1. ANALYTICAL SEMINAR: MEDIA AND THE PUBLIC SPHERE (IMA 780.25)
Prof. Isabel Pinedo (ipinedo@hunter.cuny.edu)
Monday, 5:30-7:30, Room 433B HN

Description: This course will explore the question of the public sphere - where issues affecting the course of society can be freely debated and consensus forged, where groups vie for legitimacy and ordinary citizens work to define the public good. We will examine television's actual and potential role as a forum for the expression of ideas about the definition of "the good life," the rights and responsibilities of citizenship, what it means to be an American, and other forms of identity formation. Both in entertainment and news programming, how can television strengthen democratic civil society? We will study public sphere theories of the media, with particular attention to television - local, national, international - and its distribution through the internet. This course counts towards the ANALYTICAL SEMINAR requirement.

Bio: Isabel Pinedo holds an MA from the University of Chicago and a Ph.D. from the CUNY Graduate Center, in sociology. She has written a book on women and the horror film, called *Recreational Terror*, and is presently working on a book about the place of television in everyday life and the implications of this for the public sphere. She has published articles in the *Journal of Film and Video*, *Paradoxa: Studies in World Literary Genres*, and in the forthcoming anthology by Verso, *The Horror Zone*.

2. ANALYTICAL SEMINAR: MEDIA AND LAW (IMA 780.30)
Prof. Andrew Lund (alund@hunter.cuny.edu)
Tuesday, 5:30-7:30, Room 433B HN

Description: This course is divided into two sections. The first part has a more practical orientation - we will focus on the legal foundations and principles connected with narrative and documentary film and video projects; the second part has a more theoretical or orientation - we will focus on an analysis of different doctrinal approaches to intellectual property rights and its effects on technical innovation, democratic debate, cultural formation and international politics.

Part One includes: Copyright - exposing the myths; Music Rights - navigating treacherous waters; Underlying Rights - when ‘permission’ is not enough; Contract Fundamentals - basic legal concepts, components of an enforceable agreement, protecting your ideas, understanding the jargon, principles of contract interpretation, and issue spotting; Common Entertainment Provisions - examining ‘standard terms’ from producer and artist perspectives; Negotiation Principles - if you can't always get what you want, how to insure you at least get what you need; ‘Based on a True Story’ - why you need to understand the First Amendment, Rights of Publicity and Privacy, and Defamation; Authorship Issues - the rewards and dangers of collaboration, the difference between credit and ownership, and how to manage a multi-participant project. Part Two includes: an introduction to some of the theoretical and practical problems that an intellectual property regime must attempt to resolve; an analysis of the development, management and disposition of intellectual property assets, with an emphasis on the dynamics of that relationship in the context of creativity, commerce and technology; an examination of the relationship between the First Amendment and intellectual property rights; and the effect of copyright on appropriationist art, sampling and ‘culture-jamming.’ This course counts towards the ANALYTICAL SEMINAR requirement.
Andrew Lund is Assistant Professor in film production in the Film & Media Department at Hunter College, CUNY and an adjunct professor in the Film Studies Department at the University of North Carolina at Wilmington. He also serves as an Adjunct Assistant Professor in the Graduate Film Division of Columbia University, where he received a law degree in 1989 and an M.F.A. in screenwriting and directing in 1998. He teaches a seminar at Columbia on the Business and Legal Foundations of Filmmaking.

Professor Lund is Executive Producer of the feature films ‘Confess,’ and ‘Vanaja,’ as well as ‘Big in the Mind,’ a documentary about a street basketball legend which was featured nationally on ESPN in July. Lund serves as General Counsel of two New York based production companies, Centrifugal Films and Sloe Eyed Productions. He worked with Sloe Eyed over the past four years helping to bring the cult film ‘Debbie Does Dallas’ to the stage, first for a sold-out run at the Fringe Theater Festival, then to a critical hit off-Broadway in 2003, and soon (hopefully) to a showing in London's West End. Lund has also served as a screenplay consultant and an advisor on numerous film and book projects. Lund's short films have won numerous awards, including Best Dramatic Short at Houston Worldfest and the Motion Pictures Enterprises Award for Excellence. His films have appeared in film festivals around the world and have been broadcast on PBS, ABC and on major networks in Europe and Japan. ‘Snapshot,’ Lund's latest film as writer/director, will premier at the Aigvnon/New York Film Festival this November (it has already screened as a work-in-progress at the 2005 Cucalorus Film Festival and the 2005 UFVA Conference). He is working on several new projects that have garnered grant support, including the shorts ‘Beachcombing,’ ‘Title Page,’ and ‘Walking Distance’ and the feature film ‘Debut.’ With over ten years of experience as an entertainment lawyer in New York, Lund advises clients on legal and business aspects of filmmaking, and he provides transactional, intellectual property and litigation services to entertainment clients in theater, television, publishing, music and fine arts.

