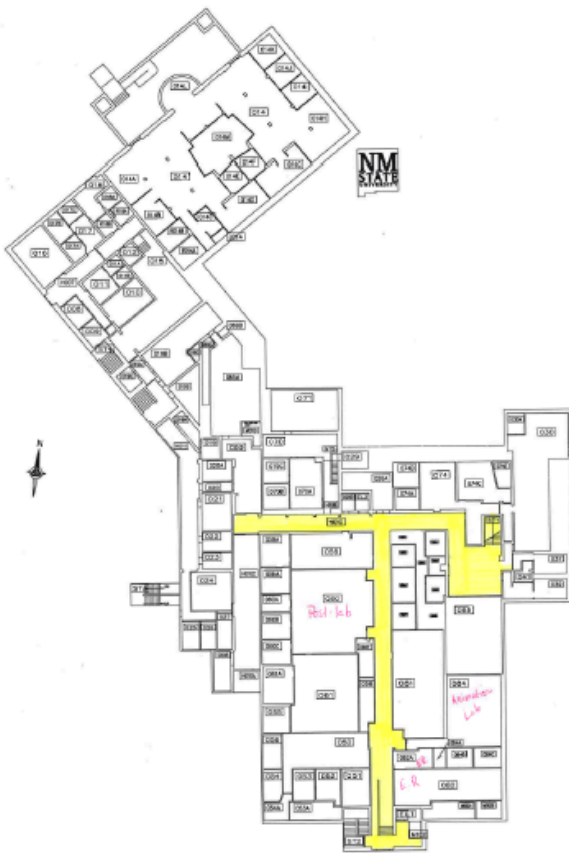


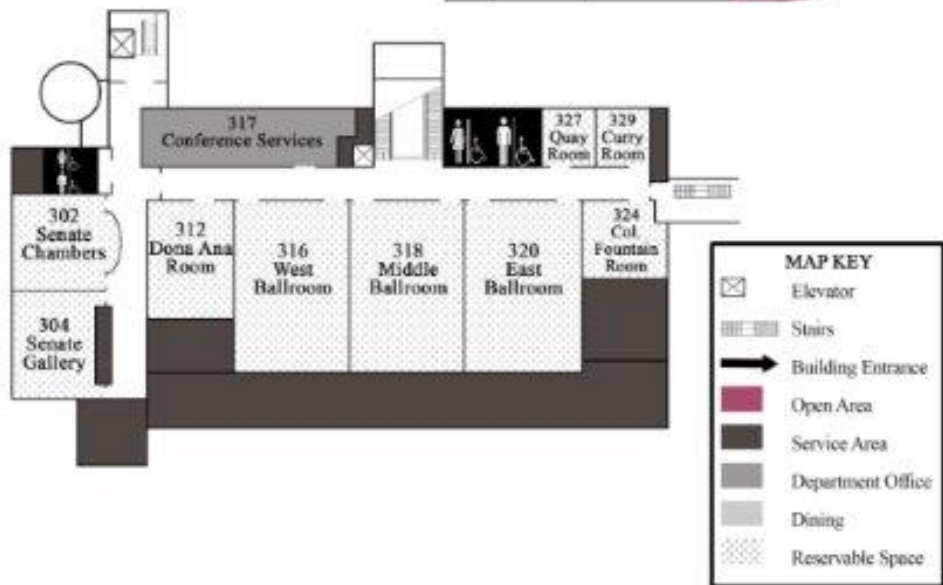
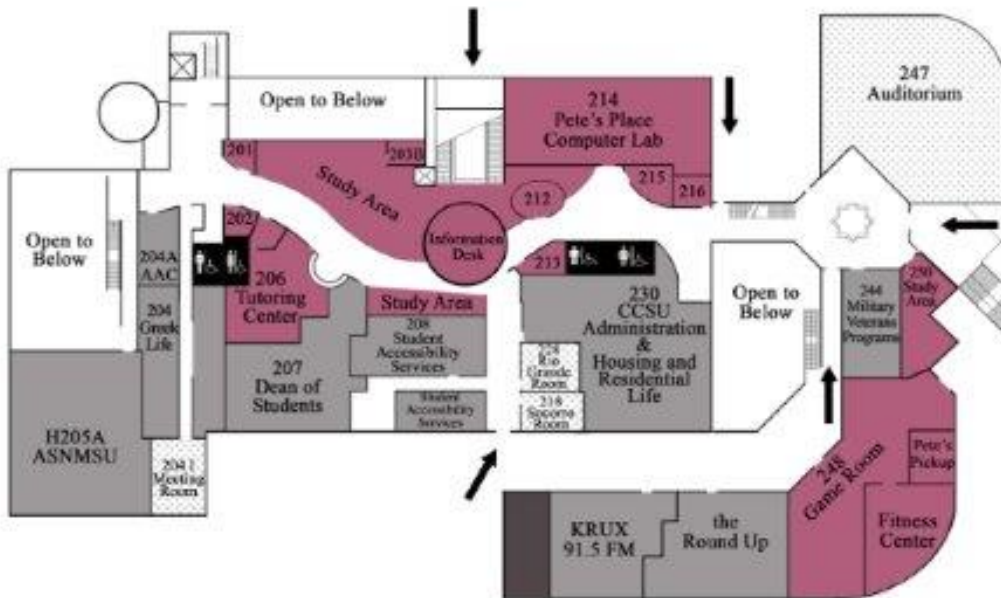
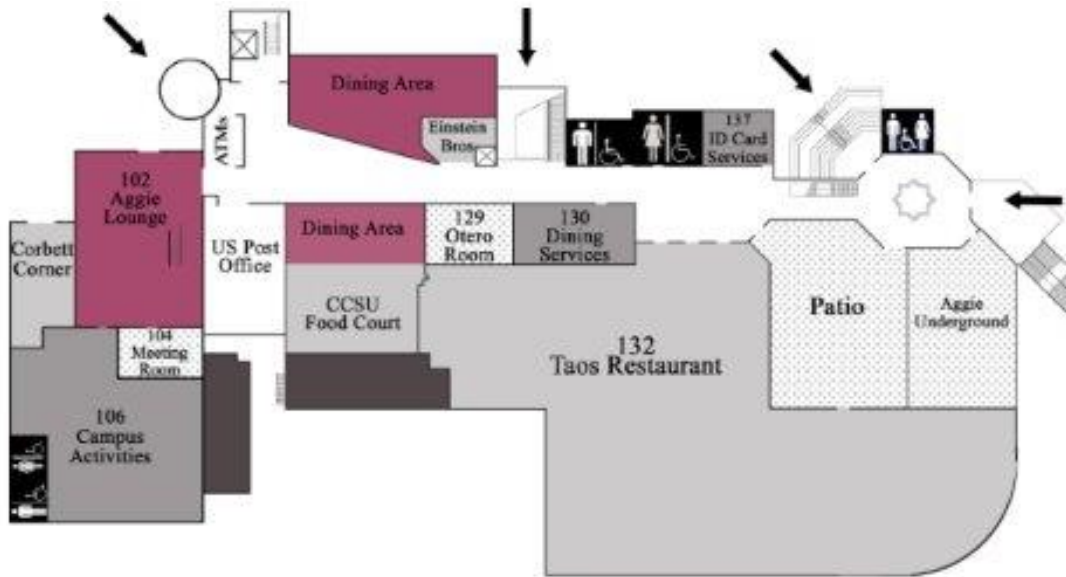
	<p><i>Waiting in the Midfield</i>, Sana Haq, Elon University, DOC, 27 min</p> <p><u>Respondent</u> Barry Thornburg, University of North Texas Omar, a 24 year old Syrian refugee and a former professional soccer player attempts to make a new life for himself in Greensboro, NC while waiting for a chance to see his family and to play professional soccer again.</p>
<p><b>Thur July 26</b></p> <p><b>1:45- 3:30P</b></p>	<p><b>Panel 15F</b> CCSU 218</p> <p><b>The Student Producer</b> 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 &amp; National Academy of Theatre and Film Arts-Sofia, Bulgaria "International Co-productions' Risks"</p>
	<p><b>Panel 15G</b> CCSU 312</p> <p><b>Crosstalk: Secrets of Animation/Live Action Story and Production Everyone Needs to Know</b> 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.</p>
	<p><b>Panel 15H</b> CCSU 304</p> <p><b>Flipped Perspectives: Film Education Beyond Traditional Boundaries</b> 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"</p>
	<p><b>Panel 15J</b> CCSU 228</p> <p><b>Guides, Tools, and Plans: Help for Your Students</b> 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"</p>
<p><b>3:30- 4:00P</b></p>	<p><b>Kodak Coffee Break</b> Vendors Area, Aggie Lounge, CCSU 102</p>

