

DEPARTMENT OF CINEMA AND MEDIA ARTS WEEKLY NEWS

October 16, 2015



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CONTESTS & FILM FESTIVALS

EstDocs

October 15 – 20 2015

EstDocs is an audience festival and juried competition featuring movies that have connection to Estonia. The festival features top documentary filmmaking talent from Estonia and around the world.

Films will be screened in a variety of locations in downtown Toronto—including Bloor Hot Docs Cinema—and all venues can be reached via public transit. For a full range of dates, locations, and screening times, go to www.estdocs.com. Tickets can be ordered from www.estdocs.eventbrite.ca.

For more information go to www.estdocs.com
Film Guide: http://estdocs.com/2105_filmguide/

Tenth Annual Toronto After Dark Film Festival

October 15 – 23, 2015

Toronto After Dark Film Festival is one of the world's leading showcases of new **Horror, Sci-Fi, Action and Cult** cinema. Each October, in the run-up to Halloween, the critically acclaimed event, screens about **50 new feature films and shorts** over nine exciting nights in front of over **11,000 attendees**, including **over 200** members of Press and Industry in Canada's largest city. This year's **10th Annual festival** runs **Oct 15-23, 2015** at the **Scotiabank Theatre** at [259 Richmond Street West](http://www.sciabanktheatre.com), in the heart

of downtown Toronto's Entertainment District. Beyond film screenings, attendees can also look forward to lively **Q&A's with visiting filmmaker guests** the ever-popular **Zombie Night** where many fans dress up as the undead, and **Pub After Dark**, the festival's nightly after-screening social event where fans get to mingle with the filmmakers.

Schedule and tickets:

<http://torontoafterdark.com/2015/schedule-and-tix/>

Planet in Focus

16th Annual Environmental Film Festival

October 21 – 25, 2015

Now in our 16th year, Planet in Focus is an environmental media arts organization with year-round programming. Our mandate is to produce cultural events that showcase engaging and artistic films that question, explore, and tell stories about the world in which we live. We use film as a catalyst for public awareness, discussion and engagement on a broad range of environmental issues.

Our goal is to enlighten, engage, and entertain audiences of all backgrounds – through film.

Schedule and tickets: <http://planetinfocus.org/film-fest/2015-film-festival-program/>

Tenth Macedonian Film Festival

October 22 – 25, 2015

Carlton Cinema (20 Carlton Street)

<http://www.macedonianfilmfestival.com/>

Featuring acclaimed director **Milcho Manchevski**, whose Oscar-nominated film, *Before the Rain*, stars

Rade Šerbedžija (*Eyes Wide Shut*) and **Katrin Cartlidge** (*Breaking the Waves*).

Program:

<http://www.macedonianfilmfestival.com/schedule.asp>

The Toronto South African Film Festival returns for a second year!

The second-annual Toronto South African Film Festival (TSAFF) will make its way to the Bloor Hot Docs Cinema on November 7 and 8 for a weekend of feature films and documentaries that explore the diverse and vibrant culture and history of South Africa. TSAFF is a fundraising initiative in support of the important educational development work [Education without Borders](#), a Canadian foundation, has been doing in South Africa since 2002.

This year's festival features a jam-packed lineup of feature films and documentaries across a variety of genres. Here's a look at the schedule for TSAFF 2015:

Saturday, November 7:

1 p.m.: Amandla!: A Revolution in Four-Part Harmony

3 p.m.: Felix

5 p.m.: DOUBLE HEADER: Indians Can't Fly & Across the Colour Bar*

7 p.m.: Impunity*

* A Q&A discussion with the director will follow after the film

Sunday, November 8

1 p.m.: Rough Aunties

3 p.m.: The Forgotten Kingdom

5 p.m.: I, Afrikaner

7 p.m.: Ballade vir 'n Enkeling (Ballad for a Storymaker)

Check out a synopsis and trailer for each film at www.tsaff.ca/films.

An exclusive gala night will take place on the evening of Saturday, November 7. With your gala night ticket or festival pass, you will have access to a screening of *Impunity*, followed by a Q&A with director Jyoti Mistry and then a cocktail reception where you can enjoy delicious food from Nando's, a selection of wines from South Africa, a fantastic silent auction with items for all interests, and an opportunity to

mingle with members of the film industry and founders of Education without Borders.

Visit www.tsaff.ca to purchase your tickets to the 2015 Toronto South African Film Festival.