3. ANALYTICAL SEMINAR: MEDIA, CULTURE, CRIME AND VIOLENCE (IMA 780.28)
Prof. Steve Gorelick (sgorelick@gc.cuny.edu)
Wednesday, 5:30-7:30, Room 433B HN

Description: Media and culture are pervasive repositories of language, symbols, images and sounds that we use to construct pictures of the world and to seek answers to an almost infinite number of questions that are central to our lives and our survival. Some of these questions relate to our public role as citizens and others reflect our most private fears, anxieties, and desires. Our curiosity seems to be especially intense when it comes to crime, violence and basic safety. What perils should concern us in a world that is increasingly perceived as dangerous place? How do we keep ourselves, our friends, and our families safe? How likely are we to be the victims of crime or terrorism? What diseases should we fear? Who and what is evil? Good? Who should be regarded as the enemy? More fundamentally, why do we need enemies? Heroes? War?

This class will examine the process by which all of us use media and culture to construct and constantly reconstruct a picture of the world – what might be called a “cosmology of fear” – that helps us cope with a world we perceive to be dangerous. Our central assumption will be that these “coping-cosmologies” are socially constructed and that the raw materials of construction are our individual personalities, our interactions with others in the public sphere, and our immersion in media and culture. However, the reliance on the notion of the social construction of reality is not meant to suggest that we create an imaginary world out of whole cloth. Disease, violence, crime, and genocide are real. However, we will ask why some perils are more likely to be prominent in our cosmologies (terrorism, street crime, serial murder) while other serious threats affecting the human condition (poverty, infant mortality, racism, heart disease, environmental hazards, malnutrition) are often ignored.

Finally, this theoretical exploration of reality-construction will be applied to a series of real-world problems: How can artists, advocates, officials, NGOs, governments, and large social institutions effectively
communicate with citizens at a time when the world is perceived as a dangerous place? What kinds of information campaigns -- using what kinds of language, images, graphics, sounds, and psychological and rhetorical strategies -- are effective in reaching people with accurate information about threats? How does one communicate with the public in the midst of catastrophic acts of violence, terror or natural disaster? How can advocates for less visible threats, perhaps those affecting the less powerful and less privileged, use media and culture to convince people that they should be taken seriously. This course counts towards the ANALYTICAL SEMINAR requirement.

Bio: Steve Gorelick’s graduate work (M.A., Ed.M. Columbia University, 1981; Ph.D., Sociology, CUNY Graduate Center, 1995) and subsequent research has focused on media studies, sociology, and criminology. His major research interest is media coverage of crime and violence, with special emphasis on the impact of high profile acts of violence on communities, media institutions and the fabric of social life. His publications have appeared in the Journal of Crime and Delinquency, the Media Studies Journal of the Freedom Forum at Columbia University, and Children’s Beat: A Journal of Media Coverage. His most recent project is a study of the journalist as perpetrator, an examination of cases from Nazi Germany to Rwanda in which media institutions and journalists have been active participants in genocide and human rights violations.

He currently serves as a member of the Advisory Council of the Dart Center on Journalism and Trauma at the University of Washington, (www.dartcenter.org), a global network of journalists, journalism educators and health professionals dedicated to improving media coverage of trauma, conflict and tragedy. He also is Chair of the Board of Advisors of the National Center for Critical Incident Analysis (NCCIA) in Washington, DC, (www.criticalincident.org) an interdisciplinary group of scholars, media professionals, and government officials examining the public's ability to cope with high profile incidents including crime, terrorism and natural disasters. He has also served as a consultant to the research division of NBC News.

His columns and essays have appeared in The Christian Science Monitor, the Washington Post, the Chronicle of Higher Education, the Los Angeles Times, the International Herald Tribune, and the Chicago Tribune. He has given presentations and lectures for the American Society of Criminology, the Casey Journalism Center for Children and Families at the University of Maryland, the National Symposium on Child Sexual Abuse, and the Freedom Forum Media Studies Center. In March 2005, he was invited to visit Spain as a delegate to The Club of Madrid's International Summit on Terrorism and Democracy, (www.summit.clubmadrid.org) where he spoke about the role of the mass media during high profile incidents of crime, violence, and violations of human rights.

