

VISIBLE EVIDENCE XVI Conference Schedule

Thursday, August 13th

2:00-3:30

1. Emerging Modes of Documentary: Mobile, Distributed, Computational
Chair: Steve Anderson (USC)
 - a. Sharon Daniel (UC Santa Cruz), “Database Aesthetics: New Media Art as Activism”
 - b. Susana Ruiz (USC), “Documentary Games”
 - c. Joshua McVeigh-Schultz (UC Santa Cruz), “Synaptic Crowd: Vox Pop Experiments”
 - d. Sasha Costanza-Chock (USC), “Mobile Voices: Methods and Praxis of Mobile Documentary”

2. Religion in Documentary
Chair: Harvey O’Brien (University College Dublin)
 - a. Benjamin Bennett-Carpenter (Oakland University), “Theorizing Documentary Film: Contemporary Memento Mori”
 - b. Zoë Druick (Simon Fraser University), “Religion in the films of Frederick Wiseman”
 - c. Harvey O’Brien, “Documentary and Religion: Belief and Mission”

4:00-5:30

1. Listening In/To Documentary I: Audible Past
Co-Chairs: Jonathan Kahana (NYU) and Irina Leimbacher (UC Berkeley)
 - a. Tore Helseth (Lillehammer University College), “The Sound of Music in Early Sound Documentary”
 - b. Nora M. Alter (University of Florida), “Listening as Method”
 - c. Jeffrey Skoller (UC Berkeley), “The Sounds of Silence: Notes on Sound, Music and the Aestheticization of the Archive”
 - d. Hadi Gharabaghi (New York University), “Voice of Interruption: Dialectical Listening in *The House is Black*”

2. Documentary/The Body/The Self
Chair:
 - a. Allison de Fren (Connecticut College), “Bringing out the Dead: the Autopic Encounter in ‘Anatomy for Beginners’”
 - b. Feng-Mei Heberer (USC), “Otobiography as the Birth of an Unthinkable Self”
 - c. Phoebe Hart (Queensland University of Technology), “Orchid Gardening: Embodying Experience in Autobiographical Documentary”
 - d. Anjali Nath (USC), “Transcending Suffering: Corporeality, Movement, Affect and the Mystic Terrorist”

6:00-7:00

Book Reception: Sponsored by Amsterdam University Press and the Krupp Foundation.

7:30-9:30

Panel and Participatory Audience Discussion:

“Genocide Survivor Testimony in Documentary Film: Its Afterlife and Its Legacy”

Sponsored by the USC Shoah Foundation Institute for Visual History and Education

Panel Participants:

Anne Aghion, filmmaker (New York)

Theodore Braun, writer/director (Los Angeles)

Andi Gitow, producer (New York)

James Moll, filmmaker (Los Angeles)

Socheata Poouv, filmmaker (New York)

Friday, August 14th

9:00-10:30

1. The Documentary Interview I

Chair: Bill Nichols (San Francisco State University)

- a. Aparna John, “Defense de Rupture: The speaking subject and off-screen truth in Barbet Schroeder’s ‘Terror’s Advocate’ (2007)”
- b. Lizzie Thynne (University of Sussex), “Speaking through Another - Documentary Interactions”
- c. Jonathan Cohn, “Re-figuring the Blank Face: Misplaced Affect and the Interviewee”
- d. Jonathan Kahana (NYU), “From Source to Symptom: *Let There Be Light*”

2. Representing the Community

Chair:

- a. Bo Zheng (University of Rochester), “A Way out of the Impasse: *China Village Documentary Project* produced by Wu Wenguang”
- b. Jacqueline Levitin (Simon Fraser University), “Li Hong and Ning Ying: Making Space for Marginalized Women’s Stories – Like the Western Tradition of Feminist Filmmaking”
- c. Stephen Charbonneau (Florida Atlantic University), “‘Work to be found’: American Mythologies, Injured Identities, and the Farmersville Project”

11:00-12:30

1. Science and Documentary I

Chair: Joshua Malitsky (Indiana University)