CALL FOR PAPERS/ SUBMISSIONS

NEW CBC ORIGINAL DIGITAL DOCS PROJECT SEEKS CONTENT FROM EMERGING CANADIAN FILMMAKERS

CBC continues to be the destination for thought-provoking documentary content on Canadian television — and now CBC Docs is expanding to include digital content from emerging Canadian filmmakers.

CBC Docs is putting out a call to the next generation of Canadian documentary filmmakers, hoping to inspire them to tell their stories by creating original digital documentary content for CBC. Pitches are being accepted immediately, with the first round of submissions being accepted until November 1, 2015 and content must be produced and delivered between now and April 2016. Accepted projects will be released on CBC's digital platforms and social channels.

CBC Docs' goal with this initiative is to give emerging documentary filmmakers — those starting out in the field who have a passion for the genre — the opportunity to further their careers and engage with a national audience. CBC will put a significant focus on supporting emerging Indigenous producers and directors.

CBC Docs is looking for stand-alone concepts which focus on a single, strong, unified narrative approximately five to 15 minutes in length. Content should be distinctive, contemporary, character-driven and relevant to Canadians. Subject matter and style maybe be broad in scope.

For further information on how to pitch, go to CBC's Independent Producers website:

www.cbc.ca/independentproducers/genres/cbc_docs_digital_originals

SFIFF59 Call for Entries

The **San Francisco International Film Festival** (SFIFF), recognized throughout the world as an extraordinary showcase of cinematic discovery in one of the country's most beautiful cities, is accepting submissions to **SFIFF59** (April 21-May 5, 2016). Works in all genres, forms and lengths are considered.

Early Deadline - Monday, October 5

Regular Deadline - Monday, November 9

Final Deadline - Monday, December 7

Submit your film early to avoid paying higher entry fees! **ENTER ONLINE** – sffs.org or withoutabox.com

CALL FOR PAPERS: NEW ANTHOLOGY ON CHARACTERS IN FILM, TV, AND INTERACTIVE MEDIA

Deadline: Thursday, December 31, 2015

SCREENING CHARACTERS

Editors: Johannes Riis (University of Copenhagen) and Aaron Taylor (University of Lethbridge)

Often the most immediate object of interest for audiences, characters frequently serve as the direct means by which we engage with a work of media. The figures represented onscreen tend to be one of the moving image's most captivating elements. We are absorbed by their fictional dilemmas, preoccupied by the circumstances of their creation, fascinated by their varying treatments across traditions, and engrossed in debates about their broader cultural impact. An ambitious collection of new essays, *Screening Characters* will be the first major English-language anthology with a concentrated focus on this relatively neglected subject.

While the study of characters and characterization has long been of significant interest to literary and theatre studies, media studies has approached the subject in much more piecemeal and indirect fashion. Outside of a few seminal, single-volume studies – Seymour Chatman's *Story and Discourse* (1978), Murray Smith's *Engaging Characters* (1995), and the collected works in *Characters in Fictional Worlds* (2010) – film studies has been slow to examine an inarguably central aspect of the art form in a concentrated way. Comparably, both television and game studies have arguably made the study of characters a more central preoccupation of their respective fields. Therefore, *Screening Characters* will serve as a definitive enquiry into this shared essential element of the moving image.

Following in the tradition of recent major publications in literary studies – *Why Do We Care about Literary Characters?* (2009), *New Literary History's* special issue on character (2011) – as well as the forthcoming revised edition of *Engaging Characters*, this collection seeks to foster cross-media considerations of the possible people who continue to enthrall us on a variety of screens.

With these ideals in mind, this collection aims to:

- offer new theoretical accounts of characterization as a component of form
- discuss varying treatments of character across media and consider a given medium's specific impact on characterization
- consider the specifics of characterization within prevalent genres, as well as comparatively overlooked generic and modal categories
- renew debates involving audience engagement with characters in light of recent developments in reception theory, cognitivism, and cultural studies

Possible Sections and Topics

Contributing scholars are invited to submit essays on various subjects related to characters and characterization in film, television, and interactive media. Subjects of interest correspond to the categories listed below, and include – but are not limited to – the following topics:

Form

- Character function after structuralism
- Characters and visual stylization
- Performance and characterization
- Protagonists, antagonists, and other narratological types
- Screenwriting, production environments, and character creation

Medium

- Adaptation and/or transmedia franchises
- Characters vs. avatars in video games
- Influence of television, games, and/or other new media forms on cinematic characters
- Literary/novelistic/dramatic vs. screen-specific conceptions of characters
- Television and/or other forms of serialization