4. CHANNELS/VISIONS WORKSHOP: TOOLS AND TECHNIQUES OF DIGITAL PRODUCTION (IMA 760)**
Prof. Mary Flanagan (mary@maryflanagan.com)
Monday, 5:30-8:30, Room 544 HN

Description: This course is a hands-on workshop that offers a graduate level foundation in digital media production. Image acquisition, creation and editing; video editing and encoding; simple HTML and Flash are technologies and delivery platforms explored through short conceptual exercises. The curriculum in this class emphasizes problem solving and an integrated and creative approach to digital media production where concepts are integral to the work. Course assignments are scaffolded so that students can work to their own skill level. The course is designed to give students a basic introduction to begin working fluidly across the tools and techniques used in the Integrated Media Graduate program. This workshop may be counted towards the CHANNELS or VISIONS clusters.

Bio: Mary Flanagan is an inventor-designer-activist in New York City and leads the tiltfactor research group at Hunter College. Flanagan's artwork has been shown internationally at venues including the
Whitney Museum of American Art, SIGGRAPH, Ars Electronica, ARCO, the Guggenheim, and other international venues. Her essays on digital art and gaming have appeared in many periodicals and books including Art Journal and Wide Angle. Her books include *Reload: Rethinking Women + Cybervulture* (MIT Press 2002), the co-written book *Similitudini. Simboli. Simulacri* (SIMilarities, Symbols, Simulacra) in Italian (Unicopli, 2003), and *reskin* (forthcoming, MIT Press). She is the creator of “The Adventures of Josie True,” the first internet adventure game for girls, and is co-founder of Rapunsel, a research project to teach girls programming (http://www.rapunsel.org). In the 1990s, Flanagan was also a media producer/game designer, garnering over 20 international awards for titles produced for The Discovery Channel, Creative Wonders/ABC, and Knowledge Adventure. http://www.mary/flanagan.com

5. VISIONS WORKSHOP: DOCUMENTARY EXPRESSIONS (IMA 740)
Instructor: Prof. Marty Lucas (mlucas@igc.org)
Thursday, 5:30-8:30, Room 544 HN

Description: Documentary Expressions will introduce students to a broad cross-section of documentary practice. Students will view work, make work, and read documentary history and theory. In-class discussions will help focus our efforts to define what makes a documentary, while screenings and discussion of the techniques employed by non-fiction film and video makers will sharpen our efforts to develop technical competence. Topics to be dealt with will include notions of evidence and witness, documentary’s relation to ‘reality’ and ‘truth’, the relationship between filmmaker and subject, as well as stylistic approaches and strategies used for tackling different documentary subjects from ‘cinema vertitè’ to the avant garde. This workshop counts toward the VISIONS cluster.

Bio: Martin Lucas is a videomaker, artist and media activist with a 20-year background in documentary and media art. His first film, *Tighten Your Belts, Bite the Bullet*, made with Jon Miller and James Gaffney, a populist look at New York City’s fiscal crisis, screened at the 1980 New York Film Festival. Other works include *Camino Triste: The Hard Road of the Guatemalan Refugees*, in the permanent collection of the Museum of the American Indian, and the more recent *Great Writers, Great Cities* series, co-produced with Fred Barney Taylor for the Discovery Network. TV news stories include “The Price of AIDS” a 6 min. exposé of AIDS drugs' pricing scandal for ZDF German TV top-ranking investigative news program "Frontal". A turning point in Martin’s career was *The Gulf Crisis TV Project* – a multi-part series by Paper Tiger TV that used satellites, 200 producers and a variety of networking strategies to develop the only serious critique of the first Gulf War on US and British television. The GCTVP was screened at the ’93 Whitney Biennial.