- a. Joshua Malitsky, “Science and Documentary: Objects, Experiments, Histories”

- b. Hannah Landecker (UCLA), “Cellular Cinema 1909/2009”
 - c. Orit Halpern (The New School for Social Research), “The Eye of Time: Cybernetics, Temporality, and Perception in the Post-War Image”
 - d. Kirsten Ostherr (Rice University), “Indexicality and Animation in the Medical Film”
2. Indigenous Media Arts
Chair: Jesse Lerner (Claremont Colleges)
- a. Fiamma Montezemolo (UCLA), “Xavantes Mediations: Between Collaborative Ethnography & Self-Representation”
 - b. Tarek Elhaik (Rice University), “Borderline Collaborations: Indigenous Media & Contemporary Art”
 - c. Jesse Lerner, “Dante Cerano’s *Dia Dos*: Sex, Kinship, and Videotape”
 - d. Respondent: Yolanda Cruz, independent documentary director/producer
3. Found Footage and the Reconstruction of History
Chair:
- a. Selmin Kara (Wayne State University), “A Delay in Advance: Anticipation and Virtuality in *Videograms of a Revolution*”
 - b. Jaimie Baron (UCLA), “Translating the Document across Time and Space: William E. Jones’ *Tearoom*”
 - c. Ben Stork (University of Minnesota), “Found Footage and Historical Discourse: the Poetics of Documentary Enunciation”
 - d. Paul Kerr (London Metropolitan University), “Listening to Marilyn: Voice over, Found Sound and Shared Textual Authority”

2:00-3:30

1. Other People’s Struggles: History, Text and Politics in/around the Solidarity Doc
Co-Chairs: Thomas Waugh (Concordia University) and Elizabeth Miller (Concordia University)
- a. Thomas Waugh, “Inventing Solidarity: Ivens in China”
 - b. Pratap Rughani (University of the Arts, London), “Solidarity: with whom and to what?”
 - c. Frédéric Moffet (Media Artist), “I will always love you: Paul Chan in Baghdad”
 - d. Liz Miller, “Distribution as Solidarity: Independent Media in Cuba”
2. Documentary Aesthetics
Chair:
- a. Kenneth White (Stanford), “Visions of Excess: Peggy Ahwesh and the Transparency of Super 8”
 - b. James Cahill (USC), “For Another Surrealism: Jean Painlevé’s *films biologiques*”
 - c. Johannes Sjoberg (University of Manchester), “Ethnofiction: Virtual and Aesthetic Performance in Experimental Documentary Film”
 - d. Greg Youmans (UC Santa Cruz), “Realizing Gay Liberalism: *Word is Out: Stories of Some of Our Lives* (1977)”

3. Listening in/to Documentary II: Vocal Presents

Co-Chairs: Jonathan Kahana (NYU) and Irina Leimbacher (UC Berkeley)

- a. Elizabeth Cowie (University of Kent), “Listening and the Temporality of Documentary Ventriloquism”
- b. Irina Leimbacher, “The Sight and Sites of Listening in Films of Testimony”
- c. D. Oscar Harvey (University of Iowa), “‘Start Listening At Us’: Audio-Visualizing People with HIV/AIDS”
- d. Jin Liu (Georgia Institute of Technology), “The Rhetoric of Chinese Local Language as the Marginal in Jia Zhangke’s films”

4:00-5:30

1. Experimental Documentary: Present and Future

Chair: Chuck Kleinhans (Northwestern) and Michael Renov (USC)

- a. Seth Feldman (York University), “Perry Bard’s *The Man With the Movie Camera*, *The Participatory Global Remake*”
- b. Maria Pramaggiore (North Carolina State University), “The Omnibus City Symphony Film”
- c. James Hansen (Columbia University) and Maria Fosheim Lund (Columbia University), “Martin Creed’s Body Docs: Spatio-Temporality in the Contemporary Art Documentary”
- d. Luis Recoder (Independent scholar and film artist), “Reciprocal Mimesis”
- e. Janet Marles (Griffith University), “The Shoebox”