Genre

- Avant-garde and non-narrative traditions
- Classical vs. art cinema characterization revisited
- Children's cinema and/or animation
- Documentary & non-fictional characterization
- New generic developments

Reception & audiences

- Apprehending/comprehending characters
- Emotional engagement and/or moral evaluation
- Fandoms, audience production, and/or cultic engagement
- Identity politics and/or community-building
- Stereotypes and cultural impact/influences

Submission Information and Guidelines

Interested authors should send a 500-word proposal to: Johannes Riis (johriis@hum.ku.dk) and Aaron Taylor (aaron.taylor2@uleth.ca).

Please ensure that your proposal includes the following components:

- 1) a working title
- 2) a 500-word abstract that includes your essay's relationship to the anthology's objectives
- 3) a list of 5 to 10 secondary sources
- 4) a 50-word author biography

Successful contributors will be notified by mid-January, 2016.

Contributions should be 5000 to 7000 words and must not have been published elsewhere. Essays will likely be formatted along MLA conventions, and first drafts must be submitted by September 1, 2016. Final revisions must be completed by December 31, 2016. The completed collection will also likely be submitted for review to Routledge, whose commissioning editor has expressed her enthusiasm for the project.

Fourth Annual

Society for Cinema and Media Studies Undergraduate Conference

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

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

submit complete papers. The submission form can be downloaded at <http://www.cmstudies.org/resource/resmgr/docs/scms-usubmissionform2016.docx>

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

<https://cmstudies.site-ym.com/?page=undergraduate>

Yorkton Film Festival Call For Submissions

Deadline: January 31st, 2016

Choose from eighteen entry categories and up to three accompanying categories to enter your film. All entries are adjudicated by members of the Canadian film industry across the country.

All of our submissions are handled through Submittable.com. Our standard entry rate is \$95.00 and our student rate is \$20.00. Our early bird rates are as follows:

- \$50 for entries prior to November 20, 2015
- \$70 for entries prior to December 18, 2015
- Student entries are **free** until December 18, 2015

For more information, entry rules, and category descriptions, please visit: <http://yorktonfilm.com/submit/>

SYNOPTIQUE Issue Vol. 5, no. 2 CALL FOR PAPERS:

Cinema and Technologies of Movement
SUBMISSION DEADLINE: May 15, 2016

In this issue, Synoptique seeks to explore how we might consider cinema as a technology of movement, and to encourage scholarly approaches to the technical, kinetic, and material foundations of movement in cinema. How has cinema functioned as

a technology of movement historically, and how does it interact today with other technologies of movement (e.g. television, video art, and games)? What roles do technological invention and access play in the evolution of cinematic movement? How has cinematic movement—and technologies of movement—changed in our digital present, and is there a material distinction between still image and motion picture? Finally, how does the idea of stillness come into play in this, and other, arts of movement? By exploring these diverse facets of cinema's technologies of movements, this issue aims to weave together studies of film philosophy, histories of media production, animation, and materialism, using a variety of methodologies and theoretical frameworks.

Topics may include but are not limited to:

- Animation and movement (e.g. drawing movement vs. moving drawings, rotoscoping, CG "camera" movements)
- Barriers to movement and access to technologies (economic, legal, structural, geographical, colonial etc.)
- Cultural studies, critical race theory, queer, and feminist approaches to the study of technologies of movement
- Material, technological, and energy networks as they relate to media and cinema (e.g. studies of oil pipelines or electrical networks as technologies of modern media)
- Movements of technologies over time: histories, genealogies, or archaeologies of media technologies
- Moving images in moving venues (e.g. in-flight entertainment, portable DVD players and media players)
- Scientific studies of movement, and technologies of motion capture or performance capture
- Speculative genres and socio-political movements or cultural change (e.g. science fiction, cybernetics, techno-utopianism, etc.)
- Technical developments and the types of cinematic movements they enable or hinder (e.g. portable cameras and new wave cinemas; movement in early sound films)
- Technology and the perception of movement (e.g. issues of frame rates; perceived on-screen movement, etc.)
- Technologies which regulate or control the movement of people (e.g. surveillance studies, sonic warfare, etc.)
- Trans-medial movement, movement between platforms or movement between technological networks

- Transnational and global movements of media technologies and media cultures
- Visual effects and rendering movement (e.g. slow-motion, bullet time, panel time, etc.)