Since the early 1990’s Martin’s work has included art and installation work such as *Unnecessary Suffering*, an installation on laser blinding weapons and their legality under the Geneva Convention shown at the *Ik & de Andere* Exhibition, Amsterdam, 1994 and at the Human Rights Watch International Film and Video Festival, 1997. *In the Fields of Flanders*, a photo-based performance-installation piece contemplating the origins of modern industrial war was shown at the Centrum Beelding Kunst Rotterdam, and the Knitting Factory in New York. *Cold War in 24 Frames* was performed in an abandoned fortress on the Rhine as part of the “Nederlandse Waterlinie” exhibition, with a parallel web presence. With the Paper Tiger TV Collective Martin worked on *Target Audience*, an installation about television war news at the “Krieg” show in the Neue Gallerie, Linz, as well as *Checkpoint ’95*, a satellite-based look at the evolving information age produced for the Ars Electronica with the Linz Stedwerkstett involving discussions in Moscow, New York and Austria linked via satellite, and a bridge over the Danube where US and Soviet vets met using VR and tele-presence technologies. Martin has taught film and video production as well as new media at Fordham University, where he was the initiating teacher in the new media program, as well as Brooklyn College, and at The Educational Video Center, where work with students included *Webstories*, an effort at remote shared production using the internet. He has developed media programs in Armenia and, working with the Downtown Community TV Center, in Siberia. He is a graduate of the New York University film program.
6. WORDS WORKSHOP: WRITING URBAN COMMUNITIES (IMA 780.47)
Instructor: Prof. Bernard Stein
Tuesday, 5:30-8:30, Room 470 HN

Description: Community newspapers and websites fill a void in big city life, airing information, connecting residents and giving them a voice; but many of the city’s poorest neighborhoods have no source of community news. Students in this class will write news and feature stories about one neighborhood’s people and institutions and the problems they confront. Broad topics might include housing, crime, development, religion, local business, historic preservation, environmental concerns, health, schools, transportation, politics, parks; but specific stories will come from diligent on-the-spot reporting to learn the concerns of the neighborhood’s people. As reporters, students will interview residents, elected officials, and community leaders; attend public meetings; examine public records; and pound the pavement in search of the telling story. As a final project the class will weave these stories together to create a prototype neighborhood newspaper or website. This workshop counts toward the WORDS cluster.

Bio: Since 1978, Bernard Stein has edited The Riverdale Press, the community newspaper founded by his father in 1950. The 13,000-circulation weekly newspaper covers the Northwest Bronx neighborhoods of Riverdale, Kingsbridge, Kingsbridge Heights, Van Cortlandt Village and Marble Hill.

It’s been an unusually adventurous tenure.

The Press’s investigative reporting has led to two grand jury probes and the passage of legislation aimed at corrupt practices in the public schools. It played a significant role in exposing the wrongdoing that led to the jailing of virtually the entire leadership of the Bronx Democratic Party in the mid-1980s and the dismantling of the largest medical waste incinerator in the state 10 years later. In 1989, terrorists firebombed the Press office to retaliate for an editorial defending the right to read Salman Rushdie’s novel The Satanic Verses. In 1998, Bernard Stein won the Pulitzer Prize for editorial writing for what the Pulitzer board called “his gracefully-written editorials on politics and other issues affecting New York City residents.” It was the third time he had been a finalist for the prize. (The winning portfolio is at http://pulitzer.org).

7. WORDS/VISIONS WORKSHOP: RESEARCHING AND WRITING THE DOCUMENTARY (IMA 724)
Prof. Tami Gold (tamigold@mindspring.com)
Wednesday, 5:30-8:30, Room 433 HN

Description: An intensive course in documentary preproduction that will combine lectures, presentations by guest filmmakers and funders/commissioning entities, and workshops where students develop and present their own documentary proposals. Topics will include finding and researching ideas, proposal elements and structure, developing treatments, budgeting, distribution strategies, and ways of identifying and approaching possible sources of support. This course may be counted towards the WORDS or VISIONS clusters.

Bio: Tami Gold is a visual artist who began working in media in the early 1970's in the Newsreel Film Collective of the anti-Vietnam War movement at the age of 20. She has since produced and directed over 20 films about controversial or often ignored subjects. In 2004, Tami produced and directed (with Kelly Anderson) EVERY MOTHER'S SON, an intimate portrait of three women who have paid the ultimate price for the aggressive, zero-tolerance policing practices that swept through American cities during the 1990s and continue to impact communities today. The film follows three mothers -- Iris Baez, Kadiatou Diallo and Doris Boskey -- who unexpectedly find themselves united after their sons are killed at the hands of New York City police officers. Winner of the Audience Award at the Tribeca Film Festival,
EVERY MOTHERS SON has been screening to packed audiences and is sparking a national debate about civil liberties and policing in America today. The documentary was nationally broadcast on the PBS series P.O.V. and is now on a College Tour throughout the United States. Tami’s work has appeared at the Sundance Film Festival, the New York Film Festival, the Museum of Modern Art, the American Film Institute's International Film Festival, the Whitney Museum among other venues.

