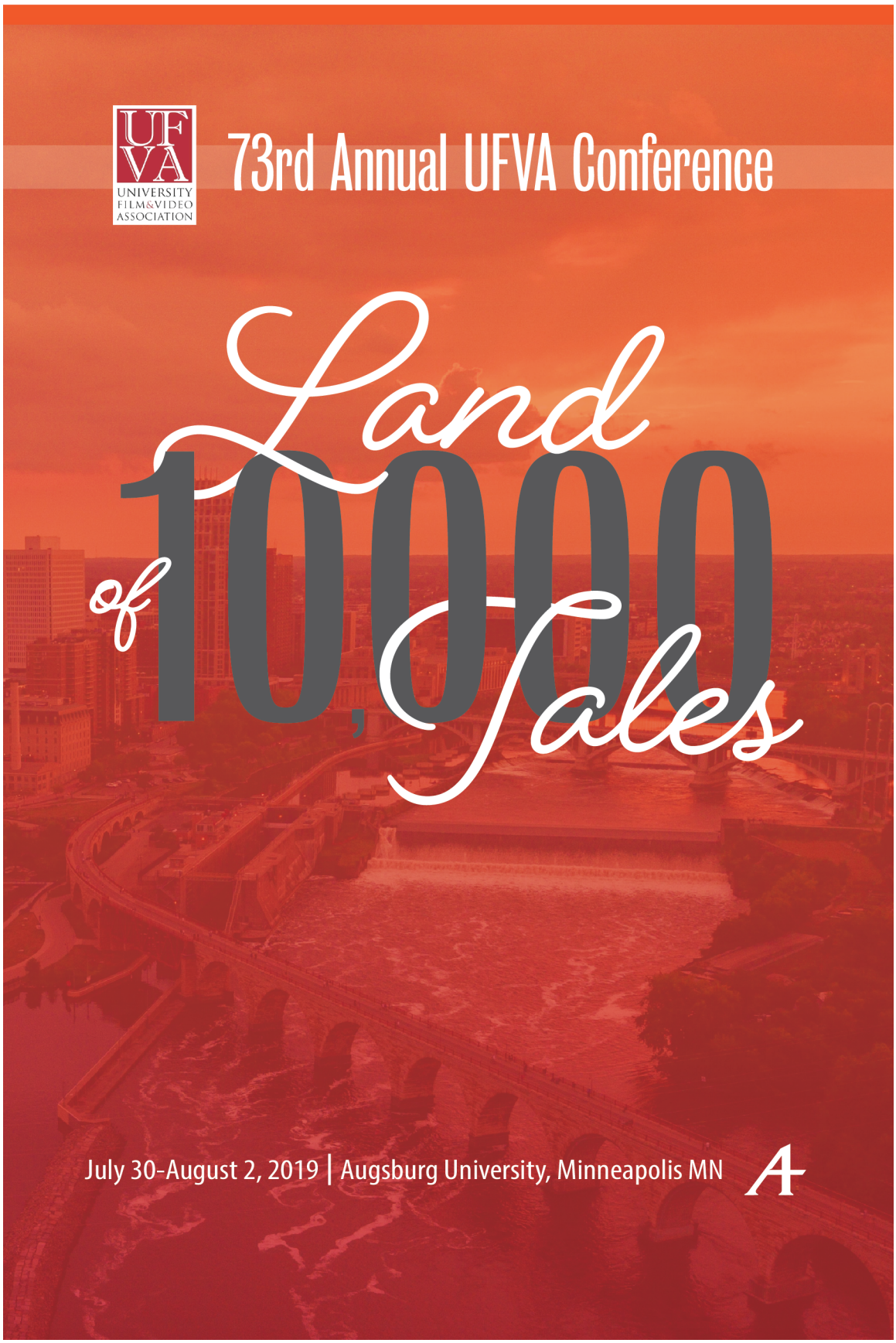

UFVA
UNIVERSITY FILM&VIDEO ASSOCIATION
73rd Annual UFVA Conference
Land of 10,000 Tales
July 30-August 2, 2019 | Augsburg University, Minneapolis MN

WELCOME TO UFVA 2019!

Greetings, attendees of the 73rd University Film and Video Association conference!

Your Conference Host and I would like to welcome you to Augsburg University and the vibrant city of Minneapolis. The friendly Auggies are pleased to share this adventure in the Land of 10,000 Lakes, or Tales, with all of you. We would like to acknowledge the tireless efforts of HD Motyl as our UFVA Conference VP. His commitment to this event is truly impressive so be sure to thank him for his attention to every detail of this wonderful conference. We must also thank Dia Kontaxis, UFVA's Editorial VP, for her beautifully-crafted reminders throughout the months of planning. She has artfully conveyed the specifics to all of you with carefully constructed messaging and impressive design skills.

This is the Association's 73rd conference and, as in the past, is organized to further the study and teaching of media and cinematic arts. Panels, screenings and events have been carefully arranged to stimulate creative approaches to pedagogy, build new relationships with one another and foster previous conference connections. You will be able to explore innovative filmmaking practices, read freshly minted scripts, wander the terrain of new media visions and watch fascinating stories unfold on the screens of AU. This will culminate in our new Red Carpet Event , co-sponsoted by the Twin Cities Film Festival, with awards, comedy, and much more. We want you to leave energized and wishing for more!

I encourage you to come to our plenary session scheduled for Tuesday from 4:00-5:30 (Foss Center's Hoversten Chapel). We will hear from the multi-talented E.G. Bailey who was recently named one of Filmmaker magazine's 25 New Faces of Independent Film. His latest works include the co-curation of *America Now!*, a special film project which has taken place at the Tampere Film Festival in Finland, Latvia and others; and his film, *New Neighbors*, which premiered at the 2017 Sundance film festival and has been shown at over 100 festivals world-wide.

Immediately following the plenary session at 5:30, join us for our Welcome Reception in the Foss Atrium. Despite our commitment to being busy and active, we cannot forget the importance of camaraderie, relaxation and fun.

There will be new initiatives announced at the Membership Meeting on Wednesday from 4-5:30 in Foss Center's Hoversten Chapel and the agenda includes, rumor has it, a new name to reflect our ever-expanding artistic expertise. We want your input and need your ideas to keep UFVA the kind of organization we all want to be a part of, so please hold off on the fun until after the meeting. And after the meeting, cross the hall for the New Media Reception.

From July 30th to August 2nd, we will keep the ideas flowing with energy and enthusiasm for fellow scholars, teachers, creators and other contributors to the exciting field of media and cinematic arts.

Laura Vazquez, UFVA President
Jenny Hanson, Director of Film and New Media, Augsburg University

FILM AND NEW MEDIA

UFVA
UNIVERSITY FILM&VIDEO ASSOCIATION

University Film and Video Association

University Film and Video Association (UFVA) is an international organization where media production and writing meet history, theory and criticism. UFVA members are makers and artists, teachers and students, archivists and distributors, college departments, libraries, and manufacturers. UFVA holds an annual conference and publishes the Journal of Film and Video, a periodical featuring articles on media production, history, theory, aesthetics and criticism. UFVA is one of the premier U.S. academic organizations dedicated to the study of media.

UFVA BOARD

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Kynan Dias• *University of Nevada Las Vegas* • Papers and Panels Co-Chair
Jack Lucido• *Western Colorado University* • Screenings Co-Chair
Joe Brown• *University of Denver* • Screenings Co-Chair

Jenny Hanson, Augsburg University Conference Host and Director of the Film and New Media Program, thanks the following people for helping make this conference happen.

Augsburg Accounting
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Augsburg Communication Studies, Film, and New Media Department
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Wenhwa Tsao
Twin Cities Film Festival
Walker Art Center
Jennifer Zaylea

Augsburg University educates students to be informed citizens, thoughtful stewards, critical thinkers, and responsible leaders. The Augsburg experience is supported by an engaged community that is committed to intentional diversity in its life and work.

UFVA 2019 Keynote Speaker

E.G. Bailey

Producer, Director, Editor

"10,000 Tales by Any Means Necessary"



In the Land of 10,000 Tales, E.G. Bailey reflects on Minnesota film moments of celebration, set back and deep inquiry. His keynote centers on his own filmmaking journey including access and inclusiveness, resistance to the single story, and the art of making films by any means necessary.

E.G. Bailey recently named one of Filmmaker magazine's 25 New Faces of Independent Film; is an Ivey award-winning artist, filmmaker, director and producer. He is the recipient of a regional Emmy, LIN travel grant, and the Hughes, Diop, Knight Poetry Award from the Gwendolyn Brooks Writers Conference. His work is featured in the Target Art Connects commercial, now archived at the Museum of Modern Art (NYC). He was an editor for the film, *Petting Zoo*, which debuted at the 65th International Berlin Film Festival. Bailey has directed and assisted plays for well-known production houses, such as: The Guthrie, Pillsbury House, and Children's Theater. Titles include: Othello, Amiri Baraka's Wise Why's, Juno and the Paycock, The Brother Size, and Sha Cage's N-Word and U/G/L/Y. He is the co-founder of Tru Ruts Endeavors, MN Spoken Word Association, and the Million Artist Movement. Bailey's written works have been published in Solid Ground, the millennial issue of Drumvoices Revue, Warpland, a publication by the Gwendolyn Brooks Center, and Blues Vision: African American Writing from Minnesota, an anthology. His latest work includes the co-curation of America Now!, a special film project which has taken place at the Tampere Film Festival in Finland, Latvia and others; and his film, *New Neighbors*, premiered at the 2017 Sundance film festival and has been shown at over 100 festivals world-wide.

Tuesday, Aug 30 at 4PM in Foss Hoversten Chapel

Followed immediately by the Welcome Reception

YOU ARE INVITED!

Welcome Reception

Tuesday, July 30, 2019

5:30PM – 7:30PM

ROOMFOSS LOBECK MILES CENTER (FC) • Atrium

Celebrate the opening of the 2019 Conference!

Cash bar and hors d'ouevres

New Media Reception

Wednesday, July 31, 2019

5:30PM – 7:30PM

ROOMANDERSON MUSIC HALL (AM) • M3

Celebrate this year's new media art and artists with cash bar, hors d'oeuvres and cutting-edge art.

BBQ & Mini-Golf at the Walker Art Center

Thursday, August 1, 2019

6:30PM – 9:30PM

LOCATIONWALKER ART CENTER • 725 Vineland Pl, Minneapolis, MN 55403

Join us for our annual photo on the terrace of the Walker Art Center, catch up with old friends and meet new acquaintances. Museum galleries will be open till 9PM.

Cash bar and first-class picnic!

Busses begin leaving from Hagfors Center at 6PM.

Red Carpet Event & Awards Ceremony

Friday, August 2, 2019

7:00PM – 9:30PM

ROOMFOSS LOBECK MILES CENTER (FC) • Atrium & Hoversten Chapel

Tickets: $30, includes one drink and special surprises.

Co-sponsored with TWIN CITIES FILM FESTIVAL

MC for the evening: Comedian Shannon Paul

Cocktails, fun, and photo ops.

Four Short films made in Minnesota presented by the filmmakers!

Please join us in acknowledging and honoring this year's award recipients.

Membership Meeting

Wednesday, July 31, 2019

4:00PM – 5:30PM

ROOMFOSS LOBECK MILES CENTER (FC) • Hoversten Chapel

We are excited to introduce revisions to the Constitution and By Laws as well as our website redesign. Members will also meet and can address questions to the leadership of the UFVA.

Coffee with the Board

Tuesday, July 30, 2019

10:15AM – 10:45AM & 3:30PM – 4:00PM

Wednesday, July 31, 2019

10:15AM – 10:45AM

ROOMHAGFORS CENTER (HC) • Lobby

Meet the 2019 UFVA Board members, learn more about the future of UFVA and how to get involved.

Thank you to our Screenings Jurors!

Zeinabu Irene Davis,
Warren Bass,
and
Michelle Citron







UFVA volunteers watched all the Screenings entries, then reviewed and rated them. From their scores, the top three works in each of 6 categories (Documentary feature, Documentary Short, Fiction Feature, Fiction Short, Animation, and Experimental) were sent to these three jurors, who chose the best of the best. Their choices for this year's award-winning films will be announced at the Red Carpet Event on Friday evening.

Special Thanks to the 2019 Vendors!

Visit them in Hagfors 150 to complete your Vendor Passport.

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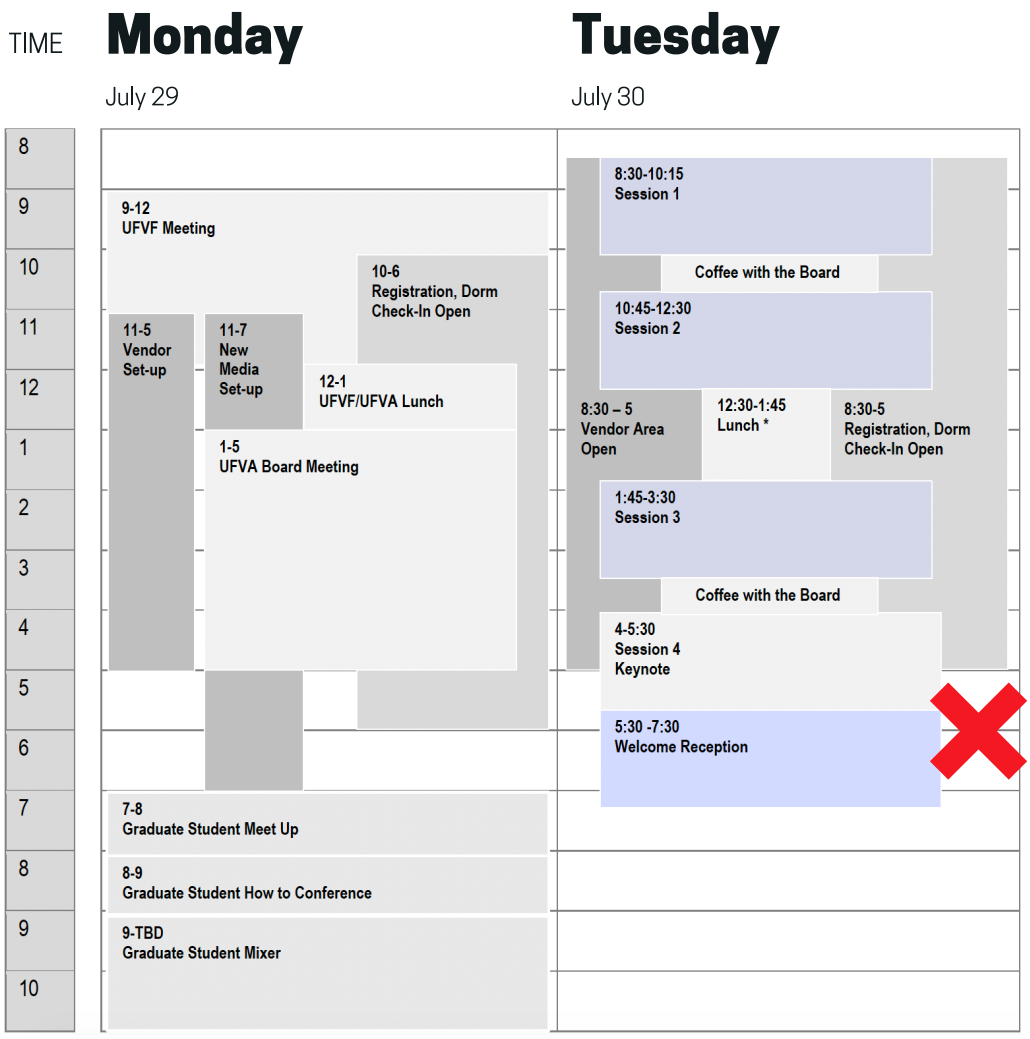


Routledge
Taylor & Francis Group

2019

Conference Schedule | At a Glance

JULY 29-AUGUST 2 AUGSBURG UNIVERSITY

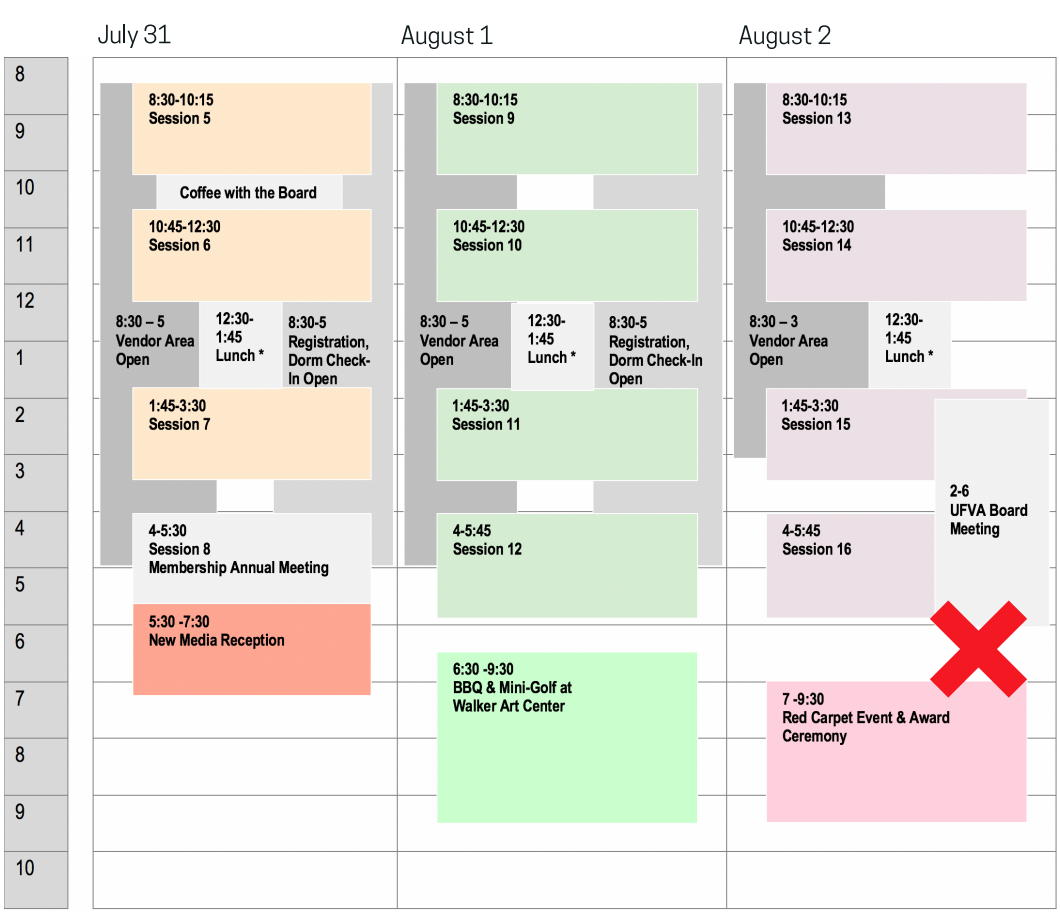


*Animation Caucus
Diversity and Inclusion Caucus

2019

Conference Schedule | At a Glance

JULY 29-AUGUST 2 AUGSBURG UNIVERSITY



*Documentary Working Group
Entertainment Industry Caucus

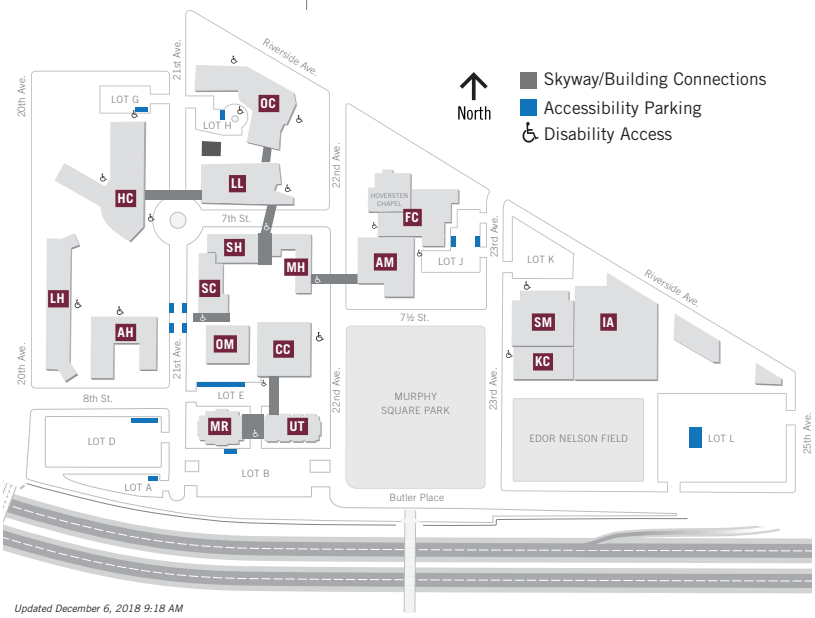
*History and Theory Caucus
New Media Caucus
Script Caucus