4:00-5:45P	<p><b>Session 16</b></p>
	<p><b>Screening 16A</b> Milton 171</p> <p><i>Cracking Aces</i>, H. James Gilmore, University of Michigan Dearborn, and Tracy Halcomb, Flagler College, DOC, 65 min</p> <p><u>Respondent</u> Wen-Shing Ho, Shanghai Jiao Tong University</p> <p>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.</p>
<p><b>Thur July 26</b></p> <p>4:00-5:45P</p>	<p><b>Screening 16B</b> Milton 169</p> <p><i>Cassandra</i>, David Tolchinsky, Northwestern University, FIC, 15 min</p> <p><u>Respondent</u> Vanessa Newell, Loyola Marymount</p> <p>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.</p> <p><i>The Scary Ham</i>, Carolina Posse, Columbia College Chicago, FIC, 15 min</p> <p>Two middle-aged sisters sorting through 50 years' worth of family memorabilia reconnect, as they contend with their late father's beloved ham.</p> <p><i>Relax</i>, Matthew Herbertz, Florida Southern College, FIC, 7 min</p> <p><u>Respondent</u> Ulya Aviral, Emerson College</p> <p>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.</p> <p><i>Bull Mountain Lookout</i>, Vanessa Newell, Loyola Marymount, FIC, 15 min</p> <p><u>Respondent</u> David Tolchinsky, Northwestern University</p> <p><i>Bull Mountain Lookout</i>: a short horror/comedy about a Girl Scout troop leader who discovers (the hard way) the truth about the terrifying legend of Bull Mountain.</p>
	<p><b>Panel 16F</b> CCSU 218</p> <p><b>Self-Assessment &amp; Program Development</b></p> <p>Jorge Oliver, Pratt Institute</p> <p>"Assessing a Film/Video Program"</p> <p>Sarah Hanssen, Bronx Community College</p> <p>"Film Society: starting a screening series for the campus community"</p> <p>David Waldman, California State University Long Beach</p> <p>"Decoding high resolution and large sensor size: do they fit in undergraduate equipment rooms?"</p> <p>Jeffrey Wisotsky, Bronx Community College</p> <p>"A quarter of a century of student films, The 25th Annual Bronx Community College Film and Video Festival"</p>

	<b>Panel 16G</b> CCSU 302 <b>Student Challenges and Rewards</b> 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"
<b>7:00P-</b> <b>9:00P</b>	<b>Awards and Recognition Banquet</b> Ballroom CCSU 318-20

# Milton Hall Map





MAP KEY	
	Elevator
	Stairs
	Building Entrance
	Open Area
	Service Area
	Department Office
	Dining
	Reservable Space

# NMSU Full Parking Map







**NM**  
**STATE** College of  
**Arts and Sciences**