In 2001, Tami created a 4-minute video letter TO THE WORKERS OF THE WORLD, a eulogy to the men and women who worked at the Windows of the World restaurant in the World Trade Center. This video letter premiered at the Walker Arts Center and was broadcast on WNET'S REEL NEW YORK. In 1998, Tami completed ANOTHER BROTHER, about an African American Vietnam veteran, which premiered at the Urban World Film Festival, won a Gold Hugo from the Chicago International Film Festival, a CINE Golden Eagle Award, a Gold World Medal at the New York Festivals International Competition, 1st Place at The Athens International Film & Video Festival and had a national broadcast over PBS in 1999. In 1997, she completed OUT AT WORK: LESBIANS AND GAY MEN ON THE JOB (with Kelly Anderson), which premiered at the Sundance Film Festival. She then remade the film for an HBO television special - OUT AT WORK: AMERICA UNDERCOVER (with Kelly Anderson), which won a CINE Golden Eagle Award and was selected Most Outstanding Documentary at the GLAAD Media Awards 2000. Some of her other works include SIGNED, SEALED & DELIVERED, a labor classic about a union struggle in the post office, LOOKING FOR LOVE: TEENAGE MOTHERS and JUGGLING GENDER: Politics, Sex and Identify. In 1996, Tami directed her first narrative, the short film EMILY AND GITTA. She is the recipient of fellowships from the Rockefeller Foundation, the Guggenheim Foundation, the New York State Council on the Arts, and the American Film Institute (NEA), and she received the Excellence in the Arts award from the Manhattan Borough President. Tami is a professor in the Film and Media Studies Department at Hunter College.

8. CHANNELS/VISIONS WORKSHOP: WEB DOCUMENTARY  (IMA 742)
Prof. Andrea Polli (apolli@hunter.cuny.edu)
Wednesday, 5:30-8:30, Room 544HN

Description: This course is a production course in which students explore issues of sequence, storytelling, linear and non-linear narrative in converging media. Students will look at ways interactive narratives are constructed in hypertext, multimedia, muds and moos, and gaming among other interactive formats in order to begin to develop their own language and style of interactive storytelling. In particular, we will look at Gonzalo Frasca's 'Videogames of the Oppressed' and other projects aimed at social activism in networked spaces. Students will develop web-based work in flash and html with embedded digital video and sound. This workshop may be counted towards the VISIONS or CHANNELS cluster.

Bio: Andrea Polli is a digital media artist living in New York City. She is currently an Associate Professor of Film and Media at Hunter College. Polli’s work addresses issues related to science and technology in contemporary society. Her projects often bring together artists and scientists from various disciplines. She has exhibited, performed, and lectured nationally and internationally. She is currently working in collaboration with meteorological scientists to develop systems for understanding storms and climate through sound. For this work, she has been recognized by the UNESCO Digital Arts Award 2003 and has presented work in the 2004 Ogaki Biennale in Gifu, Japan and at the World Summit on the Information Society in Geneva, Switzerland. Her work in this area has also been presented at Cybersonica at the ICA in London and awarded funding from the New York City Department of Cultural Affairs and the Greenwall Foundation. As a member of the steering committee for New York 2050, a wide-reaching project envisioning the future of the New York City region, she is currently working with city planners, environmental scientists, historians and other experts to look at the impact of climate on the future of human life both locally and globally.
She has recently presented the installation and digital print project *The Fly's Eye*, (2002) which creates a live movement and light analysis and deconstruction of the video image, at *Le Centre de production DAIMÔN* in Quebec, the *Politecnico di Milano University* in Milan, Italy, at *The Kunstgewerbe Museum* in Berlin, Germany, at *The Aronoff Center* in Cincinnati, OH, at *Apex Gallery* in New York, at the *V Salón y Coloquio Internacional de Arte Digital* in Havana, and at SIGGRAPH '03 among other venues.

Polli's longest running performance project, *Intuitive Ocusonics*, a system for performing sound using eye movements, began in 1996 and has been shown at *V2* in Rotterdam, Holland; at the *N-Space Art Gallery* of SIGGRAPH '01 in Los Angeles, CA; at the *Subtle Technologies Conference* at the University of Toronto, Canada; and at *Immedia*, at the University of Michigan. Other performances and presentations include: *The Monaco Danses Dances Forum*, Monaco; *ISEA, International Symposium on Electronic Art*, Paris, France; *Invencao*, Sao Paolo; and *Imagina 98*, Monaco. To support this work and the production of an Audio CD, *Active Vision*, she was awarded an artist's residency at The iEAR Institute at RPI, a Harvestworks Production Grant, an artist's residency at The Center for Research in the Computing Arts at The University of California at San Diego, and a residency at Franklin Furnace as part of *The Future of the Present*. She has also shown work in venues throughout New York City, Chicago and the Midwest; in San Francisco, and in Finland, Iceland, Germany, Sweden, Greece, and the Philippines. Her performance work and research is documented in the article *Active Vision* in the October 1999 issue of *The Leonardo Journal*. A retrospective article about her work from 1991-1998, *Virtual Space and the Construction of Memory*, is published in the Spring 98 issue of *The Leonardo Journal*.