*Environmental Caucus
Gender Caucus
Graduate Student Caucus

AUGSBURG UNIVERSITY

CAMPUS MAP

2211 Riverside Avenue, Minneapolis, MN 55454
In case of an emergency call the Department of Public Safety at 612-330-1717.



Updated December 6, 2018 9:18 AM

AM Anderson Music Hall
AH Anderson Residence Hall
CC Christensen Center
FC Foss Lobeck Miles Center
HC Hagfors Center
IA Ice Arena
KC Kennedy Center
LL Lindell Library
LH Luther Residence Hall
MH Memorial Hall
MR Mortensen Residence Hall
OM Old Main
OC Oren Gateway Center
SC Science Hall
SM Si Melby Hall
SH Sverdrup Hall
UT Urness Tower

PARKING

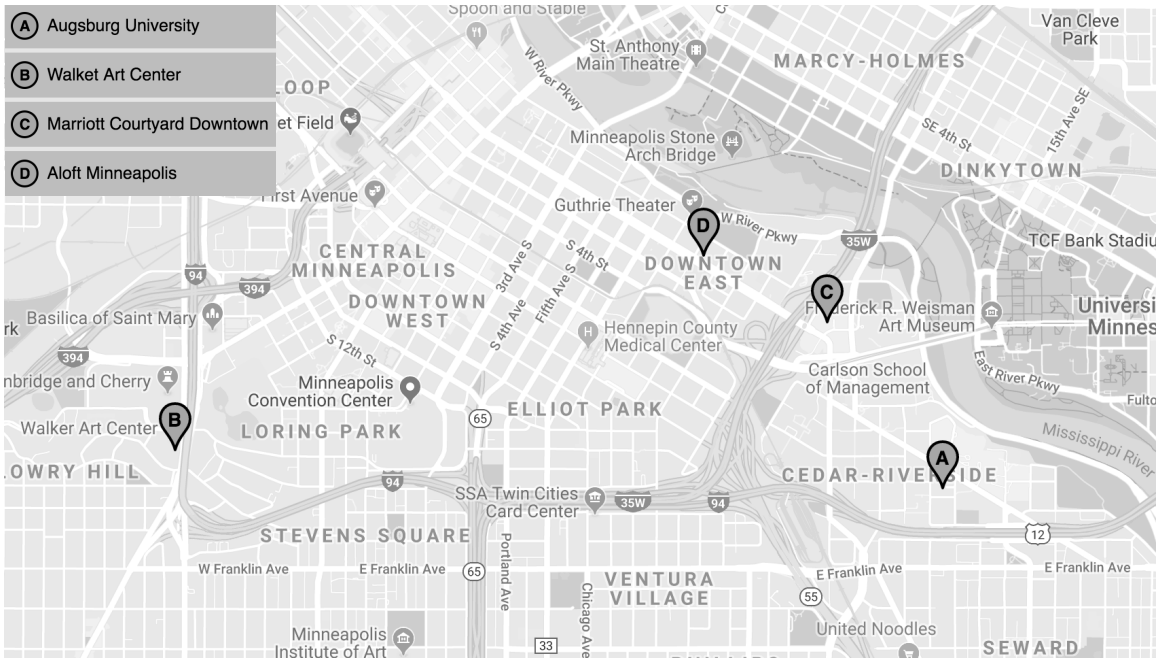
A. Faculty/Staff Permits
B. Residential/Commuter Student
C. Commuter Student (marked streets)
D. Faculty/Staff Permits
E. Short-Term Visitor (3 hour max)
G. Faculty/Staff Permits
H. Reserved *
J. Reserved **
K. Commuter Student
L. General Permit Parking
O. Faculty/Staff Permits
Off campus—2511 Fraklin Ave. East

** HourCar and Car2Go Parking*
*** Future Auggie Parking*

ALL LOTS REQUIRE A PERMIT 24 HOURS A DAY, SEVEN DAYS A WEEK.

augsburg.edu/about/map

Minneapolis Vicinity Map



UFVA Mobile App

Access information about the conference from your mobile device including the conference schedule, directory of speakers and exhibiting vendors, sponsors and more! Registered conference goers, please refer to previously sent instructions on downloading the app.

Caucus Meeting Schedule

All UFVA members are invited to attend. Caucus meetings are held over lunch at 12:30PM
The designated rooms are directly adjacent to the Christensen Center (CC) Dining Hall, located on the 2nd floor of CC.

TUESDAY, JULY 30

12:30PM-1:45PM	**Animation**	Riverside Room
12:30PM-1:45PM	**Diversity and Inclusion**	East Commons

WEDNESDAY, JULY 31

12:30PM-1:45PM	**Documentary Working Group**	East Commons
12:30PM-1:45PM	**Entertainment Industry**	Augsburg Room

THURSDAY, AUGUST 1

12:30PM-1:45PM	**History and Theory**	Riverside Room
12:30PM-1:45PM	**New Media**	Augsburg Room
12:30PM-1:45PM	**Script**	East Commons

FRIDAY, AUGUST 2

12:30PM-1:45PM	**Environmental**	Augsburg Room
12:30PM-1:45PM	**Gender**	Riverside Room
12:30PM-1:45PM	**Graduate Student**	East Commons

Sports Tournaments

All UFVA members are invited to attend.

WEDNESDAY, JULY 31

7:00AM tee time	**Golf**	Hiawatha Golf Course

CONTACT Jeffrey Wisotsky, jeffrey.wisotsky@bcc.cuny.edu

THURSDAY, AUGUST 1

4:00PM	**Basketball**	TBD

Vendor Hours

ROOM HAGFORS CENTER (HC) ● 150

Tuesday, July 30	Wednesday, July 31	Thursday, August 1	Friday, August 2
8:30AM – 5:00PM	8:30AM – 5:00PM	8:30AM – 5:00PM	8:30AM- 3:00PM

DAY 01

July 29, 2019

FOSS Foss Lobeck Miles Center
HAGF Hagfors Center
CHRIS Christensen Center
MUSIC Anderson Music Hall
DORMS Anderson Residence Hall

9AM - 12PM	**UFVF Board Meeting** ROOM CHRIS (CC) • Marshall • 1st Floor
10AM - 6PM	**Registration and Dorm Check-in** ROOM DORMS (AH)
12PM -1PM	**UFVF/UFVA Boards Lunch** ROOM CHRIS (CC) • Marshall • 1st Floor
1PM - 5PM	**UFVA Board Meeting** ROOM CHRIS (CC) • Marshall •1st Floor
11AM - 5PM	**Vendors Area Setup** ROOM HAGF (HC) 150
11AM - 7PM	**New Media Setup** ROOM MUSIC (AM) M3
7PM - 8PM	**Graduate Student Meet & Greet** ROOM DORMS (AH) • Floor House 200 Lounge FACILITATOR Joe Brown, UFVA Executive Vice President
8PM - 9PM	**Graduate Student "How to Conference"** ROOM DORMS (AH) • Floor House Lounge
9PM - TBD	**Graduate Student Mixer** LOCATION Acadia Pub, 329 Cedar Ave, http://acadiapub.com/, check UFVA FB for updates

DAY 02

July 30, 2019

Screening Panell Workshop New Media Script DOC Documentary EXP Experimental FIC Fiction ANI Animation

FOSS Foss Lobeck Miles Center
HAGF Hagfors Center
CHRIS Christensen Center
MUSIC Anderson Music Hall
DORMS Anderson Residence Hall

830A-5P	**Vendors Area Open** HAGFORS 150
830A-5P	**Registration and Dorm Check-in** HAGFORS Lobby
830A-1015A	**Session 1**
	Screening 1A MUSIC M3 ***Silicone Soul***, Melody Gilbert, Frozen Feet Films, DOC, 71 mins. Explores the emotional connection some people have to their synthetic companions and what that means for the future of human relationships. The film is a collection of resoundingly human stories that reflect universal themes—the desire for love, compassion and communication.
	Screening 1B FOSS 42 ***My Florida Home***, Matthew Herbertz, Florida Southern College, FIC 10 mins. An estranged daughter returns home to confront her elderly mother's caregiver. Respondent Edward Loupe, Ohio University ***Life After Life***, Christopher Boulton, University of Tampa, DOC 53 mins. When Sarah, Eneida, and Juanita join a dance outreach program for seniors, they catch the eye of a local choreographer who challenges them to create and perform an original modern dance in one week. Respondent Jonathon Leslie-Quam, Midwestern State University
	Screening 1C FOSS 19B ***Building A Dream***, Karl Ulrich, University of Nevada Las Vegas, DOC 5 mins. Villagers in the southern jungles of Belize must walk 30 miles of unpaved roads and trails to reach the nearest medical center, about 10 hours each way, resulting in the loss wages, and routine checkups a financial impossibility. One non-profit organization is changing that by building a small health clinic in the heart of the jungle. Respondent Harlan Bosmajian, Emerson College ***The Marrying Kind***, Michael Mulcahy, University of Arizona, DOC, 26 mins. The marriage, divorce and re-marriage of Lois and David Mulcahy is explored in this essay film. By witnessing the prosaic and poignant details of a relationship that spanned 55 years, the audience is invited to ponder why people get together and what drives them apart. Respondent Kristine Weatherston, Temple University ***Buying Time***, Sara Barger, Old Dominion University, DOC, 31 mins. Melanie Davis, a nurse and mother of 2, must illegally obtain cannabis products to treat her daughter's pain and seizures caused by a rare form of brain cancer.

830A-1015A	Screening 1D FOSS 21A ***Trump Dump***, Jennifer Zaylea, The University of the Arts, EXP, 2 mins. MODERATOR Questioning the ability of the American people to, once again, rise above the many differences that exist in the USA to maintain the dream of democracy. ***Representative***, Kelly Wittenberg, Western Michigan University, EXP, 9 mins. 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. ***The Perfect Dancer***, Shaun Clarke, Emerson College, EXP, 17 mins. Exploring perfection in dance bodies and performance. An homage to Jorgen Leth's short film "The Perfect Human." Respondent Vincenzo Mistretta, University of Southern Mississippi. ***The Cage of Sand***, Edward Rankus, University of North Carolina at Chapel Hill, EXP, 11 mins. If asked to say what this work is about in one word, the answer—which is woven into the soundtrack—would be a Joycean one: it's a "collideorscape." ***Light of Its History***, Alex Ingersoll, University of Wisconsin - Stevens Point, EXP, 7 mins. Mapping time with geological media. Fumbling to reach through time to the things themselves. Constructed using boulder stereograms, martian landscapes, mutable pixels, and glacial erratics. Subtitles from *The Story of an African Farm* (1883) by Olive Schreiner. Respondent Gregg Perkins, The University of Tampa
	Panel 1F HAGFORS 103 **I Immersion: Human Connections in VR and AR--Virtual and Augmented Realities** Heather McIntosh, Minnesota State University, Mankato "An Invitation to "Enter the Room:" Humanitarian Storytelling, Space, and Emotion in Augmented Reality" Rebecca Ormond, California State University Chico "Filming the Female Protagonist in a Frameless 360° Cinematic VR Experience"
	Panel 1G HAGFORS 151 **Future Directions/Global Perspectives** Co-hosted by CILECT North America, this panel will address future directions of our courses and programs. Panelists will offer insights from their experiences as educators and institutional leaders. Through active Q & A we will solicit and propose ideas for best practices that will lead to the next generation of media education in the US and around the world. Karla Berry, Southern Illinois University Carbondale Jean Desormeaux, Sheridan College Michael Kowalski, Chapman University Pavel Jech, Chapman University
	Panel 1H HAGFORS 152 **Dangerous & Powerful: Female Characters with Impact** Ryan Copping, Independent "If You Have No Men: You Have No War!: Women and Pacifism in Great War Cinema of the 1930s" Anna Weinstein, Auburn University MODERATOR "When Wives Wander: An Analysis of Joanna's Character in Kramer vs. Kramer and Other Depictions of the 'Wife' Role in 1970's American Cinema" Mary Beth Woodson, Independent Scholar "'This Girl is Dangerous': White Women and Race in Get Out and BlacKkKlansman" Marc Porter, West Virginia State University "Selene is She Who Must Be Obeyed"

830A-1015A	Panel 1J FOSS 43 **Documentary Evolution & Revolution** Jonathan Olshefski, Rowan University MODERATOR "Manifestations: The Excruciating Evolution of a Film" The documentary QUEST endured a winding, ten-year journey through different cuts, versions and even formats before it achieved its definitive form. QUEST developed from a photo essay to a short film to a feature length documentary. Though many edits and approaches were incorporated and later discarded, this pile of experimental wreckage was essential to the realization of the final film. G. T. Keplinger, Stevenson University "Non-traditional scholarship: From documentary to book and back" I did a documentary on The Seldom Scene for my MFA thesis film and between 1999-2006. I screened a work in progress of my film at the 2013 UFVA conference and I posted some excerpts online. An author saw them and contacted me about the book he had started; after several chats, we decided to collaborate on the book. Now, my co-author and I plan to complete the documentary and the release it. In my paper, I elaborate on my methodology of working on the book from a documentary film project and back.
	Panel 1K CHRIS Augsburg Room **Not Joking Around: Humor and Social Change in Mediated Storytelling** Giovanna Chesler, George Mason University MODERATOR "Can We Laugh at This? Comedy in Social Issue Storytelling" Nico Opper, Santa Clara University "Humor: A Dose of Medicine, A Coping Mechanism, A Storytelling Hook" Caty Borum Chattoo, American University "Funny Bedfellows: How Comedians and Social Justice Leaders Collaborate for Social Change"
	Script 1L HAGFORS 104 ***The Shoot*** by Rani Crowe, Ball State University When an up and coming actress is violated during the filming of a sex scene, she must decide whether to pursue truth and justice against her violator or reap the success from the public witness of her own assault. ***Love as Practice for Dying*** by Shayna Connelly, DePaul University At the end of his life, Jack attempts to reconcile with his daughter in hopes that she will deliver the eulogy at his funeral. ***I, Sphere*** by Andrew Gay, Southern Oregon University When John brings home the new iSphere, a technology that promises meaning to those who suffer from existential despair, his wife Tressa is skeptical. *Each of the writers will respond to the other authors' scripts.*
	Workshop 1P CHRIS Riverside Room **Sticks & Stones, Tablets & Phones: Stop-Motion Animation with Mobile Devices** Lynn Tomlinson, Towson University Jo Meuris, Nevada State College Natural objects and recycled materials can come to life through stop-motion animation. Apps for mobile devices help make animation portable and accessible for faculty and students alike. Animators Lynn Tomlinson and Jo Meuris lead this environmentally-oriented hands-on workshop. Participants will work quickly and collaboratively crafting short animated sequences.
	Workshop 1Q FOSS 22B **Experience 'The Three Wells of Screenwriting'** Matthew Kalil, Michael Wiese Productions Learn how to inspire your students to access their unique wells of creativity in order to write the kinds of screenplays and make films that only *they* can. In this experiential workshop, participants will learn entertaining exercises and powerful workshop tools to help their students be more effective and conscious creators of content that matters.