2. Documentary and the Transnational

Chair:

- a. Jennifer Boles (Indiana University), “‘Our Country’ in the City: Superhero Cinema, Youth Culture, and ‘Reality’ in Mexico City after 1968”
- b. Tim Schwab (Concordia University), “Mohammad Bakri, ‘The Secret Life of Saeed’ and the case of *Jenin, Jenin*”
- c. Sachiko Mizuno (UCLA), “Breaking Silence and Science: The Minamata Film Series and its Transnational Counterpublics”
- d. Dan Leopard (St. Mary’s College), “*The Ascent of Man*: BBC Documentary and the Rise of Global Telepresence”

6:00-7:30

Introductory Reception

8:00-9:30

Panel: California Documentary Filmmakers

Saturday, August 15th

9:00-10:30

1. The Politics of Space in Contemporary Documentary

Chair: Julia Lesage (University of Oregon)

- a. Kris Fallon (UC Berkeley), “‘States of Exception’: *Gone Gitmo* and the Paradox of Documentary Representation in Virtual Immersive Environments”
- b. Ogawa Sho, “*Representations of Space and Sexual Identity in the Japanese Media and Films by Hiroyuki Oki*”
- c. Julia Lesage, “Torture Documentaries Now”

2. Music Documentary

Chair:

- a. Chris Hanson (USC), “Cracks in the Foundation: *Gimme Shelter*”
- b. Mariana Johnson (UNC, Wilmington), “Marketing Insularity: the Political Economy of the Cuban Music Documentary”
- c. James Paasche (Indiana University), “Is it Live? And Why Does That Matter: Live Performance in Music Documentaries”

3. Science and Documentary II

Chair: Oliver Gaycken (Temple University)

- a. Vinzenz Hediger (Ruhr University), “Laboratories of Behavior: A few thoughts toward an epistemology of long-term observation from Gombe to Golzow (and back again)”
- b. Hanna Rose Shell (MIT), “Creeping into the Frame of Scientific Cinematography: Visual Evidence, Filmmaking, and Historical Recovery”
- c. Scott MacDonald (Hamilton College), “A New Avant-Garde Cinema”
- d. Oliver Gaycken, Respondent

11:00-12:30

1. Documentary and Forensic Media

Co-Chairs: Greg Siegel and Jules Odendahl-James

- a. Cecilia Aldorando (University of Minnesota), “Forensic Fakery: Fiction, Evidence, and the Efficacy of Belief in *He Named Her Amber*”
- b. Kristen Fuhs (USC), “Voluntary Crime Scene Reenactment and the Spectacle of Proof in Documentary”
- c. Jules Odendahl-James (Duke), “Over My Dead Body: Documentary Theatre and the Forensic Imagination”
- d. Greg Siegel, (UC Santa Barbara), “Forensic Photography and Spaces of Modernity”

2. Documentary in Online Spaces

Chair:

- a. Catherine Summerhayes (Australian National University), “Google Earth as Documentary Space: *Crisis in Darfur*”
- b. Vinicius Navarro (Georgia Institute of Technology), “Eventful Sites: Watching Nonfiction Online”

- c. Craig Hight (University of Waikato), “Cultural Software, User Performance and Documentary Practice: Examining Online Documentary Culture”
3. The Documentary Interview II
Chair:
- a. Sonika Jain (Amity University), “‘Crossing Thresholds’: Issues of Reflexivity in a Documentary Interview”
 - b. Paige Sarlin (Brown University), “Form and Context: the Documentary Interview in an Expanded Field”
 - c. Arild Fetveit (University of Copenhagen), “The Refigured Interview as Creative Strategy for Documentary Representation”
 - d. Mariana Baltar (Fluminense Federal University), “You’re Talking to Me!: Legitimizing the Discourse Through an Intimacy Pact Between Director, Character and Audience”