Submission Guidelines

Essays submitted for peer-review should be approximately 20-30 pages including a bibliography (5,500-7,500 words), and include both footnote citations and a bibliography properly formatted according to The Chicago Manual of Style. All images must be accompanied by photo credits and captions.

We also warmly invite submissions to the non-peer review section, including conference or exhibition reports, book reviews, film festival reports, interviews, and original translations. All non-peer review articles should be 2-8 pages (maximum 2,500 words), and include a bibliography following Chicago style. All submissions may be written in either French or English.

All essays, reports, and other textual materials should be submitted online through the Synoptique website (www.synoptique.ca). Authors must create a Username and Password in order to submit items online and to check the status of current submissions. Submissions are accepted in either French or English.

Should you have any, please send your questions and inquiries to: editor.synoptique@gmail.com

FEST – New Directors | New Films Festival

We are delighted to announce the launch of the film submission period for the 12th edition of **FEST - New Directors | New Films Festival**, which will take place between the **20th and the 27th of June 2016**, in the Portuguese seaside town of **Espinho**.

As usual, the event will have its main focus on the unveiling of new faces in the international film scene, with a complete and widespread competition program that will be giving out 10 awards in total.

We are currently accepting feature films, Fiction and Documentary, from directors who are on their first or second production, regardless of age. We are also accepting short and medium length films (of up to 54 minutes) for our **fiction, documentary, animation**

and experimental competitions, from directors up to the age of 30 (including).

Submit online via our **website** (www.fest.pt). The Deadline is the 28th of February, but be sure to submit the earliest possible to maximize possibilities.

Running parallel to the Festival, we also host the FEST Industry Meetings (for one on one meeting with Film Producers), FEST - Training Ground (A high level film training program) and FEST - Pitching Forum, that connects filmmakers with producers and financiers.

We have a minimal fee for submission of 2 Euro for short films and 5 Euro for Feature films, the fee is not applicable for national films.

AWARDS & SCHOLARSHIPS

The Jeffrey and Sandra Lyons Canadian Film Scholarship 2016

TIFF is now accepting applications for the Lyons Scholarship for the development of scholarly contributions related to Canadian film. This opportunity provides a **graduate student** one month's access to the extensive resources in the Film Reference Library, a stipend of \$1,000 CDN, a designated office space, and the opportunity to participate in Higher Learning programming.

The Jeffrey and Sandra Lyons Canadian Film Scholarship is generously supported by the Jeffrey & Sandra Lyons Endowment Fund at TIFF.

Submissions due by November 20

Learn more:

<http://www.tiff.net/join/careers/lyons-canadian-film-scholarship>

Annette Kuhn Essay Award

Deadline: January 31st, 2016

The editors welcome submissions for the 2016 Annette Kuhn Essay award. The award was established in 2014, in recognition of Professor Kuhn's outstanding contribution to *Screen* and her

wider commitment to the development of screen studies and screen theory.

The award offers £1,000 to the author/s of the best debut article in film and television studies, as judged by the *Screen* editors and members of the journal's editorial advisory board. The prize winner will also be invited to attend the annual *Screen* conference to accept their award.

Learn more about rules and eligibility at: <http://www.gla.ac.uk/services/screen/essayaward/>

UPCOMING EVENTS

A Mirror Avant-Garde:

Non-canonical Canonals by Women from Film-Makers' Coop

Saturday, October 17, 8 PM

@ CineCycle, 129 Spadina Ave

\$10/ \$ 8 Members + Students

416-656-5577/ pdome@bell.net/www.pdome.org

If you've seen more than three of the films in this program, I'd be surprised. Yet every single one of these films by women filmmakers, chosen from the collection of the Filmmaker's Coop, deserves to be written about, taught in classes, and be part of the canon of avant-garde film. In a program of striking artistic voices from filmmakers with large bodies of work, you'll see resonances with the films of Jack Smith, Carolee Schneeman, Stan Brakhage, Len Lye, Owen Land, Hollis Frampton, Barbara Rubin, Malcolm LeGrice, and many others. An important thematic thread running through this program is artists' incorporation of various kinds of mirrors, both material and metaphoric. Mirrors reverse, distort, and reflect ourselves and our culture back to us in unexpected ways – and have been crucial to thinking about how we look and how we're looked at.

Curated by Tess Takahashi.

Ingrid Veninger's HE HATED PIGEONS

Sunday, October 18th, 3pm – Screening and Q&A
Bloor Cinema - Pay what you can.