1015-1045A	**Coffee Break** HAGFORS 150 **Sponsored by** SCHOOL *of* COMMUNICATION AMERICAN UNIVERSITY • WASHINGTON, DC Film & Media Arts
	"Coffee with the UFVA Board" HAGFORS Lobby Get a beverage and then meet Board members, learn more about UFVA, chat about the future of the organization, find out about volunteering.
1045A-1230P	**Session 2**
	Screening 2A MUSIC M3 ***Damaged Goods***, Sarah Hogencamp, Asbury University, FIC, 70 mins. With an ex-boyfriend who is taking her money, a boss threatening to fire her, and a landlord who won't fix her apartment, Amanda's life may not be ideal, but she's fine - she's got things under control. That is, until her estranged father comes back into her life. Respondent Sonja Bertucci, University of Richmond.
	Screening 2B FOSS 42 ***The Lost City of the Monkey God***, Mitchell Block, University of Southern California, DOC, 103 mins. Follows explorer Steve Elkins and a team of archaeologists, anthropologists, scientists and filmmakers in this true-life adventure as they overcome torrential rains, dense jungles, poisonous reptiles and deadly disease carrying flies to search one of the last unexplored places on Earth for a lost Maya city.
	Screening 2C FOSS 19B ***This is Cindy***, Carolina Posse, Columbia College Chicago, FIC, 30 mins. A 'Super-Realtor' confronts her biggest challenge yet, to sell a house that is inhabited by a poltergeist. ***The Children's City***, (WIP), DOC, 17 mins. Meghan O'Hara, California State University Monterey Bay Mike Attie, University of the Arts JA BizTown is an 8,000 square foot kid-sized model city where each day over 150 students take on jobs from Mayor to Bank CEO to UPS driver in order to learn "how the real world works." This immersive short film offers a glimpse into the culture of work and the system of capitalism from a child's perspective. ***Carousel*** (WIP), Stephen Crout, University of Illinois Urbana-Champaign, FIC, 17 mins. Explores the consequences faced when childhood trauma lingers unresolved into adulthood. Respondent Alex Ingersoll, University of Wisconsin - Stevens Point.
	Screening 2D FOSS 21A ***Are You Me?***, Jennifer Suwak, Kutztown University, DOC, 49 mins. An examination of relationship dynamics, and the cyclical nature of living, relationships and adapting to life changes. It features Octogenarian Frieda Suwak, and the relationship with her daughter/caretaker as she navigates mid to end stage Alzheimer's. Respondent Randy Caspersen, Northern Illinois University
	Panel 2G HAGFORS 151 **The New Moment: Teaching in the Wake of Social Change** Megan Sperry, State University of New York at New Paltz MODERATOR "Teaching Women in Film in the midst of the #MeToo Movement" James Joyce, Montana State University "Addressing Accidental Bias when Telling Stories" Matthew Herbertz, Florida Southern College "Sexism in the Film Classroom: A Straight White Male Perspective" Pavel Jech, Chapman University "Truth in Dramaturgy in the Era of Fake News"

1045A-1230P	Panel 2H HAGFORS 152 **Fostering Multidisciplinarity and Collaboration in the Film Curriculum** This presentation will discuss different approaches to fostering film-based multidisciplinary experiences for students at liberal arts institutions. Each panelist will share a different approach with the shared goal to bring students together, foster strong group work, promote inclusivity, and complete dynamic projects that reflect a diverse range of topics. Megan Rossman, Purchase College MODERATOR Sam Smartt, Calvin College Alex Bordino, University of Massachusetts Amherst Samantha Farinella, Independent Filmmaker
	Panel 2J FOSS 21B **New Cinemas (and Not-So-New): National and Regional Film in Context** "Inventing Myth to Preserve Cultural Memory" Tom Brislin, University of Hawai'i at Manoa MODERATOR "Contemporary Myanmar Cinema: The Good, The Bad, & The Ugly in the Myanmar Film Industry" Sam Aung, American University "The Contribution of the Tanzanian Film Industry to Regional and National Development" Mona Mwakalinga, University of Dar es Salaa,
	Script 2L HAGFORS 104 ***Mannish Boy*** by Dan LaTourette, Rochester Institute of Technology An intimate evening to the tune of blues standards. ***Becoming Eddie*** By Ed Lee, Emerson College A comedy short about a Korean American boy in the 1980s who wishes to fit in with his mostly white American classmates through pop culture. But when his wish comes true, it produces unexpected and outrageous results. ***What We're Supposed to Be*** by Andrew Reed, University of Pikeville A wandering man and his dog try to make an abandoned farm their own in this short drama. *Each of the writers will respond to the other authors' scripts.*
	Script 2M CHRIS Riverside Room ***Apples to Apples*** by Jen Poland, Cleveland State University A young girl struggles to balance school, work, absentee parents and a stalker. ***Ferals: Pilot*** by Megan Fitzgerald, Ohio University Amidst a war-torn future, Nina, an infected human, is rescued by two trained professionals from a vengeful scientist. They are revealed to be her long-lost husband and daughter whom she is determined to keep alive from a vicious apocalyptic world eager to tear them apart . . . again. ***Unaccompanied*** by Jessica Marcy, American University Michael Katz, a professor of Spanish poetry, starts to teach poetry to a group of undocumented migrant Hispanic youth, who are detained at a maximum security juvenile detention center. The teens' lives hang in limbo as they wait to find out whether they'll be deported or be able to stay legally in the U.S. *Each of the writers will respond to the other authors' script.*
	New Media 2N MUSIC M4 ***Forgiven/Forgotten*** Joonhee Park, Wheaton College Respondent: Stephanie Tripp, The University of Tampa A story of reconciliation post-Rwanda Genocide in 1994. This project is a series of video portraits of Rwanda

	Genocide victims and their perpetrators. This project blurs the boundaries of the documentary form from informing to experiencing, observing to meeting, and from conversing to contemplating.
1045A-1230P	Workshop 2Q CHRIS East Commons **Why bother teaching lighting?** David Landau, Farleigh-Dickinson University Cameras are so sensitive now why do we need to teach anyone lighting? A lot of reasons actually. Students can shoot with fewer lights, even sometimes without lights, but they still need to compose and utilize the lighting to better enhance the picture and tell the support they are trying to tell.
	Workshop 2R CHRIS Augsburg Room **Improvisation and Psychodrama as Forms of Alternative Scripting** J.J. Murphy, University of Wisconsin Madison Based on examples and clips from my new book, *Rewriting Indie Cinema: Improvisation, Psychodrama, and the Screenplay* (Columbia University Press, April 2019), this workshop will explore an arsenal of alternative scripting tools and techniques that students can easily employ in making better and more spontaneous narrative films.
1230P-145P	**LUNCH** Christensen Center 2nd floor
	Caucus Meetings Animation Riverside Room Inclusion and Diversity East Commons
145-330P	**Session 3**
	Screening 3A MUSIC M3 ***City Swim*** (WIP), Joseph Brown, Marquette University, DOC, 15 mins. Chronicles the first open river swim in Milwaukee, Wisconsin in 75+ years. The film celebrates the renewed health of the Milwaukee River while telling the stories of the swimmers who participated in this historic swim. Respondent Bill Pace, Seton Hall University ***Plants, Prayers & Pollinators*** (WIP), Randy Caspersen, Northern Illinois University, DOC, 45 mins. Inspired to action by the loss of Midwestern prairie habitat and the decline of the monarch butterfly population, this documentary follows the multi-year efforts of a gardener, pastor, and master naturalist to transform a rural church's backyard into a sanctuary for pollinating animals, an educational garden for the community, and a sacred space for spiritual contemplation. Respondent Jennifer Suwak, Kutztown University
145-330P	Screening 3B FOSS 42 ***Burton Before and After***, Courtney Hermann, Portland State University, DOC, 15 mins. Fifteen years after Burton's gender-affirming transition, his longtime friend uncovers a cache of home video and invites him to go on-camera to revisit the old footage. Concerned about outing himself to co-workers unaware of his gender reassignment, Burton declines, until he has a change of heart. ***American Fumble: The Story of RJ Soward***, Carolina Posse, Columbia College Chicago, DOC, 30 mins. Record-setting USC wide receiver and NFL First Round Draft Pick RJ Soword, shares his accounts of the compulsions that drove him out of the league and threaten to end his life.
	Screening 3C FOSS 19B ***Through the Cracks***, Ben Scholle, Lindenwood University, DOC, 99 mins. In July 2002, Johnny Johnson was arrested and charged with the abduction and murder of 6-year-old Cassandra Williamson in Valley Park, Missouri. A juror described the killing as "the worst possible crime." This film seeks to answer the question: Does the worst possible crime deserve the worst possible punishment?
	Screening 3D FOSS 21A ***Firebones*** (WIP), Bart Weiss, University of Texas at Arlington, FIC, 70 mins. An eight-episode serial intended for mobile devices. In the story, a poet and filmmaker travel to the Arkansas Delta in search of ice cream and get engrossed in the mystery of how a Pentecostal preacher disappeared. Along the way they meet a YouTuber from Lebanon, a beekeeper spaceman, and many other colorful characters. Respondent Sarah Hogencamp, Asbury University

	Screening 3E FOSS 21B ***The Bishop Massacre***, Jay Sykes, Ohio Wesleyan University, FIC, 10 mins. The film centers around a team of three student investigative journalists who try to find clues to the whereabouts of three students and one professor who all lacked one thing: school spirit. Respondent Calisto Lemashon Ololngojine, Independent. ***Dakota***, Brian MacNeel, Independent, FIC, 17 mins. When Dakota's transgender identity is finally revealed, Jace is confronted with a decision: betray his cousin or stand up to his friends and lose face in this small community. ***The Drone***, Wojciech Lorenc, Sam Houston State University, FIC, 14 mins. Written by BAFTA Nominee John J. McLaughlin (Black Swan, Hitchcock, Carnivale, and many more), The Drone tells a story of DJ - a small quadcopter who is simply trying to fit in. Respondent Michael Mulcahy, University of Arizona ***In Transit***, Harlan Bosmajian, Emerson College, FIC, 21 mins. Jay, an editor at an astronomy magazine, is filming the rare celestial event, a Venus transit. Right as the event, is about to take place, Jay receives a call from his estranged father, Madhu, telling him that Jay's grandmother is on her deathbed. This leads to a meaningful encounter between father and son at an airport restaurant. Respondent Jonathan Mabee, Missouri State University
	Panel 3F HAGFORS 103 **Implementing Diversity and Inclusion In and Out of the Classroom** Ruth Goldman, SUNY-Buffalo State MODERATOR "Creating & Sustaining a Diverse and Inclusive Media Arts Organization: A Case Study of Buffalo's Squeaky Wheel" River Branch, Allegheny College "Pedagogical Disruptions: Transformative Visual Storytelling as an Outgrowth of Privileging History, Theory, Industry and Context in the Classroom" Allie Sultan, Middle Tennessee State University "Using Web Series to Create an Inclusive Production Pipeline"
	Panel 3G HAGFORS 151 **Fronteras: The Borderlands of Latin American Nations and Identities** Jessica Marcy, American University "Crossing Over: How Unaccompanied Minors are Transformed in Their Cinematic Journeys From Central America to the United States" Adán Avalos, California State University, Fresno "Disrupting Macho in Mexican Cinema: The Audience, Sexuality, and Gender-Bending Sexicomedias"
145-330P	Panel 3H HAGFORS 152 **Documentary How (and Why): Practice and Philosophy in Nonfiction** Chase Ogden, Eastern Washington University "Documentary Ethics and Sound Design" Daniel Mydlack, Towson University "Any Random Image, Take Me There": A Radical Approach to Immediacy and Intimacy" Jacob Bricca, University of Arizona MODERATOR "Tips for Editing a Verité Dialogue Scene" M. Africanus Aveh, University of Ghana, Legon "Sewoena – Act of Fate: The Challenges of Telling Sensitive but Necessary Stories"

	Panel 3J FOSS 43 **Beyond Hollywood: Filmmaking As Today's Literacy** Far from Hollywood, colleges in America and abroad are becoming major creators and consumers of visual media. Film/Video departments should recognize the world is now a village and should encourage all students to create and study content for a global audience. The Panelists will discuss today's global film/video literacy as the capstone of tomorrow's university education. Robert Gerst, Massachusetts College of Art and Design MODERATOR "In Today's Undergraduate Education, Filmmaking (and Performing) Can Take Center Stage" Rona Edwards, Chapman University & Columbia College Chicago "Global Storytelling for An International Community" Matthew Kalil, Michael Wiese Productions "Academics With 10,000 Ideas: How To Use Creative Theory To Ensure Your Idea Is Noticed In The Social Media Age" Deb Patz, Michael Wiese Productions "Media Literacy's New Frontier Beyond the Film Department"
	Script 3L HAGFORS 104 ***Squeegee Boy*** by Chung Wei Huang, Towson University ***Dust*** by Jim Goodman, High Point University When does the end of dreaming mark the time for doing? Always the sidekick, ne'er do well cowpoke Lefty Nelson must answer that question in a Wild West where the wild has found its time is dying. ***My Black Friend*** by James Martin, University of North Texas A new subscription service seeks to help young progressives avoid social mistakes involving racial issues and help demonstrate their allegiance to black causes; without actually getting involved. *Each of the writers will respond to the other authors' scripts.*
	Script 3M CHRIS Riverside Room ***Downballot*** by John Goshorn, Georgia Southern University ***Counter Revolution*** by Duba Leibell, University of Miami When a pot smoking Brooklyn kid is hired as sous chef to a champagne swilling hippie, they take on the old French establishment and revolutionize the food scene in New York, 1985 with the first open counter restaurant -- while managing a posse of drug-addicted, alcoholic kitchen and wait staff. A true story. *Each of the writers will respond to the other authors' scripts.*
145-330P	New Media 3N MUSIC M2 ***Wish You Were Here*** Wenhua Shi, University of Massachusetts Boston *Wish You Were Here* is a VR & Video Installation inspired by the ancient Temple of Heaven, which is a traditional site for the ritual and praying for the good of the community, and wealth of society. Presently, the site of the temple has become a city park where locals practice their own version of entertainment.
	New Media 3P MUSIC M2 ***Tree Dance*** Zoya Baker, Hunter College Respondent: Aleem Hossain, Occidental College *Tree Dance* blends live action with animation to imagine communication between humans and trees. Digital video triptych, 9-minute loop.

	Workshop 3Q FOSS 175 **Effective Camera Exercises for Teaching Cinematography to Student Groups** Tania Hoser, Independent Director of Photography This participatory workshop explores how complex cinematographic thinking can be taught through accessible exercises that can be modeled and scaffolded for student groups. A three-part developing shot exercise explores; how story can unfold in a single shot, how focal length affects the rendition of space, movement and relationships, and how composition and long/short-siding can modify meaning.
	Workshop 3R CHRIS Augsburg Room **Teaching Documentary Online** Betsy McLane, Independent Filmmaker Mitchell W. Block, University of Southern California How to create effective online courses and teaching tools for documentary. NOTE: I submitted this workshop last year, but was unable to attend the conference. I continue to teach a variety of subjects using online education. Mitchell Block is added to this proposal since he is teaching online courses for students in China.
3:30-4:00P	**Coffee Break** HAGFORS 150 **Sponsored by** SCHOOL *of* COMMUNICATION AMERICAN UNIVERSITY • WASHINGTON, DC Film & Media Arts
	"Coffee with the UFVA Board" HAGFORS Lobby Get a beverage and then meet Board members, learn more about UFVA, chat about the future of the organization, find out about volunteering.
4:00-5:30P	**Session 4**
	Keynote Address FOSS Hoversten Chapel Award-winning Producer, Director, Editor **E.G. Bailey** speaking on how to produce **"10,000 Tales by Indie Means Necessary"** In the Land of 10,000 Tales, E.G. Bailey reflects on Minnesota film moments of celebration, set back and deep inquiry. His keynote centers around his own filmmaking journey including access and inclusiveness, resistance to the single story, and the art of making films by any means necessary.
530-730P	**Opening Night Welcome Reception** **FOSS** Atrium

DAY 03

July 31, 2019

Screening Panell Workshop New Media Script DOC Documentary EXP Experimental FIC Fiction ANI Animation

FOSS Foss Lobeck Miles Center
HAGF Hagfors Center
CHRIS Christensen Center
MUSIC Anderson Music Hall
DORMS Anderson Residence Hall

830A-5P	**Vendors Area Open** Hagfors 150
830A-5P	**Registration and Dorm Check-in** Hagfors Lobby
830A-1015A	**Session 5**
	Screening 5A MUSIC M3 ***For Ahkeem***, Jeremy S. Levine & Landon Van Soest, Transient Pictures & Wiseman Studio, DOC, 91 mins. After a school fight lands 17-year old Daje Shelton in a court-supervised alternative high school, she's determined to turn things around and make a better future for herself in her rough St. Louis neighborhood. But focusing on school is tough as she loses multiple friends to gun violence, falls in love for the first time, and becomes pregnant with a boy, just as Ferguson erupts a few miles down the road. Through Daje's intimate coming-of-age story, *For Ahkeem* illuminates challenges that many Black teenagers face in America today, and witnesses the strength, resilience, and determination it takes to survive. Respondent Balmiki Pokhrel, University of Texas Arlington
	Screening 5B FOSS 42 ***Under The Walnut Tree***, Leah Bedrosian Peterson, Lycoming College, ANI, 7 mins. A young boy has been displaced during the massacre of his people. After wandering alone for days, he is ready to give up but fights to continue to safety. Loosely based on the true story of Shahan Natalie, who survived the Hamidian Massacres, the precursor to the Armenian Genocide. Respondent Meghann Artes, DePaul University ***489 Days***, Rania Elmalky, University of North Texas, ANI/DOC. 16 mins. The story of Egyptian-American Mohamed Soltan, who survived 16 months of hunger strike in an Egyptian prison. It is also the larger story of an estimated 60,000 political detainees currently held in Egypt without due process. Respondent Boaz Dvir, Penn State University ***Minuet for a Disappearance***, Maaman Rezaee, University of New Mexico, ANI/DOC/EXP. 6 mins. An experiment to bring to life the memories of her father, a political prisoner in Iran, through fragmentation of childhood violin practices, drawings on 16mm film, and documentation of letters, gifts and a video clip sent from

	prison. Respondent Wenhua Shi, UMass-Boston ***Traces with Elikem***, Ariana Gerstein, Binghamton University, ANI/EXP. 8 mins. Traces performed and captured by scanner and monitor surfaces, punctuated by sounds vibrating and percussive. With the participation of Samuel Elikem Kwame Nyamuame, Ph.D. Visiting Assistant Professor of Ethnomusicology and Dance Departments of Music, Theater (Dance) & Africana Studies ***Tetradic Truchet***, Jeremy Bessoff, Ohio University, ANI/EXP, 3 mins. A study of pattern created through randomness. Respondent Jonathan Olshefski, Rowan University
830A-1015A	Screening 5C FOSS 19B ***The Derby***, Remington Smith, Independent, DOC, 15 mins. Following the haves and the have-nots during Kentucky Derby weekend, *The Derby* explores unseen sides of this major sporting event. From an anonymous reveler on Millionaires Row, to Guatemalan equine workers supporting their relatives, the film offers a peek beyond the mint juleps and fancy hats and into the heart of the fastest two minutes in sports. Respondent Raymond Rea, Minnesota State University Moorhead ***The Fishing Widows of Bay St. Lawrence*** (WIP), Mary Jane Doherty, Boston University, DOC, 17 mins. Five selected scenes from a short feature. A portrait about a tiny town in a remote part of Nova Scotia where both the town and the fishing industry are now dominated by a group of sisters, all widows in their sixties. ***Families Can Be Together Forever*****,** Colleen Kelly Poplin, Emerson College, DOC, 30 mins. Follows the filmmaker's journey out of the Mormon church—a journey unexpectedly aligned with her first pregnancy. Explores the emotional and spiritual weight of leaving Mormonism, its effect on the mother she hopes to become, and its effect on the mother who raised her. Respondent Mary Trunk, Mount Saint Mary's University
	Screening 5D FOSS 21A ***Incognita's Infamous Adventures*** (WIP), Allie Sultan, Middle Tennessee State University, FIC, 70 mins. AJ Pazeski (Incognita) has hit a slump in her superhero career. One day a new guy shows up at the office, her best friend and sidekick disappears, and her boss is on her case to work the weekend. -A musical web series featuring fifteen original songs by Nashville-based singer/songwriter Sarah Michele Bailey. Respondent Lexi Bass, Duke University
	Screening 5E FOSS 21B **The Gathering of Strangers—the Making of the Merchant in Venice**, WIP, Ted Hardin, Columbia College Chicago, DOC, 74 mins. Shylock comes "home" to Venice's Jewish Ghetto in a raucous, outdoor performance of Shakespeare's "The Merchant of Venice." Experimental director Karin Coorod mounts the play in this contentious place—the first ghetto created by a government—with an international cast & music by Frank London (Klezmatics' founder). A behind-the-scenes look at the creative process for performing justice without mercy.
	Panel 5F HAGFORS 103 **New Directions for Digital Storytelling** This panel looks at new ways that filmmakers are taking the issues of storytelling in the mobile age. Barton Weiss, University of Texas at Arlington "What is a Go-Show?" Joonhee Park, Wheaton College "The Lumiere Brothers' in the YouTube Era" David Tarleton, Columbia College Chicago MODERATOR "Immersive and Interactive Cinema" Gregg Perkins, University of Tampa "Moede NCMA"