9. CHANNELS/VISIONS WORKSHOP: 3D MODELING AND ANIMATION (IMA 780.46)
Prof. Tim Portlock (tportloc@hunter.cuny.edu)
Thursday, 5:30-8:30, Room 470 HN

Description: 3D digital animation is often used to create imagery that simulates the visual and physical aspects of the “real world”. This hands-on production course will examine essential concepts and practices that form the basis of 3D animation. Through critical readings, discussions, viewing and critique this class will also address how realism is constructed and perceived through an underlying set of aesthetic conventions via computer graphics. While this course will primarily focus on the use of 3D animation for linear video output we will also explore the possibilities of this digital framework for other media and expressive forms such as print, graphic novels, film making and net based art. This workshop may be counted towards the VISIONS or CHANNELS cluster.

Bio: Tim Portlock is a visual artist who creates work in both traditional and digital new media. For several years he has developed projects using real-time 3D technology. His digital work has ranged from virtual reality interactive narratives to 3D simulations of historic cultural spaces. He has exhibited at Ars Electronica, the Museum of Contemporary Art Chicago and ISEA in Nagoya Japan as well as other venues in Europe and North America. Port lock's most recent projects include Virtual Montmartre, a virtual cultural heritage project developed for the Universite Paris IV and was also a contributor to the Virtual Storey project in Lancaster, UK. He earned an MFA in Art and Design from the University of Chicago and a MFA in Electronic Visualization from University of Illinois at Chicago.

10. VISIONS WORKSHOP: CULTURE JAMMING: SUBVERTING POPULAR MEDIA STRATEGIES (IMA 780.48)
Instructor: Heidi Cody (heidi@heidicody.com)
Tuesday, 5:30-8:30, Room 544 HN

Description: How can one publicly communicate a fresh, content-driven idea, in a culture oversaturated with mind-numbing consumer culture? Culture Jamming: Subverting Popular Media Strategies investigates culture jamming, art and design strategies that beat marketing methods at their own game, and the
legal implications of these strategies. Learning by example, this class employs graphic, visual and other communication skills to best express one’s intended message. Non-traditional approaches and presentation methods, which circumvent or critique mass media communication, are emphasized. Design, print, web, objects, drawings, paintings, photography, performance and guerilla-style intervention all may be used. Students are encouraged to incorporate existing projects or agendas into an adventurous, idea-driven project. This workshop counts towards the VISIONS cluster.

Bio: From Paris, France and Portland, Oregon, Heidi Cody has lived as a successful practicing artist in New York for seven years. She has a B.A. from Wesleyan University and an M.F.A. from the School of the Art Institute of Chicago. Cody is a self-appointed consumer anthropologist who critiques the relentless barrage of American commercial culture. Operating undercover, she gets viewers to unwittingly assess their own overexposure to consumerism. Her artwork typically retains just enough graphic information from corporate logos or product packaging to cue recognition, and she presents her distilled images in slick, commercial-looking signs. The glass and flash of the artwork needles the money, power and intentions of the companies represented, while capitalizing on those companies’ own marketing tricks. In other artwork, she explores the relationship between natural evolution and market-driven grocery product development. With ever-encroaching globalization, and with the United States as the model for emerging capitalist economies, the relevance of her work will only increase with time.

Cody exhibits her work nationally and internationally. Previous solo shows include Agnew’s in London, the Philip Feldman gallery and Savage in Portland, Oregon, and Roebling Hall gallery in Brooklyn. She is also part of the travelling exhibit Illegal Art: Freedom of Expression in the Corporate Age, and participated in Open House: Working in Brooklyn, at the Brooklyn Museum, in 2004. Her work has been featured and/or reviewed by: ABC News 20/20, Advertising Age, Art in America, the Boston Globe, the Chicago Tribune, Flash Art, the New York Times, Playboy, salon.com, and international magazines. It has also appeared in books including *Brand Name Bullies and Their Quest to Own and Control Culture*, by David Bollier, *Frames of Mind: A Rhetorical Reader*, by Robert D. Yanni and Pat Hoy, *Designing Brand Identities*, by Alina Wheeler, *Marketing: Real People, Real Choices* by Michael Solomon, and *Artforms, 8th Edition*, by Patrick Frank. Her artwork has also been featured without permission by Adbusters.