A Live Score will be performed by Ohad Benchetrit & Justin Small (Do Make Say Think).

Facebook Event:

<https://www.facebook.com/events/554154978068963/>

Trailer: <https://vimeo.com/135430187>

The Ins and Outs of Working with Archival Footage

Tuesday, October 20, 6:30 p.m. to 8:00 p.m.
Melody Bar, Gladstone Hotel, Toronto
Presented by [NFB Archives](#) in partnership with [DOC Institute](#)

Great docs need great archival footage.

Archival imagery often plays a key role in the creative treatment of a project whether it's used to illustrate a historical event, evoke a memory, or create ambiance. Along with this, come considerations including image quality, clearances, and costs.

Join NFB Archives and Gemini Award-winning visual researcher Laura Blaney (*Reel Injun, Inventions that Shook the World*) for valuable insights into rights clearances, fair dealings practices, and how to avoid common pitfalls when purchasing your footage. The session will feature case studies from award winning films and there will be plenty of time for Q&A, so be sure to bring your questions!

Speaking from the NFB:
Mia Desroches, Director of Distribution;
Ragnhild Milewski, Sales Manager, Stock Footage

Bring your business card for the door prize draw:
DVD Box sets and NFB-Roots toques

This is a free event. Seating is limited. Registration is required.

Register at <https://goo.gl/COeZBI>

CineSiege 2015

Tuesday, October 20, 2015 — 7:00 pm
The Bloor Hot Docs Cinema
506 Bloor St. West, Toronto
Admission: Free

Now in its 13th year, CineSiege presents a collection of short films – riveting fiction, cutting-edge alternative works and provocative documentaries – selected by leading lights of the Canadian film and media scene.

Screening one night only, this juried showcase features the best productions created in 2014-2015 by talented young undergraduates in AMPD's Department of Cinema & Media Arts. The films selected for CineSiege 2015 were chosen from a shortlist of 32 nominees, culled from 137 productions made last year.

The jury:

- director, producer and cinematographer Nicholas de Pencier
- media artist Gisèle Gordon
- filmmaker Keith Lock
- Charlotte Mickie, president of Mongrel International at Mongrel Media
- Jason Ryle, executive director and programmer at imagineNATIVE Film + Media Arts Festival

Jurors will be in attendance at CineSiege to introduce the winning films and explain why they were selected.

PLANET IN FOCUS OPENING NIGHT GALA & SCREENING OF 'AFTER THE LAST RIVER'

Thursday, October 22nd, [The Royal Cinema](#), 6:30pm

Sponsored By: [Department of Cinema & Media Arts](#) in the School of the Arts, Media, Performance & Design, York University

Our Opening Night Gala will start by honouring Amy Millan, our 2015 Canadian **Eco-Hero**. Amy will join us in person to accept her award. A Toronto Premiere presentation of Vicki Lean's powerful film *After the Last River* will be followed by a Q&A with Vicki and

other special guests from the film. Join us for the party afterwards at Revival Bar.

Co-Presented By [Council of Canadians](#)

Vicki Lean has crafted a stunning documentary about the community of Attawapiskat and the impact diamond mining has had on the community. The multinational corporation De Beers has opened a diamond mine on the band's traditional territory, leading to promises of economic benefit and the risk of environmental damage. Lean interviews the First Nation's leaders and community members, as well as the diamond mine and federal and provincial government representatives. The film shows how the community fairs after the mine opens, and documents decades of government underfunding. This compassionate doc looks at the difficult situation and exposes the indifference that has made it possible, as well highlights stories of resistance. *After the Last River* culminates with a defiant Chief Spence's hunger strike in Ottawa, and the rise of the Idle No More movement.

Website: <http://afterthelastriver.com/>

Buy Tickets:

<http://planetinfocus.ticketmob.com/event.cfm?cart&id=106526>

Screening and Q&A with Abbas Kiarostami

Tuesday, November 17, 7 pm
Aga Khan Museum, 77 Wynford Dr, Toronto, ON
\$12, \$10 members, \$8 seniors.
Students free with valid ID

Contact info@agakhanmuseum.org to reserve.
Subject to availability.

See more at:

<https://www.agakhanmuseum.org/learn/event/screening-and-qa-abbas-kiarostami>

<https://www.agakhanmuseum.org/exhibitions/abbas-kiarostami-doors-without-keys>

ABBAS KIAROSTAMI: DOORS WITHOUT KEYS

Exhibit runs November 21, 2015, to March 27, 2016

Prepare yourself for a journey through memory and imagination with this remarkable installation piece by acclaimed Iranian photographer, poet, and filmmaker Abbas Kiarostami.