830A-1015A	Panel 5G HAGFORS 151 **Helping Students Find Meaningful Work After Graduation** This panel will give production faculty members ideas on how to help their students find jobs in the motion picture industry through proven tips and case studies. Sam Kauffmann, Boston University Sarah Hogencamp, Asbury University
	Panel 5H HAGFORS 152 **Write Now: Screenwriting Trends and Tips in the 21st Century** Suzanne Regan, California State University Los Angeles MODERATOR "The Television Writers Room: The Organization of Long Form Storytelling" Ligiah Villalobos, California State University Los Angeles Kristina Hackel, California State University Los Angeles "Truly Dramatic Chipmunk: The Use of Viral Video in the Serious Screenwriting Course" Andrew Millians, Lindenwood University
	Panel 5J FOSS 43 **Situating New Media: Core Principles in Practice** Where is New Media situated in the University structure? This panel seeks to connect the practice of new media to the larger discipline of New Media as a theoretical and academic domain. Jenny Hanson, Augsburg University
	Panel 5K CHRIS Riverside Room **Transracial Adoptees and Documentary Media** This presentation will demonstrate the various ways in which adult transracial adoptees have been utilizing documentary media (still image, audio, and audio/visual) to enact change in the institutions and practices of adoption. Barry Thornburg, High Point University Eboni Johnson, University of North Texas
	Script 5L HAGFORS 104 ***Seattle Noir: The Burden of Names*** by Robert Arnett, Old Dominion University A film noir style mystery set against the backdrop of Japanese Americans returning to the Seattle area after World War II. ***'Til Death*** by Jessica Folk, Western Kentucky University A new mother battles postpartum and a strained relationship with her wife, amidst building tensions with a legal case at her wife's law firm that may lead to dire consequences. ***Ill Repute*** by Kynan Dias, University of Nevada Las Vegas *Each of the writers will respond to the other authors' scripts.*
	New Media 5N MUSIC M2 ***"There are people on this speck . . ."*** Tom Sanny, Colorado College (Retired) A meditation on our place as filmmakers in the solar system.
830A-1015A	Workshop 5Q CHRIS Augsburg Room **Gameful Learning in Production Classrooms** Jen Proctor, University of Michigan Dearborn I will share approaches, resources, and tools for introducing gameful course design (sometimes called gamification) into production courses. Gameful learning provides new kinds of incentives for students to engage course content and gives students greater agency over their learning and encourages greater risk-taking. The workshop will be hands-on with the LMS Gradecraft.

	Workshop 5R FOSS 22B **Templates, Outlining & Prepping in Final Draft 11** Alejandro Seri, Final Draft A look at different Templates, various ways of structuring, and techniques for breaking down and prepping a short film in the newest Final Draft 11 screenwriting software,
1015-1045A	**Coffee Break** HAGFORS 150 **Sponsored by** SCHOOL *of* COMMUNICATION AMERICAN UNIVERSITY • WASHINGTON, DC Film & Media Arts
	"Coffee with the UFVA Board" HAGFORS Lobby Get a beverage and then meet Board members, learn more about UFVA, chat about the future of the organization, find out about volunteering.
1045A-1230P	**Session 6**
	Screening 6A MUSIC M3 ***How Bluebirds Are Born***, Lexi Bass, Duke University, ANI/EXP, 65 mins. In my own records of 12 years, predatory birds repeatedly appear as emblems of sexual predation. *Bluebirds Are Born* highlights our ability to adapt, evolve, transcend and survive, this film elaborates a form of adaptation completely unique to the human animal - the ability to synthesize the knowledge of our unconscious with our concrete reality. Respondent Allie Sultan, Middle Tennessee State University
	Screening 6B FOSS 42 ***Luminous***, Sam Smartt, Calvin College, DOC 25 mins. Astronomy professor Larry Molnar believes he can find the unfindable - a star that is about to explode. When Larry and his students stumble across a strange star, they embark on a dramatic journey of scientific discovery, which brings the unlikely team into the international spotlight. Respondent Julie Goldstein, Grand Valley State University. ***Suzuki Speaks***, Tony Papa, Independent, DOC, 36 mins. A thought-provoking film. Earth. Air. Fire. Water. Life. David Suzuki delivers one of the most powerful messages of his career – the relationship between the four 'sacred' elements and their influence on the 'interconnectedness' we feel individually, with each other and with the rest of the world. ***Third Party Witness***, Bill Pace, Seton Hall University, FIC, 11 mins. Two young lawyers meet to take the deposition of a witness with a secret... only to discover the truth of their own. Respondent David Atkins, Quinnipiac University
	Screening 6C FOSS 19B ***The Pick Up***, Giovanna Chesler, George Mason University, FIC, 10 mins. Sullen teen Melanie's trip home from swim practice takes her on a bumpy ride, facing adulthood, when mom picks up a strange, hot jogger. Respondent Matthew Herbertz, Florida Southern College ***Detour***, Shelly Brandon, University of Texas, Arlington, FIC, 14 mins. A comedy about a suicidal girl who gets held up at gunpoint by a nice guy out to prove he can be a bad boy. Respondent DK Odessa, Elon University. ***Neil's Problem***, Brian MacNeel, Independent, FIC, 15 mins. After the traumatic death of his friend, the imaginative Neil becomes selectively mute. When his speech therapist tries innovative techniques to get him to speak again, Neil's life takes a strange turn. Respondent Shayna Connelly, DePaul University ***Quiver***, Shayna Connelly, DePaul University, FIC, 14 mins. Suzanne's grief transcends the boundaries of the natural world and arouses a primordial being. Can Suzanne force

	a rift into the supernatural realm to build a space where she can coexist with what haunts her? Respondent Brian MacNeel, Independent ***The Cookie Bridesmaid***, James Joyce, Montana State University, FIC, 6 mins. A young woman struggles with always being the bridesmaid...and boundaries. Respondent Jay Sykes, Ohio Wesleyan University
1045A-1230P	Screening 6D FOSS 21A ***Elizabeth Bishop and the Art of Losing*** (WIP), John Scott, Ithaca College, DOC, 90 mins. The story of Bishop's life and work. Respondent Jon O, Rowan University
	Screening 6E FOSS 21B ***Winter Cranes***, Joseph Brown, Marquette University, DOC, 4 mins. A short observational documentary that chronicles the Sandhill Crane migration near Baraboo, Wisconsin. Shot on location at the Aldo Leopold Center amidst 10,000 cranes in late November 2018. Respondent Aaron Schuelke, Cal State University, Fresno ***Trails Project***, Karla Berry, Southern Illinois University Carbondale LeAnn Erickson, Temple University, DOC/360, 30 mins. The Trails project is a collaborative endeavor. Participants are asked to make use of 360 video technology to interpret the prompt 'trails'. Collaborators post their 360 video to the Trails project YouTube site.
	Panel 6F HAGFORS 103 **Documentary Working Group Panel** **WOMEN DIRECTING DOCS: Opportunities and Challenges** Members of Minneapolis chapter of the Film Fatales, a global community of female feature-length film directors, will show clips and share stories about their experiences making their documentaries and discuss their careers as female directors in a male-dominated industry. Find out what they learned along the way as they share tips that can help you and inspire your students. Mark Freeman, San Diego State University, Co-chair Documentary Working Group *Time for Ilhan* Norah Shapiro, Flying Pieces Productions A portrait of Ilhan Omar who made history, becoming the first Somali Muslim woman to be elected to state office in America. Norah will focus on the impact campaign created for this film and the lessons she learned that can help filmmakers and students on their own journey of how to make a campaign that works. *Not in my Lifetime* Pam Colby, Independent Mediamaker This work addresses the issues Colby faced making a first person doc about a GLBTQ issue and what she thinks students and professors can learn from her experience. The film premiered at the 2018 Minneapolis St. Paul International Film Festival. *Silicone Soul* Melody Gilbert, Frozen Feet Films/University of Minnesota Who are we to judge who—or what—people choose to love? Melody will focus on how she included her former students in the production of this film.
1045A-1230P	Panel 6G HAGFORS 151 **Measuring Diverse Mushrooms: The Explosion of U.S. Film Festivals from 2005 – 2019** Dennis Conway, Valdosta State University MODERATOR Andrew Reed, University of Pikeville "Hosting a Film Festival on Campus"

	Gregg Perkins, University of Tampa “Launching A Film Festival in Your City” Enie Vaisburd & Jennifer Hardacker, Pacific University "The Pedagogical Approach to Film Festivals (Co-Presentation)”
	Panel 6H HAGFORS 152 **Here to There: Connecting Students to the Industry in a Non-Industry Town** Kynan Dias, University of Nevada, Las Vegas Heather Addison, University of Nevada, Las Vegas Francisco Menendez, University of Nevada, Las Vegas Karl Ulrich, University of Nevada, Las Vegas Marc May, Towson University Many film programs situated outside of film and TV hubs have students who dream of working within the industry (and faculty who may not know how to help bridge the gap). This panel from the University of Nevada, Las Vegas, will present programs and initiatives, both in-classroom and extra-curricular, that have led to an outsized alumni presence in Los Angeles and may be replicable in other locales.
	Panel 6J FOSS 43 **Traumatic Cinema: Psychological Turmoil on Screen** Julia Fahey, Boston University “The Articulation of Postwar Trauma in Italian Neorealism and Film Noir” David Coon, University of Washington Tacoma “Queer Counter-Storytelling in Films about Reparative Therapy” Adam Brockman, Illinois State University MODERATOR “Manchester by the Sea and Grief's Second 'Mirror Stage'”
	Panel 6K CHRIS Augsburg Room **Building Blocks: Narrative Construction, Deconstruction, and Application** E. Alyn Warren III, National University “What's in the Box? Breaking down the dramatic narrative” Rick Shepardson, Eastern New Mexico University “Musical Chairs: A Beginners Guide to Visual Storytelling“
	Script 6L HAGFORS 104 ***Hawthorne: Betrayals*** by Scott Bastedo, Kutztown University Hawthorne follows the life of a Midwest family, focusing on the matriarch and her duties as a social worker. ***How to Hunt an Angel*** by David Carren, University of Texas Rio Grande Valley A young woman discovers the most dangerous thing in life is to be named Angel. ***Step-Angels*** by Anna Weinstein, Auburn University A precocious 12-year-old girl and her soon-to-be stepbrother devise an ingenious plan to break up their parents before it’s too late. *Each of the writers will respond to the other authors’ scripts.*
1045A-1230P	Script 6M CHRIS Riverside Room ***Camgirl*** by Warren Lewis, California State University Fullerton Aida Rivas is a talented, ambitious, young filmmaker. She is about to make a name for herself in Hollywood if only she can finish her low budget film. Despite promises Aida uses her talent for image creation to raise funds on the web. Friends and a supposed mentor betray her, but an unusual relationship leads to growth and, finally, to the achievement of her goal.

	Land Lord by Remington Smith, Independent A black woman moves into an aging apartment complex while tracking a stolen bag of money, but is forced to choose between her job as a bounty hunter and saving a young African American boy after his mother is killed by the sun-obsessed, white vampire landlord. ***Picture Man*** by Broderick Fox, Occidental College April 1942. Adam Silver, a young 'by-the-books' FBI agent is sent up to an Alaska cannery town to investigate espionage charges levied against a Japanese fisherman. Silver arrives thinking this is a routine grunt assignment but quickly finds himself in way over his head, with no way to back out now. *Each of the writers will respond to the other authors' scripts.*
	New Media 6N MUSIC M2 ***I Never Told You*** Aleem Hossain, Occidental College Respondent: Zoya Baker, Hunter College *I Never Told You* asks individual volunteers to speak directly into a virtual reality camera as if they are talking to a specific person in their life or from their past, and tell that person something they've never told them. Unlike a traditional doc where you might observe someone relating a personal message, in this project the user 'becomes' the recipient of the message. We are exploring a new relationship between audience and documentary subject.
	New Media 6P MUSIC M2 ***Things That Want To Be Held...That I Want To Hold*** Paul Echeverria, Western Connecticut State University Blanca Echeverria, Independent Artist Respondent: Lynn Tomlinson, Towson University *Things That Want To Be Held…That I Want To Hold* examines the ritual of couvade, a process by which an expecting father accepts physical variation during the ongoing months of pregnancy. The project combines sculptural ceramic works, durational performance, and social media to establish an ongoing symbiosis that emulates the multiple stages of child-bearing.
	Workshop 6Q CHRIS East Commons **Copyright and Fair Use for Filmmakers: Test Your Knowledge** **Patricia** Aufderheide, American University Michael Donaldson, Esq. Jack Lerner, University of California Irvine Filmmakers have been leaders in developing clear thinking about copyright and fair use. Through their work, major innovations in business practice have resulted in the last decade. Insurers accept fair use claims; broadcasters accept work laced with fairly used materials; and filmmakers who understand fair use law have been able to get major media companies to pay them for use of their work that they previously and falsely claimed was fair use. Are you up to date? Do you think you know how to: Challenge someone's fair use claim on your work? Get a DMCA exemption to break encryption? Decide when fair use is OK? Use fair use in fiction films? Take the copyright quiz!
	Workshop 6R FOSS 22B **AI and Generative Sound Design for Film and Media** Woody Hood, Wake Forest University The central goal of this workshop is to demonstrate the application of AI music composition and sound design hardware and software. AI music, or generative composition, offers several great opportunities that I think will improve the creative work or our peers and sound design pedagogy in our production courses.
1230-145P	**LUNCH** Christensen Center 2nd floor
	Caucus Meetings Documentary Working Group East Commons Entertainment Industry Augsburg Room
145-330P	**Session 7**

	Screening 7A MUSIC M3 ***Making Montgomery Clift***, Robert Clift, University of Pittsburgh, DOC, 88 mins. Classic film star and queer icon Montgomery Clift's legacy has long been a story of tragedy and self-destruction. When his nephew dives into the family archives, a much more complicated picture emerges. Respondent John Scott, Ithaca College
	Screening 7B FOSS 42 **Citizen Blue: The Life of an American Filmmaker** Daniel Miller, University of Oregon, DOC, 90 mins James Blue was a profoundly important and contributive cinema maker, scholar, teacher and director. He was, in every sense, a citizen of the world. This is his story and through him, the story of cinema, media and society in the transformative twentieth century, told by those who knew, loved, and were influenced by him, including George Stevens Jr., James Ivory, Sir Colin Young, and Adele Santos. It features his profoundly evocative, poetic, groundbreaking, and socially responsible films.
	Screening 7C FOSS 21A **GEMS from the Archives 17** Curated by Jay R. Gemski, George Washington University Hospital and Russell Harnden III, Vision Editorial Titles include: Cleanliness Brings Health (1945) This Little Bullet (1970) Highway Mania (1948) The Good Job (1942) ... and others
	Screening 7D FOSS 21B ***Rubi: A DACA Dreamer in Trump's America***, Carolyn Brown, University of North Texas, University of Richmond, DOC, 28 mins. Rubi is an intimate true-life portrait of 22-year old Rubi Escalona, an undocumented Mexican-American DACA DREAMer. Rubi and her parents (also undocumented) recount their family's harrowing immigration story. Respondent Ted Hardin, Columbia College Chicago ***Mentor***, Abbey Hoekzema, Georgia Southern University, DOC, 25 mins. An exploration of Tre's mission to change the prospects for the young men in West Savannah. Respondent Carolyn Brown, University of North Texas ***El País de la Eterna Primavera*** (Land of the Eternal Spring), Boaz Dvir, Penn State University, DOC, 4 mins. Follows San Francisco-based photojournalist Jason Henry as he treks to Guatemala's most infamous landfill, Teculután. He tries to maintain his composure as he shoots children rampaging through the garbage searching for shreds of sustenance in a monstrous heap of human and animal waste and burning ash. Respondent Joseph Brown, Marquette University
	Panel 7E FOSS 19B **Hybridity and Mixed-Media in Animation** Brad Lewter, Ithaca College "3D to 2D: Mixed-Media Animation with Motion Capture" Tom Gasek, Rochester Institute of Technology MODERATOR "The Value of Photographic Reality in the World of Animated Imagination" Mari Jaye Blanchard, Rochester Institute of Technology "Line of Action: Two-Dimensional Animation in a Three-Dimensional Space" Jason Harrington, Ithaca College "Hybridity and Mixed Animation: From Spider-Verse to Roger Rabbit"
	Panel 7F HAGFORS 103 **How to Get Your Book Published!**