11. VISIONS WORKSHOP: ADVANCED STUDIO (IMA 795)
Prof. Kelly Anderson (kelly@bway.net)
Tuesday, 3:30-5:30, Room 543 HN

Description: Advanced Studio provides students the opportunity to participate in group and individual critiques with MFA faculty. Particular emphasis will be on creating a strong body of various kinds of media work. Students will also work on developing essential materials like an artist’s statement, a curriculum vitae, artist’s resume, and in some cases, a teaching portfolio. Independent work and individual meetings are required in this course. Students must present a project for approval by the instructor before registering for the course. Pending Approval, students are allowed to take Advanced Studio a maximum number of 9 times for credit with different projects. This Advanced Studio may be taken for VISIONS workshop credit only.

Bio: Kelly Anderson’s most recent production is EVERY MOTHER’S SON, a documentary for ITVS about mothers whose children have been killed by police officers and who have become national spokespeople on the issue of police brutality, which she produced and directed (with Tami Gold) and edited. EVERY MOTHER’S SON premiered at the 2004 Tribeca Film Festival, where it won the Audience Award, and aired on PBS’s national *P.O.V.* series. In early 2004, Kelly produced, directed and edited OVERCOMING THE ODDS, a short documentary that was used to help pass the groundbreaking Framework Convention on Tobacco Control, which sets global standards on the promotion and marketing of tobacco and is the world’s first global public health treaty. This film is a follow-up to MAKING A
KILLING, a half-hour documentary Kelly produced and directed (with Tami Gold) and edited that addresses the marketing practices of the tobacco industry in the developing world. In 2000 Kelly completed SHIFT, a one-hour drama for ITVS about the volatile relationship between a North Carolina waitress and a telemarketing prison inmate, which premiered at the Rotterdam International Film Festival and aired on PBS stations across the U.S.

Kelly's past documentaries include OUT AT WORK (with Tami Gold), which was screened at the 1997 Sundance Film Festival and was broadcast on the HBO series America Undercover. She is the recipient of fellowships from the Rockefeller Foundation, the American Film Institute (NEA), and the New York State Council on the Arts and has received several production grants from ITVS. She is currently working on FAVORITE THINGS, a documentary about hoarders, collectors, professional organizing, storage, and Americans’ relationships with their stuff, as well as GREAT UNKNOWNS, a feature-length drama based on the life of legendary song poem musician Rodd Keith.

12. WORDS WORKSHOP: ADVANCED STUDIO (IMA 795)
Prof. Peter Parisi (pparisi@hunter.cuny.edu)
Thursday, 3:30-5:30, Room 544 HN

Description: As in #11 above. May be taken for WORDS workshop credit only.

Bio: Peter Parisi (Ph.D., Indiana University, 1974) worked for six years as a reporter and editor at a mid-size New Jersey daily. His research concerns journalistic practice at ideology, with a particular focus on the representation of minority groups. His articles on these themes have appeared in such journals as Critical Studies in Mass Communication, the Journal of Popular Culture and, the Howard Journal of Communication. He is currently studying the representation of the AIDS epidemic and Africa in the print press of the U.S. and South Africa under a MacArthur Foundation grant.

13. CHANNELS/VISIONS WORKSHOP: ADVANCED STUDIO (IMA 795)
Prof. Mary Flanagan (mary@maryflanagan.com)
Tuesday, 3:30-5:30, Room 544 HN

Description: As in #11 above. May be taken for CHANNELS or VISIONS workshop credit only.

In this advanced studio students will either be pursuing research in the Tiltfactor research laboratory <http://www.tiltfactor.org> or working on independent projects related to the experimental use of media forms. The group will create a shared reading list for critical discussion and shared common vocabulary based around themes related to the group's collective interests. Expect a reading schedule of several essays/chapters per week to critically inform the dialogue.

Bio: As in IMA 760, above.

14. CHANNELS/VISIONS WORKSHOP: ADVANCED STUDIO (IMA 795)
Prof. Tim Portlock (tportloc@hunter.cuny.edu)
Wednesday, 3:30-5:30, Room 544 HN

Description: As in #11 above. May be taken for CHANNELS or VISIONS workshop credit only.