VOLUNTEER OPPORTUNITIES

Call for applications from Production students for Pan AMPD collaborative theatre projects.

The School of the Arts, Media, Performance & Design announces a collaborative project involving Dance, Digital Media, Music, Cinema & Media Arts and Theatre. Associate Professor and Graduate Program Director of the MFA in Theatre, **Michael Greyeyes** will be directing an adaptation of the Greek comedy "*The Birds*," written by noted Aboriginal playwright and dramaturge, Yvette Nolan in the winter semester.

This project boasts the involvement of nearly every department in the AMPD--a first in the history of our school. **We are looking for crew to assist in the creation of filmed vignettes to be integrated into the live theatre production.** These vignettes are to be written & produced by student-led working groups and will use the actors from the BFA Acting Conservatory. This is an extraordinary opportunity to work with highly trained undergraduate actors and collaborate with students from each discipline in AMPD.

The vignettes will be developed over the fall semester, through creation workshops, with faculty oversight--however creative control will remain with the student-creators. We anticipate going to camera in early January, with a post-production phase extending through February and early March, for a premiere in the FFT in late March.

Ali Kazimi, Chair of Cinema & Media Arts, (akazimi@yorku.ca) is the primary contact for this project, with Prof. James McKernan (mckernan@yorku.ca) as primary contact and producer in the Department of Theatre.

Profile of Michael Greyeyes

<http://theatre.ampd.yorku.ca/profile/michael-greyeyes/>

Profile of Yvette Nolan

<http://www.canadiantheatre.com/dict.pl?term=Nolan%2C%20Yvette>

WORKSHOPS & INTERNSHIPS

Check next week's announcements...

PAID OPPORTUNITIES

Check next week's announcements...

OTHER

University of Toronto's iSchool at the York Graduate & Professional Studies Expo

With graduation around the corner have you put any thought into continuing your education with grad school? Enhance your knowledge and skills by building on your undergraduate degree in Cinema and or Media Arts with a **Master of Information** degree from the University of Toronto's iSchool! We offer several concentrations to choose from, including Knowledge Media Design and Culture & Technology, among others. Gain hands-on experience and link theory with practice through co-ops and practicums! For those interested in research and considering a future PhD, a thesis option is also available!

Sound exciting? Then please stop by the UofT iSchool booth at the York Graduate & Professional Studies Expo on **Thursday, October 22nd from 11:00am – 3:00pm** for more information. Please visit <http://careers.yorku.ca/students-and-new-grads/services-events/gpse/> for more information about the York Graduate & Professional Studies Expo.

Additionally, we will be hosting our first two Info Days at the UofT iSchool on **Saturday, October 24** and **Saturday, November 28** where you will learn about admission requirements, co-ops, practicums, and have the chance to speak with current students and faculty members. Please visit www.ischool.utoronto.ca for more information.

THE MFA IN INTERDISCIPLINARY DOCUMENTARY MEDIA PRACTICES (University of Colorado, Boulder) WELCOMES STUDENT APPLICATIONS FOR FALL 2016

Within the newly established Department of Critical Media Practices (DCMP) at the University of Colorado, Boulder, the MFA in Interdisciplinary Documentary Media Practices addresses the changing landscape of electronic media making within a broader context of culture and history. The program provides graduate students with an immersive experience in documentary media practices from a variety of philosophical and cross-disciplinary perspectives, using both traditional and emerging media forms. With state-of-the-art production resources and a wide array of interdisciplinary faculty, the MFA equips students with analytical and practical skills so that they may situate themselves within an evolving documentary tradition.

The MFA in Interdisciplinary Documentary Media Practices is a terminal degree, which requires 60 credits of course work over a three-year period. Fellowships and other funding are available. The onsite Documentary Lab provides training in all phases of production and fosters an environment of investigation and collaboration with faculty in DCMP, Film, Anthropology, Media Studies, Art and Art History, and Journalism, and with the community of professional documentarians in the Boulder/Denver area. The program culminates in a thesis project of intellectual rigor that makes an innovative contribution to the field of documentary media practices.

Applicant instructions:

<http://www.colorado.edu/admissions/graduate/critical-media-practices>

International application deadline: **December 1, 2015**

For more information about the program, please visit:

<http://www.colorado.edu/cmci/academics/critical-media-practices/graduate-degrees>