	Michael Wiese Productions actively seeks new authors at UFVA. In this Panel discussion find out a) What types of books Michael Wiese Productions www.mwp.com are looking for b) How to submit a proposal c) How a book can benefit your career d) How the publishing process works Ken Lee, Michael Wiese Productions Dorothy Rompalske, David Lynch Graduate School of Cinematic Arts William Lin III, Studio School and Joseph Campbell Writers' Room Arvid Unsgaard, Film Gotland- Story Academy (Ingmar Bergman Island) Greg Loftin, *Writing for the Cut* Kathie Fong Yoneda, *The Script Selling Game* Matthew Kalil, *The Three Wells of Screenwriting* Deb S Patz, *Film Production Management 101* and *Write, Shoot, Edit* Jason Kolinsky, Chief Marketing Officer at Save the Cat
145-330P	Panel 7G HAGFORS 151 **Remembering Steve Hank, Ray Fielding, and Norm Hollyn** Diane Carson, St. Louis Community College at Meramec Francisco Menendez, University of Nevada Las Vegas This session will be a memorial to recently passed UFVA members who have contributed significantly to our organization. It will be an informal reminiscing about Steve Hank, Ray Fielding, and Norm Hollyn, as well as other colleagues we may lose this year or that we've overlooked. Feel free to come and go as your schedule permits to remember our dear friends.
	Panel 7H HAGFORS 152 **Auteurs and More: Women Behind the Screen (and beyond It)** Chrissy Guest, Ithaca College MODERATOR "The Formation and Advancement of Animation Studios Through the Innovation, Artistry, and Persistence of Women" Jonathan Cavallero, Bates College "Women Directors on Hill Street Blues: Gabrielle Beaumont and Randa Haines" Benjamin Ogrodnik, University of Pittsburgh "Dynamics of Precarity and Emotional Labor in Film Curatorship: The Case of Sally Dixon's Film Section at the Carnegie Museum of Art, 1970-1975" Bethany Burr, University of Utah "Stories We [Should] Tell (Me, You, and everyone we know): Crafting universal specificity through realistic multiplicity and Polley's call for the multi-player creator"
	Panel 7J FOSS 43 **Documentary, Human Rights and Social Justice** Beverly Seckinger, University of Arizona MODERATOR "Human Rights and Documentary Media: New Opportunities for Interdisciplinary Collaboration and International Outreach" Jenny Hanson, Augsburg University "Social Change Documentary" Rania Elmalky, University of North Texas "Animated Documentary and Testimonies of Suffering" Nicole Koschmann, Ithaca College "Experiential Learning in the Borderlands" Niklas Vollmer, Georgia State University "Mobile Studios: Mobility from the Margins"
	Panel 7K CHRIS East Commons **Premiere: DePaul University Film and Television Faculty Reflect on the Importance of an Internal Student Film Festival**

	Robert Steel, DePaul University Meghann Artes, DePaul University Shayna Connelly, DePaul University Scott Myers, DePaul University Savvas Paritsis, DePaul University
145-330P	Script 7L HAGFORS 104 ***Sunlight on the Banana Plantations*** by Viviana Goelkel, Belmont University Ruthless American businessman Thomas Preston moves to a primitive settlement in Colombia to produce bananas for export. Promising to bring wealth to the town, Preston cons local landowners into selling him their valuable lands for a pittance. However, town's leader Domingo Navarro and his family suspect Preston's intentions and start a feud that threatens both their lives and the future of the working class. ***Foreign Encounters*** (Working Title) by Maaman Rezaee, University of New Mexico An Iranian woman, adopted by an American family, looks for her roots when her identity as daughter and filmmaker is challenged. Through her encounters with the Iranian diaspora, she explores her own life story as well as the story of a revolution. ***The Pump*** by Maria Gigante, Cleveland State University When a 35-year old disillusioned, desperate-for-cash man abducts a young woman, she takes him to an underground society that could be the salvation he's been searching for. *Each of the writers will respond to the other authors' scripts.*
	New Media 7N MUSIC M2 ***This Is "I"*** Jennifer Zaylea, The University of the Arts Respondent: Sharon Mooney, Loyola Marymount University Projection mapping (site specific) and audio installation questioning how we view ourselves in a public forum. Do we see ourselves as different from or the same as those we surround ourselves with? This question is being asked while simultaneously altering your view/sound of yourself (the viewer) as you see a distorted reflection of yourself projected into an architectural space that also speaks to this self-perceived image. Are we all immigrants? -- Are we all the exact same? -- When do we determine what difference is? -- Who has that right to proclaim such a category? Age old questions using new forms of media to implicate each of us in this system of categorization.
	New Media 7P MUSIC M2 ***Memory Distrust*** Sharon Mooney, Loyola Marymount University Respondent: Jennifer Zaylea, The University of the Arts This hologram project consists of a series of very short, very dark, formative personal experiences that happened to the artist growing up. The stories are so surreal and sometimes off-putting, so much so that the artist questions if they actually happened.
	Workshop 7Q CHRIS Augsburg Room **Score It! How to work with a composer for the results you want** Scott Hallgren, Kent State University An exploration of practical scoring for picture, and how filmmakers and composers of all levels can work together to help achieve the best scores for student and professional projects.
	Workshop 7R CHRIS Riverside Room **Art of the Pitch: Pitching your Documentary Film**, Meghan O'Hara, California State University Monterey Bay Mike Attie, University of the Arts The "Pitch Forum" is an increasingly common event at film festivals and markets, especially within the non-fiction filmmaking community. What was once a primarily national/international market-based event has expanded to become increasingly local and issue based. This hands-on workshop will lead participants through the development of a live pitch of their documentary work-in-progress.

	Workshop 7S FOSS 22B **Resolve: The Cut Page** Bart Weiss, University of Texas Arlington With the advent of Resolve 16, Black Magic design created a new interface for editing called the Cut page, a new way of editing quickly. This will be a hands-on workshop, where we use the program to learn how to create a quick edit or to make the first pass at a larger project. This was designed to work on a laptop, so bring yours with the FREE app already downloaded. Bring your own footage or I'll supply some. If you want my files beforehand email me bart@uta.edu
330-4P	**Coffee Break** HAGFORS 150 **Sponsored by** SCHOOL *of* COMMUNICATION AMERICAN UNIVERSITY • WASHINGTON, DC Film & Media Arts
4-530P	**Session 8**
	Membership Annual Meeting **FOSS** Hoversten Chapel
530-730P	**New Media Reception** **MUSIC** M2, M3, M4 **Cash bar, hors d'oeuvre and cutting-edge art!**
730P-9P	UFVF KODAK **Carole Fielding and UFVF/Kodak Grant Winners Screening** **MUSIC** M1 Sateren Auditorium

DAY 04

August 1, 2019

Screening Panell Workshop New Media Script DOC Documentary EXP Experimental FIC Fiction ANI Animation

FOSS Foss Lobeck Miles Center
HAGF Hagfors Center
CHRIS Christensen Center
MUSIC Anderson Music Hall
DORMS Anderson Residence Hall

830A-5P	**Vendors Area Open** HAGFORS 150
10-1P	**Registration and Dorm Check-in** Hagfors Lobby
830A-1015A	**Session 9**
	Screening 9A MUSIC M3 ***The Archivettes***, Megan Rossman, Purchase College, DOC, 61 mins. Deborah Edel and Joan Nestle co-founded the Lesbian Herstory Archives, the world's largest collection of materials by and about lesbians. For more than 40 years, through many of the major milestones in LGBTQ+ history, the all-volunteer organization has literally rescued history from the trash. Respondent Bart Weiss, University of Texas at Arlington
	Screening 9B FOSS 42 ***Experimental Curator: The Sally Dixon Story*** (WIP), Brigid Maher, American University, DOC, 20 mins. Delves into the life of experimental film curator Sally Dixon known as a trailblazer in the "film as art" movement and who created the film program at The Carnegie Museum of Art in 1970. Respondent Meg Knowles, Buffalo State College ***Walking for Freedom* (WIP)** Carlos Macher, American University *Walking for Freedom* is an immersive 360° documentary short created with the idea that some journeys need to be experienced to be understood. The Virtual Reality format puts you in the shoes of the Venezuelan refugees forced to flee their country on foot, where you can follow their journey across the Simón Bolívar International Bridge that links Venezuela and Colombia, past the illegal passing known as "la trocha," and through to their final destinations, wherever they may be. Walk with them and hear their stories.
	Screening 9C FOSS 19B ***Atena/Nets***, Mark Freeman, San Diego State University, EXP, 7 mins. A site-specific contemporary dance set in Jamestown, a traditional fishing community in the capital of Ghana. Rising stars in Ghana's dance community, are enmeshed in the challenges of daily life, drawing from Ghanaian customs and traditions, they cast a wide net, remaking their world. Respondent Alex Ingersoll, University of Wisconsin - Stevens Point.

	Nadja, Vincenzo Mistretta, University of Southern Mississippi, EXP, 17 mins. Inspired by the surrealist novel Nadja by Andre Breton, the film shuttles between everyday life, memory, fear, and longing—ultimately asking: what is reality, what is art, what is the self—and what is the nature of the veil that divides or fails to divide them? Respondent Jesseca Ynez Simmons, University of Dayton ***Glitchtown 02: Texting With Ruth***, Paul Echeverria, Western Connecticut State University, EXP, 9 mins. Our future relatives will be able to access an ongoing narrative of our daily selves. Conversely, the present generation has limited access to documentation about family members who lived during the pre-digital era and our perceptions regarding mortality and renaissance are in a state of fluctuation. Respondent Mark Freeman, San Diego State University. ***In Glass Houses***, Ariana Gerstein, Binghamton University, EXP, 8 mins. Exploring methods used to facilitate a real research project whose aim it is to capture and analyze human micro-expressions for use by a variety of industries. This film takes a moment to touch on our use of technology and vice versa. ***The Vanishing American***, Wago Kreider, Southern Illinois University Carbondale, EXP, 8 mins. The desert landscape of the Navajo Nation reservation at Monument Valley, accompanied by a multi-layered soundtrack from films shot there. The title refers to the 1925 silent film – shot on location at this site - one of the first movies to address the mistreatment of indigenous people by settlers. ***XCTRY***, Bill Brown, UNC-Chapel Hill, EXP, 6 mins. Leaving one hometown and looking for the next one. Respondent Kelly Wittenberg, Western Michigan University
830A-1015A	Screening 9D FOSS 21A ***Time Machine***, Zoya Baker, Hunter College, ANI/EXP. 3 mins. An abstract meditation on how cinema and the mechanization of time shapes collective memory. Respondent Leah Bedrosian Peterson, Lycoming College. ***Dusky Seaside*** (WIP), Gregg Perkins, The University of Tampa, ANI/DOC/EXP, 15 mins. Experimental Documentary about the Dusky Seaside Sparrow. Respondent Rania Elmalky, University of North Texas. ***Devour*** (WIP), Kate Raney, Ohio University, ANI/EXP. 3 mins. Consumption considered, the din of dining. Respondent Zoya Baker, Hunter College ***Oh Baby!***, Meghann Artes, DePaul University, ANI/EXP. 9 mins. Miracle, science and luck all play a part in this vibrant and fantastic imagining of how life begins. Respondent Wojciech Lorenc, Sam Houston State University ***A Community Media Kit Show***, John Akre, Hamline University, ANI/DOC. 7 mins. How do you a build an understanding of the community you live in? I did this with several tools: a bicycle, a camera, and this movie. ***Gutai***, Wenhua Shi, UMass-Boston, ANI/EXP. 6 mins. A radical use of single frame image capture that examines his strange and familiar hometown in China. The film title comes from postwar Japanese avant garde artist group Gu-Tai. The film is the result of intense looking and seeing what might not be there. Respondent Jeremy Bessoff, Ohio University. ***Baghdad Graphic***, (WIP), DK Odessa, Elon University, ANI/DOC, 17 mins. In this graphic novel "in motion," an Iraqi journalist comes to terms with the invasion and destruction of his country, his job, and eventually his family. An intensely intimate portrait of the costs of war. Respondent Stephen Crout, University of Illinois Urbana-Champaign.

830A-1015A	Screening 9E FOSS 21B ***Other People's Footage: Fair Use In Scripted Films***, Carson Johnson Productions, LLC, DOC, 64 mins. Robert Johnson, Jr., Framingham State University Diane Carson, St. Louis Community College at Meramec Examines and clarifies how the three criteria that must be met to validate fair use in non-fiction films, also applies to their use in fiction films, presenting examples that interrogate the arguments for and against it.
	Panel 9F HAGFORS 103 **On Campus, In Classrooms, For Careers: Why Festivals Have Us Reeling** Susan Kerns, Columbia College Chicago "Indie and Short Film Distribution: What Filmmakers Need to Know Right Now" Ann Breidenbach, Stephens College "Citizen Jane Film Festival: Outtakes and Retakes" Elsa Lankford, Towson University "Sustainability of Film and Media Festivals Through the Lens of Academic Promotion and Workload" Laura Vazquez, Northern Illinois University MODERATOR "Festivals, Independent Productions and the Future of Film Culture"
	Panel 9G HAGFORS 151 **Incorporating Accessibility Principles into Video Production Classes** Nicole Triche, Elon University Sana Haq, Elon University Staci Saltz, Elon University At our university, we are interested in establishing guidelines for video production students to make their videos accessible to a variety of audiences and to be more in line with industry standards. Implementing these guidelines into the curriculum could give our students and faculty a deeper understanding of diverse audiences and steps needed to ensure their work can reach them.
	Panel 9H HAGFORS 152 **Technological Breakthroughs: Aftermaths for Film Makers and Film Watchers** "Infinite Access to Indie Cinema? Netflix and Media Convergence" Sarah Sinwell, University of Utah "Projecting in the the Dark: The Uncertain Future of Mid-Budget Films in Movie Theaters" Frank Deese, Rochester Institute of Technology MODERATOR "Disorganized: Finding Fair Labor for VFX Artists" Shaina Holmes, Syracuse University Imraan Farukhi, Syracuse University
	Panel 9J FOSS 43 **Divergent Cinematic Practices: Innovative Approaches to Teaching Novel Student Populations** Michelle Glaros, Centenary College of Louisiana MODERATOR "Highland Story Project: Deploying Documentary Filmmaking Techniques in First-Year Research and Writing Seminars" Philip Hopper, University of Northern Iowa "The Portrait Project or the Presentation of the Self in a Studio Context" Eileen White, Queensborough Community College "Preaching to a Different Choir: Production Pedagogy in Non-Production Courses" Julia Smith, New Mexico State University "Stepping Out of the Classroom: Self-Presentation and Collaboration with Students on Creative Projects"

830A-1015A	Panel 9K CHRIS Riverside Room **Terms, Trends, and Troubles: The 21st Century Documentary Landscape** Kevin Corbett, Central Michigan University "Stoking Fyres: the Dueling Documentary" Max Dosser, Sandhills Community College "Guilty Until Proven Innocent: A Taxonomy of Narrators in True Crime Documentary Series" Patricia Aufderheide, American University MODERATOR "Public TV, Filmmakers, and the Challenge of Change" Shanti Thakur, Hunter College "Verbatim Theater's Influence on Hybrid Documentary"
	Script 9L HAGFORS 104 ***The Black Lens*** by Jonathan Anderegg, George Fox University AIDAN TAYLOR is back home in La Pine, Oregon working as a reporter for the local paper. But he dreams of journalistic greatness while he's trapped in a dead-end job and a struggling marriage. ZOEY JAMES is just your typical small-town Oregon girl making her way through high school. Sure, her dad is a deadbeat and her younger sister, CAMILLE, is mentally challenged, but her life is turned upside down as she becomes the next mark of the local sex and drug ring. ***Journey to Questica*** by Cristina Pippa, Missouri State University PHILIP REED is a noble knight – if only in the world of Questica, an online role-playing game. In real life, he's a lonely kid with an over-worked single mom. When Philip discovers a hidden level to the game, a pixelated princess begs him to free her from the Questica Theme Park. He sneaks onto an airplane and into the park, where he makes his first real friend--the park owner's daughter--and they team up to stop the game master from bringing a real dragon into our world. ***Playing House*** by Wenhwa Tsao, Columbia College Chicago A character-driven thriller told through the innocent and observing eyes of Lily, a toddler, as she takes a stand against the dysfunctional behavior of her mother. Lily's father also has to learn how to lead his wife and children out of physical and psychological danger that are triggered by Phoebe's past abuses. ***The Crying Man*** by Emily Edwards, University of North Carolina Greensboro In this fantasy adventure, a captured highwayman's only escape from prison and torture is a gallows wedding; though his cruel government allows him to marry, his enemies are determined the convicted man will not escape execution. *Each of the writers will respond to the other authors' scripts.*
	New Media 9N MUSIC M2 ***Behind the Wall*** Marc May, Towson University Francisco Menendez, University of Nevada, Las Vegas Respondent: Scott Schimmel, University of Hawaii Manoa A 9-minute, 360 video, story experience. In the desert of the American southwest, ICE raids a construction job and 17-year old undocumented Antonio secretly hides in the panic room of the house he's building. The owner? An infamous, anti-immigrant Sheriff who moves his family in. But as Antonio surreptitiously watches the family, he falls in love with the sheriff's gay teenage son.
	New Media 9P MUSIC M2 ***Goodby Paradise*** Scott Schimmel, School of Communications UH Manoa Respondent: Marc May, Towson University Journey to the Maskelyne Islands in Vanuatu, a tropical paradise on in the Pacific Ocean. Through this immersive experience learn firsthand the devastating effects that climate change is having on this community and reflect on our deeper responsibility to our fellow human beings.