Bio: As in IMA 780.46, above.
15. COLLABORATIVE MEDIA RESIDENCY (IMA 781)
An in-house project or external creative residency that must be approved by the program director.

In-house residencies available for this semester include:

A] The New York Society for Acoustic Ecology (NYSAE), a chapter of the American Society for Acoustic Ecology, is an organization housed at Hunter dedicated to exploring the role of sound in natural habitats and human societies, and promoting public dialog concerning the identification, creation, preservation, and restoration of sound environments. Collaborators are needed for web and print design, programming and production of the monthly Free103point9 webcast radio program, Giant Ear)), and the NYSoundmap, an ongoing citywide on and offline mapping project that privileges the ear over the eye. See http://www.nyacousticecology.org Interested students should contact Prof. Polli.

B] The CUNYcolab project is a joint research project between by Hunter College and Brooklyn College that explores online community and distributed resource management currently focusing on mobile media. Collaborators are needed for design, development, research and writing, user testing and programming. See http://colab.hunter.cuny.edu/colabcms/ Interested students should contact Prof. Polli.

C] Our New York is a project housed within the History Department at Hunter College. This project, that includes student work, focuses on continuity and change in historically immigrant neighborhoods in an attempt to gain a greater understanding of the rich contributions of the immigrant population to New York City's continual development. The photographs on the site were featured in an exhibit at the Museum of the City of New York in the Spring of 2005. A skilled web site editor is needed for photo editing, building html templates, content management, design, writing and editing, and information architecture. Flash skills preferred but not required. See http://maxweber.hunter.cuny.edu/histo/salzman/Home_test.htm To apply send a letter of interest and resume to: Jack Salzman at <jsalzman@hunter.cuny.edu>

Outside residencies include:

A] Arts Engine/MediaRights: The Arts Engine collaborative residency can include working in the following five areas (among others) depending in the individual strengths and interests of the student. To apply for any of these, send a letter of interest and resume to: Wendy Cohen at <wendy@artsengine.net>

**Film Production:** research throughout various phases of production; Manage archival footage in out collection; Assist (PA) on shoots; Manage footage logs, transcripts, etc; Assist in edit room; Outreach & publicity; Build database of related organization and groups for contact; Begin drafting press release, publicity materials on the film.

**Education/Outreach:** Coordinate research and development for the filmmaker, educator/librarian, activist/nonprofit and youth workshops; programs and attends off-site events and workshops; helps coordinate the traveling Media That Matters Film Festival, manages the conference database, and conference travel and itineraries, proofing grant applications and grant reports for grammar/spelling/content; researching foundations; correspondence with funders.

**Publicity/Events:** Spearheading outreach and promotion for the organization; initiating online partnerships; Events planning and Press kits; Conceive and execute written communications and help secure media coverage, and develop ways to maintain current members and attract new ones.

**Web Development:** Assisting Web staff with office, publishing and online duties; hardware maintenance; database development; Web site development; Desktop publishing/development; Managing and developing site traffic and Site maintenance as assigned by Director of Technology.

**Documentary Research:** Making a detailed analysis of the MediaRights documentary database; checking the accuracy of the film information, correcting erroneous entries, researching additional films to add to the database, contacting key independent film distributors for information in their entries, contacting filmmakers to update film profiles.
18. INTERDISCIPLINARY STUDY 3 CR. (IMA 792)
Graduate course work outside of the department that must be approved by the program director. In order to make it easier for students to find appropriate interdisciplinary courses, the IMA program is developing partnerships with graduate programs at Lehman College and Brooklyn College among other CUNY schools. Contact the IMA-MFA program director to find out about these courses.

19. INDEPENDENT STUDY, 1 CR. (IMA 790)***
20. INDEPENDENT STUDY, 2 CR. (IMA 791)***
21. MFA THESIS PROJECT (IMA 798)

* Social and Historical Roots of Mass Culture (IMA 701) is a core requirement for the program. This seminar is offered in the fall semester only, and must be taken during the first semester of matriculation in the MFA Program in Integrated Media Arts.

** Tools and Techniques of Digital Production (IMA 760) is a core requirement of the program and must be taken during the first year of study in the MFA Program in Integrated Media Arts. It is a co- or pre-requisite for all digital media production workshops.

*** Independent Study does NOT count towards the MFA degree. It is available only for students needing to maintain matriculated status with one or two credits.