830A-1015A	Workshop 9Q CHRIS East Commons ***Moments of Truth*: A classroom tool for discussion** Chuck Workman, Chapman University This workshop will screen *Moments of Truth,* Workman's 10-minute film that includes clips from about 150 different documentaries, with comments by documentary filmmakers including Barbara Koppel, Agnes Varda, Werner Herzog, Michael Moore, Ken Burns, Ava DuVernay, and others. In montage form, it tells the story of the documentary: film scholars and professionals could use *Moments of Truth* as an introduction in classes. Workman will discuss how and why it was made, the particulars of its construction, and the method of selecting the films, in the context of a discussion about the relevance of the documentary today, its importance in various social and political movements, and its impact on students and younger audiences.
	Workshop 9R CHRIS Augsburg Room **Teaching the Acting-Focused Filmmaking Class** David Tarleton, Columbia College Chicago Adria Dawn, Tarleton/Dawn Productions Most filmmaking classes focus on students learning to work in production: as directors, DPs, etc. We have now taught eight filmmaking classes for students who are principally actors, rather than crew. We will demonstrate this alternative model used in both "Filmmaking For Social Change" and "REEL Class": where students help ideate and act in films that the instructors produce, write and direct.
1015-1045A	**Coffee Break** HAGFORS 150 **Sponsored by** SCHOOL *of* COMMUNICATION AMERICAN UNIVERSITY • WASHINGTON, DC Film & Media Arts
1045A-1230P	**Session 10**
	Screening 10A MUSIC M3 ***18 Years In***, Jonathan Mabee, Missouri State University, FIC, 20 mins. As a Navy veteran who helped start both the wars in Afghanistan and Iraq, *18 Years In* explores the realities I would have faced as a father, had I had a daughter at age 20 (instead of 34) who wanted to join the military - just like her father, uncles, and great-grandfathers. Respondent Joseph Brown, Marquette University ***Reunion***, Megan Fitzgerald, Ohio University, FIC, 18 mins. Amidst a deadly epidemiological outbreak, Eve performs a treacherous feat to protect her child and is abducted. Thereafter, two skilled professionals are hell bent to deliver Eve from the mercy of a researcher on the verge of inhuman vengeance. ***I Am, But I'm Not***, Barry Thornburg, Emerson College, DOC, 30 mins. Is about three women from the same orphanage in India who were raised separately by white Americans in the Western United States. Though they share common experiences, each of these Indian American adoptees choose a different way to grapple with the tug-of-war between their birth heritage and the culture in which they were raised. Respondent Ryan Murray, Towson University
	Screening 10B FOSS 42 ***Land Hacks: Masculine Media Anxiety Disorder (or 55 Film Locations Near Bakersfield)*,** John Caldwell, UCLA, and Agora Telefilm, LLC, EXP/DOC, 60 mins. Filmmaker retraces Oakies and 55 Hollywood locations in rural California, has three heart attacks, and uses them to narrate a snapshot of white male victimization in the Trump-era. A troubling reflection on industrial land- and mind-hacking at ground-zero in the red-vs-blue-state culture wars. Respondent Megan Rossman, Purchase College
	Screening 10C FOSS 19B ***Legends of the Fabricated Wild*** (WIP), Nick Twardus, University of Central Florida, DOC/EXP, 15 mins. Subtle movement and precise compositions provide a transcendental perspective on the natural Florida landscape framing the complex interaction between a filmmaker and the collective unconsciousness of the natural environment. Respondent Mary Slaughter, Cal State University Bakersfield

	A Hole in the Ground (WIP), Kelly Wittenberg, Western Michigan University, EXP, 10 mins. You're born alone and you die alone. No matter how you feel about that, this too shall pass. Respondent Paul Echeverria, Western Connecticut State University. ***In Case Things Go Poorly***, Alex Ingersoll, University of Wisconsin - Stevens Point, EXP, 7 mins. "And ever, when the dream of night renews the phantom to my sight, cold sweat-drops gather on my limbs." S. T. Coleridge, Ode on the Departing Year, VI. (1796) Respondent Ross Morin, Connecticut College ***Middle***, Ryan Murray, Towson University, EXP, 6 mins. Three meanings of the middle finger, explored through children's YouTube videos, 90s music video reenactment, and altered action movies. Changhee Chun, University of Texas at Arlington. ***Rebirth***, Changhee Chun, University of Texas at Arlington, EXP, 5 mins. Re·birth /rēˈbərTH/ noun the process of being reincarnated or born again. Respondent Bill Brown, UNC-Chapel Hill ***The Film Machine***, Also Sisters, University of Utah, EXP, 6 mins. An assault to the horror genre and the conceited traditional narrative starring Whitney Palmer. Shot in barely 5 hours on mostly three long takes.
1045A-1230P	Screening 10D FOSS 21A **The Greek Holocaust,** Mitchell Block (Producer), University of Southern California, DOC, 90 mins. The story of the Greek Jews during the Holocaust, the Axis occupation, the resistance, and the role of the Christian clergy; a hymn to love, life, and courageous it is discovered by a young woman in her quest to uncover her Greek Jewish family's history.
	Screening 10E FOSS 21B ***The Garbageman Cometh***, David Atkins, Quinnipiac University, DOC, 10 mins. Documents a day in the life of sanitation worker Frank Chesson, a hard-working, eternally optimistic, lover-of-birds. Respondent Giovanna Chesler, George Mason University ***Empty Net***, Hans Rosenwinkel, University of Colorado Denver, DOC, 44 mins. The inspiring story of sacrifice, loss and redemption on Team USA's quest for a three-peat at the PyeongChang 2018 Paralympic Games. Respondent Sunil Kilaru, University of North Texas.
	Panel 10F HAGFORS 103 **The Intrinsic Story: Screenwriting Lessons from Around Us** Adam Davis, Nevada State College MODERATOR "The Intellectual Geometry of the Arc: Character and Dialectic" William Linn, Joseph Campbell Writers' Room on Campus of Studio School "Story Psychles" Patti McCarthy, Whittier College "Focus on "Her" in Your Hero: Crafting the Heroine's Journey for the Screen"
	Panel 10G HAGFORS 151 **Backwards, Forwards, and Right In Front of You: New Orders of Operation** Michael Grabowski, Manhattan College MODERATOR "Teaching Production Backwards: Cognitive Theory, Post-production, and Story" Michael Mulcahy, The University of Arizona "Backwards Design, or A Framework for Linking Outcomes, Assignments and Instructions" Andrew Gay, Southern Oregon University "The Available Resources Story Development Board"

1045A-1230P	Panel 10H HAGFORS 152 **Blurring the Documentary Lines: Lessons from Film, TV, and Theater** David Resha, Oxford College of Emory University "'Extraneous Scenes': Audience Test Responses to the Drew Associates Films" C. Thomas Lewis, Indiana University Purdue University - Indianapolis MODERATOR "Notes on Participatory Narrative Filmmaking from Kenya to Indiana" Hugo Ljungbäck, University of Wisconsin-Milwaukee "Preserving UWM's Videotape Archive, or, How an Undergrad Recovered Willem Dafoe's First Screen Performance"
	Panel 10J FOSS 43 **Auteurs, Their Times and Places** Toni Perrine, Grand Valley State University MODERATOR "Edward Curtis In The Land of the Headhunters" Aruna Ekanayake, University of California Los Angeles "Post-Colonial Domesticity, Imprisonment, and Invisibility in the Cinema of Haile Gerima" Youssef Osman, Elon University "The Creative Role of Visual Composition in Youssef Chahine's Storytelling" Johannes Bockwoldt, State University of New York Geneseo "Ken Loach 101"
	Panel 10K CHRIS East Commons **The Learning Cycle: Assessing Teachers and Students** "Experimenting with Assessment: Teaching Students to Be Artists and Taking Leadership Over Learning" Kerri Yost, Stephens College "The Flawed Evaluative Online Tool Most Important to the Junior Professor's Promotion and Tenure" Jack Lucido, Western Colorado University MODERATOR "Film Instructor Approved: An emerging model of teacher focused assessment strategies" Troy McKay, University of Minnesota - Twin Cities
	Script 10L HAGFORS 104 ***Hyenas*** by Alex Bordino, University of Massachusetts Amherst Dana Weidman, Dutchess Community College A concussion kept Danny from playing in the NHL, with the help of his daughter Alex, he's coaching a girls ice hockey team and will finally face off against his former nemesis if he can get them to the championship. ***Cuba Libre*** *(A Serpent's Dream)* by Ruth Reitan, Independent Filmmaker Set in 1950s revolutionary Cuba and 1970s Florida, an Afro-Cuban woman's odyssey from showgirl to guerrilla fighter, and political prisoner to freedom. ***Steps to Bridgeport*** by Adam Brockman, Illinois State University An agoraphobic writing tutor must go to a series of dangerous hard rock concerts to impress one of his female students. ***Cornerstone*** by Christopher Arnold, Stony Brook University A smart woman puts her faith in Freud with disastrous results.

	Each of the writers will respond to the other authors' scripts.
1045A-1230P	Script 10M CHRIS Riverside Room ***The Snow Leopard*** by Charles Dye, Virginia Tech ***The Roadie for Varmint Wraith: A Rock Story*** by Teddy Champion, Birmingham-Southern College After seeming to miss their window for success, an aging alt-punk-country band finds new fame when a young roadie joins the group. But the path towards celebrity and fulfillment is littered with lingering signs of death for everyone. ***The High Road*** by Troy Perkins, Southern Methodist University A socialite loses everything and runs away, only to stumble across an old Pueblo man who helps her and just happens to be a ghost. *Each of the writers will respond to the other authors' scripts.*
	New Media 10N MUSIC M2 ***On the Concord and Merrimack*** Tim Wojcik, Fitchburg State University and Emerson College Guy Dupont, Tufts University Respondent: Kevin Roy, Eastern Oregon University As you chart the course that Thoreau traveled in 1839, allow pollutants of mind to layer the surface you see. Submerged in the sounds of these waters, you see degrees of distress in the current—as caused by chemical pollution and driven by the individual's own brain wave activity. Along the way, you are encouraged to listen without association, to see without attachment, to breathe, and to be. Real-time experience.
	New Media 10P MUSIC M2 **Tell** Kevin Roy, Eastern Oregon University Respondent: Tim Wojcik, Fitchburg State University and Emerson College Two figurative compositions, composed as a diptych, dynamically juxtapose as they animate in response to participant-viewer input. Programmable controllers connect to each separate panel to scroll, and thus activate each screen independently. The work explores the intersection of new and traditional media, inviting participant-viewers and a wider audience into a scrolling dialogue, a conversation.
	Workshop 10Q CHRIS Augsburg Room **Crafting Useful Assessments** Caitlin Horsmon, University of Missouri Kansas City This interactive workshop will cover the basics of degree, program and course assessment allowing participants to workshop their assessment materials and methods.
	Workshop 10P FOSS 22B **Experience 16mm filmmaking and film editing in this hands-on workshop.** Wesley Ellenwood, Augsburg University Participants will have the opportunity to discover or rediscover the mechanics of 16mm film camera, 16mm editing using splice blocks and viewers, and create a short work. Note: The workshop is limited in size. Final films will be sent out for processing and then transferred to vide. A link to the digital transfer will be shared when the film is processed.
1230-145P	**LUNCH** Christensen Center 2nd floor
	Caucus Meetings History and Theory Riverside Room New Media Augsburg Room Script East Commons
145-330P	**Session 11**
	Screening 11A MUSIC M3

	William Allen White: What's the Matter with Kansas, DOC, 86 mins. Director: Kevin Wilmott, University of Kansas Cinematographer: Matthew Jacobson, University of Kansas Editor, Co-writer: Mark von Schlemmer, University of Central Missouri Nationally known as the editor of the Emporia Gazette, William Allen White was a progressive Republican in the early part of the 20th century with a commitment to racial tolerance. He was a friend to presidents and a prolific author. Connects White's use of words to drive the Ku Klux Klan out of Kansas and the responsibility modern journalists have when covering issues surrounding race, free speech, and demagoguery, making this early progressive writer/newspaperman as relevant today as ever before. Respondent Boaz Dvir, Penn State University
	Screening 11B FOSS 42 ***American Life***, Calisto Lemashon Ololngojine, Independent, FIC, 9 mins. 17-year-old Michael uses boxing for moments of escape from his violent Chicago community. But, when a gang won't stop using his brother Tray, he leaves his gloves behind and does what he feels he must to protect his family. Respondent Ruth Reitan, University of Miami. ***The Black Basilisk*** (WIP), Edward Loupe, Ohio University, FIC, 10 mins. A woman, trying to get away with murder, receives help from the creature who lives in the drain under her bathroom sink. A short horror story in the vein of *The Twilight Zone*. Respondent Robert Clift, University of Pittsburgh ***Matched***, Alex Willemin, Jacksonville University, FIC, 10 mins. A man steals the kidney from his Tinder date in order to save is daughter. ***Hard Corn*** (WIP), Ruth Reitan, University of Miami, FIC, 8 mins. In this postmodern homage to communist montage cinema and its "desiring matrix," a post-apocalyptic Russian prostitute tries to fix her sexual fantasy coordinates by watching old Soviet movies. Respondent James Joyce, Montana State University ***Just Another Day***, Joe Kraemer, Towson University, FIC, 11 mins. The experiences of a handful of students, professors and staff who come face to face with an active shooter attack on a college campus. Addressing what to do, this important public service message seeks to promote increased awareness and preparedness. Respondent Dana Ware, University of Utah.
	Screening 11C FOSS 19B ***Movement in Structure***, Shaun Clarke, Emerson College, EXP, 4 mins. A short dance film exploring the relationship between a dancer and the space he performs in. Respondent DK Odessa, Elon University ***Virtual Memory***, Julie Goldstein, Grand Valley State University, EXP/DOC, 23 mins. Once there was a time when images were made from head to hand. Projection of a holographic image. Virtual becomes a replacement space. Respondent Sam Smartt, Calvin College ***Permutations***, Gregg Perkins, The University of Tampa, EXP/DOC, 5 mins. An experimental film depicting the landscape of Florida. Respondent Dorothea Braemer, SUNY Buffalo State ***The Last Adjunct***, Dorothea Braemer, SUNY Buffalo State College, DOC/EXP. 15 mins. Personal video about my experience as an adjunct instructor. Respondent Thomas Castillo, Bowling Green State University ***In a Landscape, Dreaming***, Ross Morin, Connecticut College, EXP, 7 mins. A pianist's reverie carries him through the mountains, featuring world renowned pianist, Pedja Muzijevic, performing the work of John Cage. Respondent Colleen Kelly Poplin, Emerson College ***Loops 1-3***, Thomas Castillo, Bowling Green State University, EXP, 3 mins. A series of short looped videos. Experiment in iteration, meaning, and acts of remixing, recycling, gif-making,

	animation for pedants, and time travel. Respondent Jennifer Zaylea, The University of the Arts
145-330P	Screening 11D FOSS 21A ***Under Pressure: The Hidden Story of Pregnancy and Preeclampsia***, Kristine Weatherston, Temple University, DOC, 26 mins. *Under Pressure: The Hidden Story of Pregnancy and Preeclampsia* is a documentary that explores a serious but often misunderstood disease of pregnancy, its signs and symptoms, and the mothers and families affected by this disease. Respondent Susan Skoog, Montclair State University ***Toward A FutureLand***, Tirrea Billings, Reflect Media Group, DOC, 10 mins. About the convening that took place at the Arcus Center for Social Justice Leadership (ACSJL) featuring land activists from across the globe. The ACSJL contends that this intimate convening based on global struggles for land allows us to examine the commodities and consumption of space as well as the reach and watch of colonial and corporate power.
	Screening 11E FOSS 21B ***CUT: Exposing FGM Worldwide*,** John Chua, Independent, DOC, 87 mins. Part adventure travelogue, part anthropological study, and certainly an explosive human rights exposé,, CUT conclusively proves that female genital mutilation (FGM) can be found as a native practice on all inhabitable continents. From war zones in the Middle-East to bucolic Middle America, the film visits 15 countries and features key interviews with FGM survivors, activists, cutters, doctors and researchers to uncover an often secret practice shrouded in centuries of traditions, mysticisms and irrationalities. Respondent Brigid Maher, American University
	Panel 11F HAGFORS 103 **"SOS" - Safety On Set** Ted Wachs, New York University Joe Wallenstein, University of Southern California Jeff Stolow, New York University Joseph Wallenstein, (author of "Nothing Dies For Film") on how USC made 15,000 films without a single accident, including the use of stunts and pyrotechnics. He explains the green light process employed at USC. Jeff Stolow will present the NYU Production Advisement program. All NYU intermediate and advance student productions are assigned a Production Advisor to assist in the creation of the Production Package. This is a professor that assists in solving production issues and helps the student directors/producers complete their production package and file for insurance in advance of the first day of their production. This allows the directors time to work with their cast before production begins. Ted Wachs, NYU, will present the "Production Safety and Set Protocol" class that is a prerequisite to all production classes and a degree requirement. This will include the history of safety training at NYU, where it is today, and the hope for the future. The NYU Safety Handbook, Production Safety & Safety Protocol syllabus, and equipment cheat-sheets will be discussed and shared with the attendees. The result of this program has been an outstanding safety record and better student final productions.
	Panel 11G HAGFORS 151 **Directing and Production Actors** Shelly Brandon, University of Texas at Arlington “The Blind Leading the Bold: Improving Communication Between Student Directors and New Actors” Kelly Gray, University of Texas at Arlington “The Independent Producer: The Micro Budget Producer” Tania Ali, University of Texas at Arlington "Auditioning for Mainstream TV and Film”
145-330P	Panel 11H HAGFORS 152 **Sight and Sound: Case Studies in the Development of Cinematic Style** Jack Beck, Rochester Institute of Technology "Bressonian Method of 'Complementarity': Guiding Tenets to Image/Sound Imbalance"

	Joseph Colvin, University of Arkansas at Little Rock "'Ease Up a Little, Caravaggio!': Painterly Style in American Cinematography John Overton, University of New Orleans "The Persistent Legacy of Rembrandt in Cinematic Lighting"
	Panel 11J FOSS 43 **Digital Stories: How Technology is Transforming the Narrative Experience** Evan Lieberman, Cleveland State University "Open Channels: How Digital Distribution Has Transformed the Moving Image" Cigdem Slankard, Cleveland State University "Looking Around: Cinematic VR and Content Creation/Distribution" Jennifer Poland, Cleveland State University "The Buzz in Your Pocket: How Technology is Changing Narrative and the Narrative Experience" Maria Gigante, Cleveland State University "I'll Do It Myself: Underrepresented Creators Bring the Authenticity We've Been Missing"
	Panel 11K CHRIS Riverside Room **Combatting Lazy Sound Design in Student Productions of the Digital Age: Royalty-free Licensing, Fair-Use, Original Intent** Stacy Barton, Metropolitan State University of Denver "Pitfalls" Jonathan Waters, Vanderbilt University "Strategies"
	Script 11L HAGFORS 104 ***Chapters from the Life of Maria*** by Laszlo Fulop, University of New Orleans An undocumented young woman from Mexico lives through hard times after she crosses the border to the U.S. ***The Last Solution*** by Michael McAlexander, California State University Fullerton Hitler is dead. Germany is in ruins. And a dishonored U-boat captain and his crew are given one last chance to do what is right. ***Sweetheart Ranch*** by Giovanna Chesler, George Mason University When Shelby, a tightly wound PR exec from Los Angeles, rushes to her childhood ranch in Montana to nurse her injured Mother, she discovers she must save the family's home, break Sweetheart the wild mustang, and fight off a growing annoyance - or is it attraction - to a sexy but shy cowgirl moving in on her territory. ***Lost Sheep*** by Fred Jones, Southeast Missouri State University A young married couple, torn apart by a traumatic event, must reunite when their daughter goes missing. *Each of the writers will respond to the other authors' scripts.*
145-330P	New Media 11N CHRIS Augsburg Room ***Rockhaven Creepers Trilogy*** Elizabeth Leister, Multimedia Production, CTVA, CSUN Respondent: Ryan Murray, Towson University Inspired by "The Yellow Wallpaper" written by Charlotte Perkins Gilman in 1932, Rockhaven Creepers Trilogy utilizes cinematic virtual reality to bring the viewer into the space of the abandoned Rockhaven Sanitarium. Each

	room is inhabited by a dancer, a character who embodies, through movement, the various "nervous disorders" associated with female health in the 1930's through present day.
	New Media 11P MUSIC M2 ***Aqua Dome*** Lynn Tomlinson, Towson University Elsa Lankford, Towson University Zoe Friedman & Multiple Student Collaborators (listed in gallery) Respondent Paul Echeverria, Western Connecticut State University *Aqua Dome* is a collaborative animated dome-film and artwork. Working with over 150 collaborators across disciplines and age groups, Aqua Dome combines mixed-media stop motion animation and animated kaleidoscopic collage video projection with an immersive soundscape in four movements.
	Workshop 11Q CHRIS East Commons **Workshop in Professional Review, Tenure and Promotion: Strategies, Peer Support and Preparation** This workshop offers insights on the preparation of Academic Review, Tenure and Promotion materials. Four diverse scholars/educators share experiences and case studies across the curriculum. Jennifer Machiorlatti, Western Michigan University Wenhwa T'sao, Columbia College Chicago David O. Thomas, Ohio University Dr. Wen-Shing Ho, Shanghai Jiao Tong University
	Workshop 11R FOSS 22B **Flash Fiction: A Savior for Production Classes** This workshop will explore how faculty can use Flash Fiction stories (stories under one page long) as source material for a wide range of filmmaking classes. The concise narrative, distinct voice, and visually evocative nature of Flash Fiction stories elegantly lend themselves as creative springboards for production classes that are not screenplay focused. The workshop will demonstrate how Flash Fiction can be utilized to create 2-3 minute student projects in the context of a narrative filmmaking class, and how these stories are adaptable to all other film genres as well. Harlan Bosmajian, Emerson College
330-4P	**Coffee Break** HAGFORS 150 **Sponsored by** SCHOOL *of* COMMUNICATION AMERICAN UNIVERSITY • WASHINGTON, DC Film & Media Arts
400-545P	**Session 12**
	Screening 12A MUSIC M3 ***I Can Only Be Mary Lane***, Jesseca Ynez Simmons, University of Dayton, DOC, 59 mins. At 82, Mary Lane is one of the last legendary Blues musicians that made the Great Migration from America's south. She is widely respected in Chicago; she has never gotten the wider recognition she deserves. We see Mary as she records her second studio album and first in 20 years. Her producer thinks it could win her a Grammy. Respondent William Allen, Florida Southern College
	Screening 12B FOSS 42 ***For the Birds***, Aaron Schuelke, California State University, Fresno, FIC 23 mins. Eight-year old Gabe is struggling to come to terms with his mother's death and trying to connect with his distant father. As he wrestles with the meaning of mortality, he develops a fixation on birds, especially dead ones. Respondent David Goodman, University of Memphis ***A Peculiar Thud***, Ross Morin, Connecticut College, FIC, 13 mins. Billy wakes up in the middle of the night to find a man at his door who wants to come in – and he won't take no for an answer. ***Dog Walker***, Susan Skoog, University of the Arts, FIC, 17 mins. After losing custody of her children in a contentious divorce, Jill who now works as a dog walker and lives in the low-income section of her upscale town, takes revenge on a privileged client.

	Respondent Maaman Rezaee, University of New Mexico
400-545P	Screening 12C FOSS 19B ***Runaway*** (WIP), Meg Knowles, Buffalo State College, DOC, 59 mins. In the summer of 1973, my sister disappeared from a New England riding camp at age 14. My family (and police) could find no trace of her, and lived for months with traumatic uncertainty before discovering her in San Francisco where she was living in a White Panthers collective/commune. Since the day of her return, our family has never discussed our dramatically different experiences of that summer – until now. Respondent Kate Raney, Ohio University
	Screening 12D FOSS 21A ***Quest***, Jonathan Olshefski, Rowan University, DOC, 104 mins Filmed with vérité intimacy for nearly a decade, QUEST is the moving portrait of the Rainey family living in North Philadelphia. Beginning at the dawn of the Obama presidency, Christopher "Quest" Rainey, and his wife, Christine'a "Ma Quest" raise a family while nurturing a community of hip hop artists in their home music studio. It's a safe space where all are welcome, but this creative sanctuary can't always shield them from the strife that grips their neighborhood. Epic in scope, QUEST is a vivid illumination of race and class in America, and a testament to love, healing and hope. Respondent Jeremy S. Levine, Hunter College
	Screening 12E FOSS 21B ***Stranger from Within*** *(Etranger de l'Interieur)*, Sonja Bertucci, University of Richmond, DOC, 77 mins. After years of absence, the filmmaker returns to Kosovo, the birthplace of her Serbian mother, to come to terms with what has happened to a place that she knew from her childhood memories. She embarks on this personal journey for a little girl in Serbia, Kristina, who is afraid to go to Kosovo, and records her encounters with the Kosovars, their daily struggles and joys, their fears and their hopes, their memories and their outlook for the future in a region grappling with a history marked by war, trauma, and poverty. Respondent John Caldwell, University of California Los Angeles
	Panel 12F HAGFORS 103 **Publish Not Perish** A panel discussion of published authors and publishers on and how to get published in book, magazine and on-line form. Publishing helps in the promotion and tenure process in all colleges. It's also a why to share your expertise with generations to come. Moderated by David Landau, Farleigh Dickinson University; Author, "Film Noir Production", "Lighting for Cinematography" Katie Gallof, Bloomsbury Press Sheni Kruger, Focal/Routledge Press Kim Welch, Student Filmmakers Magazine David Carren, co-author "Next Level Screenwriting"
	Panel 12G HAGFORS 151 **Hybrid Teaching: Tried and True to Bold and New** Karl Ulrich, University of Nevada, Las Vegas "Integrating Cooperative Learning and Peer Teaching with Production Based Research Assignments" Balmiki Pokhrel, University of Texas at Arlington "The Equipment Checkout Room: Learning and Connection Hub for Undergrad Filmmakers Changhee Chun, University of Texas at Arlington "Teaching Undergraduate Film Production Classes as a Graduate Teaching Assistant (GTA)"
	Panel 12H HAGFORS 152 **Noir: A Genre Redefining Itself** Robert Arnett, Old Dominion University "Transition Noir 1960s-Early 1970s" William Covey, Slippery Rock University of Pennsylvania "Old Media: Genre, The Press Kit, and NIGHT MOVES"

	Nathan Scoll, University of Utah “Notes on Neon Noir: A Bout Of Souffles”
400-545P	Panel 12J FOSS 43 **Teaching Inside/Out: New Ways to Promote Diversity in Media Programs** Rani Crowe, Ball State University "Introducing Mixtape: The Inclusive Educator's Diverse Playlist” Emily Edwards, University of NC Greensboro "Storyboarding Theory: Teaching Abstract Ideas to Visual Students” Bobby Chastain, Purdue University “Using Learning Communities and Other Co-Curricular Opportunities to Promote Diversity in Media Education”
	PANEL 12K CHRIS Augsburg Room **Future Tense: Questioning Our Understanding of Animation, Virtual Reality, and Gaming** Imraan Farukhi, Syracuse University Shaina Holmes, Syracuse University "Visual Sampling: The Practice, Liability, and Ethics of VFX Composites and Animation” Jeremy Warner, California State University, Bakersfield MODERATOR “Don’t You Forget About Me: Using Film History to Evolve Virtual Reality” Jeff Spoonhower, University of Notre Dame “What Lies Beneath: Subtextual Storytelling Techniques in Video Games”
	Script 12L HAGFORS 104 ***Deathdealer*** by Andy Watts, Ithaca College A beaten down angel of death confronts humanity and the emotions growing inside him. ***Stranger on a Page*** by Dennis Conway, Valdosta State University A college writing teacher who instructs imprisoned students online finally meets one of her pupils, with surprising consequences. ***Top Secret Rosies*** *(pilot)* by LeAnn Erickson, Temple University Seabright McCabe, Independent Writing In 1942 a secret US military program was launched to recruit women to the war effort. But unlike the public efforts to recruit Rosie to the factory, this search targeted female mathematicians who would become human 'computers' for the US Army. *Each of the writers will respond to the other authors’ scripts.*
	Workshop 12Q CHRIS Riverside Room **Being Creatively Limited** William Pace, Seton Hill University All too often student filmmakers bemoan the lack of their institution's equipment and resources, thus "limiting" their creativity. However, very often it's the lack of specialized resources that sparks filmmakers to become truly creative. This workshop aims to show how by providing students with a precise set of limitations and restrictions teachers can help them tap into true creativity.
	Workshop 12R FOSS 22B **Virtual Cinematography**

	Julie Goldstein, Grand Valley State University This workshop will introduce you to a three-dimensional interface and the tools associated with simulating cinematic experiences. These techniques can be used as an introduction to cinematic space, for pre-visualization, generating computer graphics, as well as in the animation and new media classrooms. Issues related to integrating these techniques into curriculum models will be addressed.
630P-930P	**FIELD TRIP to the Museum!** **BBQ and Mini-golf at Walker Art Center** **WALKER** **Annual Photo** on the Terraces

DAY 05

August 2 2019

Screening Panell Workshop New Media Script DOC Documentary EXP Experimental FIC Fiction ANI Animation

FOSS Foss Lobeck Miles Center
HAGF Hagfors Center
CHRIS Christensen Center
MUSIC Anderson Music Hall
DORMS Anderson Residence Hall

830A-3P	**Vendors Area Open** HAGFORS 150
830A-1015A	**Session 13**
	Screening 13A MUSIC M3 ***Rogers Park***, Kyle Henry, Northwestern University, FIC, 85 mins. Two Chicago couples struggle to keep their love alive when secrets and long-simmering resentments rise to the surface.
	Screening 13B FOSS 42 ***Floating Pilgrims***, David Goodman, The University of Memphis, DOC, 22 mins. Floating Pilgrims is a yearlong portrait of a southern, marina community who resides on a forgotten lake located just off the Mississippi River. Respondent Karl Ulrich, University of Nevada Las Vegas ***Chroma***, Mary Trunk, Mount Saint Mary's University, DOC, 18 mins. *Chroma*, a collaboration between abstract painter Margie Schlossman and composer Lisa Bost-Sandberg follows in the spirit of the project, showcasing both the 8 pairings of paintings and music, as well as the individual participants, rehearsal and public performance. Respondent Changhee Chun, University of Texas at Arlington.
	Screening 13C FOSS 19B ***My First Funeral*** Kourtney White, University of Northwestern-St. Paul, Ann Sorenson, University of Northwestern-St. Paul, FIC, 14 mins. Fresh out of seminary, Pastor Paul has diligently prepared for his first funeral. He soon realizes that no amount of preparation can ready him for this funeral. ***A Little Help Here***, Alyn Warren, National University, Digital Cinema MFA program, FIC, 13 mins. Walter orders Chinese food and plans to watch an old movie with his younger sister Sarah, an aspiring actress. She reveals she's going on a date with a guy she just met at the market, and she wants to sell their childhood home and move to New York. Respondent Bethany Joy Burr, University of Utah

	Seen from Above, Patrick Brooks, Fairfield University, FIC, 12 mins. While vacationing with her family at a mountain lake, teenage Vivian finds herself drawn to a boy neighbor and his remote-control drone.
830A-1015A	Screening 13D FOSS 21A ***Tales of My Cities***, (WIP) Sunil Kilaru, University of North Texas, DOC, 90 mins. The poetic observation of life in the cities of Hyderabad and Secunderabad, the first-person exploration of culture in the cities. The viewer finds a surreal peace in the life and atmosphere of the city where life extends from century old traditions to the hi-tech pace of life. Respondent Hans Rosenwinkel, University of Colorado Denver
	Panel 13F HAGFORS 103 **Sally's Cinematic Impact** The panel will focus on four major contributions of Sally Dixon who started as the first Film Curator at the Carnegie Museum of Art in 1969. Sally Dixon later moved to the Twin Cities where she was an active member of the film scene starting in 1979 when she became the Acting Executive Director of Film in the Cities. Brigid Maher, American University MODERATOR "The Impact of Sally Dixon" Lindsay Mattock, University of Iowa "Sally Dixon's Travel Sheets" Sheryl Mousley, Walker Art Center "Sally and Film in the Cities" Ben Ogrodnik, University of Pittsburgh "Sally as a Feminist Curator"
	Panel 13G HAGFORS 151 **Producing Roundtable: Fundamentals for Student Producers** Charles Merzbacher, Boston University Barbara Doyle, Chapman University David O. Thomas, Ohio University Stanislav Semerdjiev, The National Academy for Theater and Film Arts - Sofia, Bulgaria This panel will take a deep dive into the challenges of producing student productions. From script development through pre-production, production, post-production and distribution, a team of veteran film educators will discuss road-tested strategies for teaching each aspect of the student producer's role.
	Panel 13H HAGFORS 152 **Off On the Right Foot: Preparing Students for Life After Film School** Ryan Watson, University of South Florida "Encouraging Film/Video Entrepreneurship Among The Next Generation" Dorothea Braemer, SUNY Buffalo State College "Teaching Alternative Distribution Models" Jeffrey Wisotsky, Bronx Community College MODERATOR "How to Produce a Live Web-Cast and TV Series on Campus That Creates Opportunities for Film Students Looking to Join NY State's Thriving Film and Television Industry" Courtney Hermann, Portland State University "Beyond Career Services: Incorporating Professional Development into an Undergraduate Film Curriculum"
830A-1015A	Panel 13J CHRIS Riverside Room **In-the-Know: Practical Lessons for Film Production and Education**

	Dennis Keeling, Columbia College Chicago "Demystifying the Digital Cinema Package: A Do-It-Yourself Workflow" Eileen White, Queensborough Community College "Getting out of the (8)K Hole of Gear Acquisition: Teaching for the Unwritten Future" Brian Plow, Ohio University Jeremy Bessoff, Ohio University "Recycled Images: The Use of the Found Film to Teach Creative Formalist Editing Techniques in the Digital Age" Troy McKay, University of Minnesota - Twin Cities "Collaboration across disciplines: Applying streaming video production as an educational platform"
	Script 13L HAGFORS 104 ***The Watch*** by Max Dosser, Sandhills Community College ***Dead in the Water*** by Alex Willemin, Jacksonville University Two Huguenots search for the fountain of youth after their settlement is abandoned. ***Even Cowgirls Love Retail*** by Stacy Barton, Metropolitan State University of Denver Minnie wants to settle down, but can she? And should she? *Each of the writers will respond to the other authors' scripts.*
	New Media 13N MUSIC M2 ***Designed by*** Konstantia Kontaxis, University of Miami Ed Talavera, University of Miami "Designed by" visits the studios of three emerging female product designers for an intimate look at their process. An immersive companion to anyone who is interested in learning more about women in the field of industrial design.
	New Media 13P MUSIC M2 ***Labors of Commemoration***, Part 2 Stephanie Tripp, The University of Tampa Respondent: Joonhee Park, Wheaton College This project explores the paradoxical negotiations between memory and forgetting that populate our personal and family narratives. It combines 360-degree video of the artist's family home just before it was sold with objects that once filled the home, and images and audio recordings of the people who once lived there.
	Workshop 13Q FOSS 21B **Creating a Summer Film Program: How to Take Your Classroom on Set** Steph Borklund, Stephens College Kerri Yost, Stephens College Chase Thompson, Stephens College This workshop is a how-to guide to create a real "film set" on your college campus offering your students the experience of working with filmmakers and mentors in a guided environment that offers them hands-on responsibilities and leadership experiences. Most importantly, students have the chance to take risks in a nurturing environment, ask questions, and learn all the roles of a true film set.
830A-1015A	Workshop 13R CHRIS Augsburg Room **Crosstalk 2: Creating Curriculum that Bridges the Live Action-Animation Divide** Ellen Besen, Sheridan College Jo Meuris, Nevada State University

	Deb Patz, Michael Wiese Productions Tony Papa, Independent Roy Cross, Concordia University Crosstalk the Sequel! Join us for a return to the Great Live Action-Animation Divide in search of solutions. Live action and animation are increasingly overlapped, yet still taught separately. In 2018, we discussed the nature of this educational gap, uncovering deficits both technical and conceptual. This year we're going hands-on to explore concrete ways the gap can be bridged.
1015-1045A	**Coffee Break** HAGFORS 150 **Sponsored by** SCHOOL *of* COMMUNICATION AMERICAN UNIVERSITY • WASHINGTON, DC Film & Media Arts
1045A-1230P	**Session 14**
	Screening 14A MUSIC M3 ***Cojot***, WIP, Boaz Dvir, Penn State University, DOC, 81 mins. A suspenseful character study, "Cojot" tells the little-known story of Michel Cojot, a Holocaust survivor who set out to kill his father's Nazi executioner and ended up playing a pivotal role in one of history's most daring hostage-rescue operations. In this rough-cut screening, viewers will have a chance to give Dvir feedback in person and via an anonymous survey. Respondent Jacob Bricca, University of Arizona
	Screening 14B FOSS 42 ***What Is Done***, Michael Murphy, University of Montana, FIC, 29 mins. Jennie, a caring and respected nurse is filled with rage and self-loathing, seeking out violent sexual encounters and drinking to blackout. This, in a big way since she made the decision to take in her estranged father, a WWII vet and alcoholic, who is showing signs of dementia. This takes place in a 24-hour period on the family's modest farm on the hottest day of the summer. Respondent John Goshorn, Georgia Southern University. ***Divided States: Pilot***, John Goshorn, Georgia Southern University, FIC. 29 mins. When a religious vision convinces cash advance tycoon Teddy Richardson that he is the chosen one to stop the president's agenda, he enlists the help of his mischievous 90-year old grandmother to take over the local party chapter and jumpstart his political career. Respondent Michael Murphy, University of Montana.
	Screening 14C FOSS 19B ***Hebo***, Kevin Wells, University of North Carolina at Greensboro, DOC, 11 mins. Explores the work of Sam Ezell, an outsider folk artist in Hillsborough, North Carolina. He had a stroke that blinded him in one eye, and he feared he'd have to quit painting. Sam began experimenting with painting large abstracts as a way to improve his vision, and has been hooked ever since. *Hebo* chronicles Sam's surprising artistic journey and explores the creative spirit in the face of adversity. Respondent Barry Thornburg, High Point University ***Ghostal's Galaxy*** (WIP), William Allen, Florida Southern College, DOC, 58 mins. Weaving his twisty surrealist jabs, this documentary pays homage to George Lowe, who plays the voice of Space Ghost, chronicling his art obsessions and masterful voice talent as he strives to maintain a committed fanbase. Respondent Jesseca Ynez Simmons, University of Dayton
1045A-1230P	Screening 14D FOSS 21A ***Empathy in VR***, Dana Ware, University of Utah, VR/DOC, 13 mins. This video essay demonstrates how the viewer's ability to control the gaze increases their presence and can help invoke empathy and ultimately lead to action.

	Respondent Shelly Brandon, University of Texas Arlington ***Beaver, Shields, and Superstar(s)*****,** Bethany Joy Burr, University of Utah, EXP/FIC, 11 mins. This video essay argues that indie media has produced work that evidences the need for rethinking copyright as a concept. Respondent Alyn Warren, National University. ***Branch***, Kelly Gray, University of Texas at Arlington, FIC, 8 mins. Aretha's bookstore has become a victim of a hate crime but she finds a way through a secret coded slave language called "tut" to seek out revenge. Respondent David Tarleton, Columbia College Chicago. ***AM I***, Balmiki Pokhrel, University of Texas at Arlington, FIC, 7 mins. A comedy social drama that circles around the idea that yawning is contagious and if a person sitting next to yawning person doesn't yawn, he/she is considered a psychopath. Respondent Kevin Obsatz, University of Minnesota. ***Century***, Kevin Obsatz, University of Minnesota, FIC, 7 mins. A listless suburban matriarch has a torrid affair with a punching bag, upsetting the delicate ecosystem of electronic ennui in her household. Respondent Kelly Gray, University of Texas at Arlington. ***Two More Minutes***, Erik Gunneson, University of Wisconsin - Madison, FIC, 7 mins. After a couple orders a pizza at their favorite bar, a difficult conversation collides with a children's music concert. ***Blackout***, David Tarleton, Columbia College Chicago, Adria Dawn, Tarleton/Dawn Productions FIC, 7 mins. A teen girl wishes for a deeper connection to her older brother, when he throws a party at their house, she will do anything to be accepted. Made in collaboration with middle-school-aged children, inspired by their stories and the development process, the film is intended to foster social awareness and change. Respondent Joonhee Park, Wheaton College
	Screening 14E FOSS 21B ***On the Road***, Changhee Chun, University of Texas at Arlington, DOC, 19 mins. Highlighting the journeys of Moazzem and Maruf, two migrant workers from Bangladesh in Korea, on their quest for a brighter future—the "Korean Dream." Respondent Mary Trunk, Mount Saint Mary's University ***Self-Portrait: Impermanence*****,** Nick Twardus, University of Central Florida, EXP, 4 mins. Examining impermanence within the natural Florida landscape. Respondent Tania Khalaf, University of North Texas ***Valley Girl***, Shaun Wright, James Madison University, DOC/EXP, 4 mins. Explores the reality and challenges that one young woman faced growing up as an undocumented immigrant in Virginia's Shenandoah Valley. ***Clown Alley***, Tania Khalaf, University of North Texas, DOC, 18 mins. The refugee crisis in Lebanon prompts a group of clowns to travel across the country, performing for kids displaced by war and violence. Respondent Gregg Perkins, The University of Tampa
	Panel 14F HAGFORS 103 **Embedding Title IX Awareness and DEI in the Foundational Curriculum & Mentoring Students for Leadership Positions to Ensure Inclusion, Diversity, and a Sense of**

	Belonging Cari Callis, Columbia College Chicago MODERATOR Christina Lane, University of Miami Wenhwa Tsao, Columbia College Chicago
1045A-1230P	Panel 14G HAGFORS 151 **FLOW** Film's workflow and immersive media's pipelines are being intertwined to create new avenues to produce projects. This panel looks at different flows and pipelines for immersive media and film from the perspective of filmmakers who moved into immersive media. Jeremy Warner, California State University, Bakersfield "Back to the Workflow: Utilizing XR Pipelines to Create Traditional Films" Scott Hallgren, Kent State University "XR Production Audio - Almost The Same As It Ever Was" Mary Slaughter, California State University, Bakersfield MODERATOR "She's a Maniac on the Flow, and She's Making Films Like She's Never Made Before: A Filmmaker's Journey into Immersive Media"
	Panel 14H HAGFORS 152 **New Narrative Trends in 2019** Evan Smith, Syracuse University "Interactive Movies: After 23 Years, Did Netflix Find the Key?" Francisco Menendez, University of Nevada, Las Vegas "'Bandersnatch' Not: The Perils of the Branching Narrative" Northrop Davis, University of South Carolina "'The Hole': Manga Hybridity--A Creatively Satisfying, Academically Funded Storytelling Project" William Akers, Belmont University MODERATOR "The New Normal: Three Skills Students Need"
	Panel 14J CHRIS Riverside Room **How Students & Faculty Filmmakers Can Show Their Shorts at Cannes Film Festival** Monika Skerbelis, AMPAV Student Programs at the Cannes Film Festival Michael Bremer, AMPAV Student Programs at the Cannes Film Festival Short Film Programmer Monika Skerbelis and American Pavilion Student Programs Director Michael Bremer will demystify the various opportunities that film educators and student filmmakers have at the world-renowned Cannes Film Festival, including the Cannes Marché's Short Film Corner, The American Pavilion's Emerging Filmmaker Showcase, and Cinéfondation.
	Panel 14K CHRIS Augsburg Room **Again!: Time Travel, Recreation, Resurrection, and Emulation** Heather Addison, University of Nevada, Las Vegas "Back to the Future and Forward to the Past: Theorizing Cinematic Time Travel" Michael A. Unger, Sogang University Graduate School of Media "The Cultivation of Insider Status: Retro Culture in Vinyl and the Retro Period Serial Drama" Elizabeth Walters, Boston University "A Netflix Original: The Unexpected Journey of Orson Welles" Tom Brislin, University of Hawai'i at Manoa MODERATOR "Rebels Within The Wall"

1045A-1230P	Script 14L HAGFORS 104 ***Daisy*** by Vivian Goelkel A middle school girl in rural Ohio trains hard for her first championship as a runner, while also struggling to have a life where water, food and heat are not an issue. This is a story of love and struggle in deep America. ***Hunting Season*** by Sheila Schroeder, University of Denver A lesbian Latinix comedian finds herself in dangerous territory during Wyoming's hunting season. ***The Garbageman Cometh*** by David Atkins A team of documentary filmmakers follows an optimistic and philosophical sanitation worker as he takes them through the high points of his day and eventually reveals that he has a secret life hidden from all but his long-suffering wife. *Each of the writers will respond to the other authors' scripts.*
	Workshop 14Q CHRIS East Commons **Mentoring Workshop for Gender, Diversity & Inclusion Caucuses** Maaman Rezaee, University of New Mexico Caitlin Horsmon, University of Missouri Kansas City Chrissy Guest, Ithaca College Ruth Goldman, SUNY Buffalo This workshop is focused on exploring best practices for mentoring members of marginalized and under-represented contingent and full-time faculty. This two-part workshop will utilize 'speed mentorship' exercises and mock case studies to explore workshop participants' mentorship needs and provide building blocks for mentorship skills to support faculty growth and retention.
1230-145P	**LUNCH** Christensen Center 2nd floor
	Caucus Meetings Environmental Augsburg Room Gender Riverside Room Graduate Student East Commons
145-330P	**Session 15**
	Screening 15A MUSIC M3 ***Missing in Brooks County*** (WIP), Jacob Bricca and Jeff Bemiss, University of Arizona, DOC, 80 mins. Two families search for their loved ones, who disappeared in the vast private ranches of Brooks County, Texas. An urgent film with a perspective on the immigration crisis at the southern border that few people have seen. Respondent John Chua, Independent Producer
	Screening 15B FOSS 42 ***The Album***, Raymond Rea, Minnesota State University Moorhead, DOC/EXP. 15 mins. Pays homage to a photo album from the 1940s/50s/60s given to me by a Great Uncle who was also a pre-Stonewall Gay Man. The film examines generational changes in one family by looking at the changes in GLBT presence. Respondent Remington Smith, University of Louisville ***Emerald Ice***, Jesseca Ynez Simmons, University of Dayton, DOC/EXP. 16 mins. A cinematic journey exploring the mind of the American poet Diane Wakoski. This short experimental film brings to the screen her work--the sprawling beauty that is Diane's emotional spectrum. Respondent Shaun Clarke, Emerson College ***A Place of Bones*** (WIP), Mary Slaughter, CSU Bakersfield, DOC/EXP. 16 mins. A meditation on the devastating effects of climate change on California's environment, and the collective unwillingness of many communities to enact changes that could slow the process. Respondent Nick Twardus, University of Central Florida.

145-330P	Screening 15C FOSS 19B ***Twenty Years Old Again***, Joonhee Park, Wheaton College, DOC, 30 mins. A twenty-year-old young lady who has four names: Esther, Jinhyun, Jean, and Charis. As a missionary kid, she has moved 27 times in her life and remembers airports as her home. Each country she has lived counts age differently. This film asks her simple questions like what her names are and how old she is. Respondent Joe Kraemer, Towson University ***Among the Hemlocks***. *Fantastic Stories from Fredonia, NY*, Roslin Smith, SUNY Fredonia, DOC, 27 mins. Depicts the history of Fredonia using voices of Fredonia residents. Historical photographs, newspaper clippings, re-enactments, interviews and voice-overs bring to life humorous, strange and factual stories from long ago. ***The Past in the Present: At Home with Gunther Schuller***, Mary Trunk, Mount Saint Mary's University, DOC, 11 mins. Captures Pulitzer-Prize-winning composer, Gunther Schuller at his home as he goes about his daily routines revealing his creative process and love of both Classical and Jazz music that culminated in his creation of Third Stream music. Respondent Bridget Fitzgerald, Wake Forest University
	Screening 15D FOSS 21A ***Masterjam***, James Curry, Augsburg University, DOC, 57 mins. The fallout of a sibling's suicide on a family, the accelerated deaths of the parents and the investigation into the root cause, the challenges of American (and African-American) family life are presented in a vulnerable and relatable way.
	Panel 15F HAGFORS 103 **Creative Shifts: Impacts of Evolution in Academic Creative and Research Agendas** Panelists will share stories of the changes in their creative work as their academic careers have progressed and discuss the benefits and challenges facing academics who evolve in their work. Audience participation is encouraged. Casey Hayward, Bentley University “See Change: Evolving my Creative Agenda Mid-Career” Danielle Beverly, Northwestern University “From Professor to Mentor to Colleague: Collaborating with Former Students” Ben Scholle, Lindenwood University “Jack of All Trades or Master of None?: Specialization Versus Versatility in Academic Film Careers” Sheila Schroeder, University of Denver MODERATOR "Jill of All Trades: Creating meaningful inclusive filmmaking experiences”
	Panel 15G HAGFORS 151 **“Tales From The Trenches:” Life in the Big City for Millennial Filmmakers and How We Can Help Them Survive** Jeff Phillips, Belmont University Barbara Doyle, Chapman University We send students out with a degree in their hands, but is it enough? Today’s film school graduates face new and unique challenges in transitioning to the professional world. Film schools need to adapt to their changing needs by teaching them skills beyond the college curriculum.
	Panel 15H HAGFORS 152 **From Intermediate to Advanced: Teaching Screenwriting Past the Basics** David Carren, University of Texas Rio Grande Valley MODERATOR David Landau, Farleigh Dickinson University Greg Loftin, Ravensbourne University London Ellen Besen, author, *Animation Unleashed* This roundtable discussion will focus on the most effective approach to the instruction of an intermediate or advanced class in screenwriting as opposed to the basic introductory course usually offered in a department’s

	degree plan. Analysis will focus on teaching tips, sources, and materials for this level of course with particular attention paid to the efficacy of utilizing produced screenplays.
145-330P	Panel 15J FOSS 43 **Your Film is Great But is It Marketable? How to Give Your Filmmaking Students the Marketing Edge** Russel Schwartz, Chapman University Katherine MacDonald, Paramount Pictures Understanding the marketing process is essential for all filmmaking students, whether they are producers, directors, screenwriters or business and finance oriented. Incorporating marketing principals into the filmmaking curriculum will allow you to enhance your students' skill set and better prepare them for their post college careers. A sample lesson plan will be provided.
	Panel 15K HAGFORS 104 **Teaching the Hidden Ethical Concerns in Documentary Courses** Jonathan Quam, Midwestern State University "Teaching Documentary and the Unwritten Ethical Code" Bobby Lewis, Missouri State University "Informed Consent: Subject and Filmmaker" David Goodman, University of Memphis MODERATOR "Preproduction Research and The Development of Critical Awareness" Abbey Hoekzema, Georgia Southern University "Gender Relationships in Documentary Production"
	New Media 15N MUSIC M2 ***Eyelydian*** Ryan Murray, Towson University Respondent: Elizabeth Leister, Multimedia Production, CTVA, CSUN *Eyelydian* is a 360° video that uses abstraction, animated geometric patterning, and photographic images to call to mind the colors, patterns, and visions seen as light filters through closed eyelids.
	Workshop 15Q FOSS 22B **Volumetric Film and Photogrammetry** Krzysztof Pietroszek, American University Amelia Tyson, Independent Filmmaker Carlos Macher, Independent Filmmaker This workshop will cover how these technologies fit in the Artificial Reality Continuum (ARC), including a description of the ARC, and what their respective characteristics are and what is involved in their image/shape capturing processes. We will look at the tools used to record in a volumetric fashion and how to recreate an object from hundreds of pictures through photogrammetry. The workshop will include examples of completed work and will end with a hands-on experience in class using both technologies.
	Workshop 15R FOSS 21B **30 Plus Ideas About Short Films** Mitchell Block, University of Southern California So many short films are made and so few succeed. I have been working in short films for over 40 years. This is a workshop I do for students about how to make a great short film. The goal is to win awards, make money and get work.
2-6	**UFVA Board Meeting** CHRIS Marshall Room All members welcome.
400-545P	**Session 16**
	Screening 16A FOSS 42 ***32°***, Bridget Fitzgerald, Wake Forest University, DOC, 13 mins. About the economic impact of climate change on the Appalachian ski industry, offering insight into what the future holds for a sport threatened by global warming. Respondent Mike Attie, University of the Arts

	Mickey's Pets, Ashley Brandon, University of Texas Arlington, DOC, 13 mins. With a trusty peacock in tow a young taxidermist must overcome her insecurities to win first place at the U.S. National Taxidermy Championships. ***Moment to Moment***, Mike Attie, University of the Arts, DOC, 13 mins. Follows Carl and Susan, husband and wife, scientist and artist, as they navigate the challenges of Carl's Alzheimer's diagnosis. Is both a love story and an incredible testament to human resilience and creativity in the face of a debilitating disease. Respondent Scott Schimmel, University of Hawaii at Manoa ***Xiqu Goes West***, Scott Schimmel, University of Hawaii at Manoa, DOC, 12 mins. As western cultural expansion wreaks havoc on traditional Chinese arts, four Chinese opera masters travel to Hawaii to train a group of American students in their disappearing craft. Respondent Kevin Wells, University of North Carolina at Greensboro
	Screening 16B FOSS 19B ***Shaholly***, Wojciech Lorenc, Sam Houston State University, DOC, 4 mins. Shaholly Ayers, a congenital amputee, was told she could never become a model. We see her struggles, and eventual big break that allows her to live her dreams and change the way people perceive disability. Respondent Nick Twardus, University of Central Florida ***Forward***, Jonathon Leslie-Quam, Midwestern State University, DOC, 54 mins. An observational portrait of a progressive city at a crossroads of racial disparity. Examining how Madison dealt with this same crossroads at other points in its history and how the community uses this new opportunity to come together for change. Respondent Christopher Boulton, University of Tampa
	Special Panel/Workshop MUSIC M3 **Master Class with Zeinabu irene Davis** 2019 Winner of the George C. Stoney Award for Outstanding Documentary Work This is a master class that will focus on collaboration and experiential learning with students while making a documentary feature. The class will lay out details of designing a documentary production course where students collaborate on a long-term project to gain both professional insight and experience as well as contribute to important lessons about race and gender. Davis will screen and discuss examples from her work and from her students work.
700-930P	**Red Carpet and Awards!** **FOSS** Atrium and Hoversten Chapel 7-8P Cocktails, Continental cuisine, live streaming, photo ops. 2 drinks are included. Tickets: $30 8-930P A Minneapolis comedian is the MC for the evening. She'll introduce us to four Minnesota Filmmakers. Then, we'll award the best of UFVA media, scripts, papers, New Media, and teaching. Event co-sponsored with TWIN CITIES FILM FEST