2:00-3:30

- 1. “Acting with Facts”: Actors and the Docudramatization of History Since 1990
Chair: Darek Paget
- 2. Intellectual Property Law for Documentary Scholars and Filmmakers
Chair: Ellen Seiter (USC)
 - a. William Seiter (Seiter & Co.), “The Metaphysics of the Law—the Past, Present and Future of ‘Fair Use’ in Documentary Film”
 - b. Eric Hoyt (USC), “The Documentary Filmmaker as Copyright Owner: Privileges, Limitations, and the Lawsuit over *We Are Marshall*”
 - c. Brett Service (USC), “Ephemeral Copyright: Case-by-Case Liability in Documentary Clearances and Fair Use Defenses”
- 3. Documentary Subjectivities
 - a. Ilona Hongisto (University of Turku), “Control/Creation: Voice and Subjectivity in *Tanyusha and the 7 Devils*”
 - b. Janis Edwards (University of Alabama), “Documenting the Internment Story: Subjectivity, Visibility, and Photographic Authenticity”
 - c. Anthony Adah (Minnesota State University), “The Ubiquity of the Trickster: Notes on Articulatory Aesthetics in Indigenous Cinemas”
 - d. Marit Kathryn Corneil (Norwegian University of Science and Technology), “Depicting the People”

4:00-5:30

- 1. Animation and Boundary Crossing: Contemporary Experiments with Documentary
Chair: Tess Takahashi (York University)
 - a. Karen Beckman (University of Pennsylvania), “Animating Documentary Desire”
 - b. Bella Honess Roe (Bournemouth University), “Animated Interviews”

- c. Ohad Landesman (NYU), “Paint as Much as You Like, as Long as you don't Shoot”: *Waltz with Bashir*, Trauma, and the Value of Animated Recollection”
 - d. Tess Takahashi, “Animating the Archive”
 - e. Laura Marks (Simon Fraser University), “Calligraphic animation: a critical revival of Islamic aesthetics”
 - f. Pooja Rangan (Brown), “Impossible Traces of Life: Gatten, Easterson, and the Limits of Animation”
2. The Personal and the Political in Indian Documentary
Chair:
- a. Nicole Wolf (Goldsmiths, University of London), “Past and Future Testimonies in the Indian Documentary”
 - b. Ashish Chadha (Yale), “Intimate Politics: Personal Documentaries in Contemporary India”
 - c. Veena Harriharan (USC), “The ‘I’ in Colonial Indian Documentary: 1895-1947”
 - d. Hye Jean Chung (UC Santa Barbara), “Imagined Spaces and Global Identity: Negotiations of Mobility in *City of Photos* and *Born into Brothels*”
3. Documentary and the Representation of Politics
Chair:
- a. Brenda Hollweg and Vanalyne Green (University of Leeds), “Visible/Invisible: Thinking the Space of the Political”
 - b. Alice Maurice (University of Toronto), “Death of an Aesthetic?: Reenactment, Repetition, and the ‘Errol Morris’ Documentary”
 - c. Esther Hamburger (University of São Paulo), “Defining a Documentary Agenda for Contemporary Brazilian Film: *News from a Private War*”
 - d. Benjamin Halligan (University of Salford), “The Quality of Reason: Anti-Bush Documentaries and Anti-War Movements”

Sunday, August 16th

9:00-10:30

1. Politics and Aesthetics in the European Documentary
Chair: Ib Bondebjerg (University of Copenhagen)
- e. Anikó Imre (USC), “Roma Reality Entertainment”
 - f. Silke Panse (University of the Creative Arts, UK), “On the Dominance of Experience”
 - g. Esther Wellejus (University of Copenhagen), “Subject, participation and intimacy – Danish documentary in the digital age”
 - h. Bjørn Sørensen (Norwegian University of Science and Technology), “Regionalism and the Transnational: The Arctic Voice of Knut Erik Jensen”
2. The Other, the Same: Narratives of the Self in Latin American Documentary
Chair: Andrés Di Tella (filmmaker)
- a. Andrés Di Tella, “The Other, the Same”

- b. María Dora Mourao (University of Sao Paulo), “Images of Subjectivity, the Self reflected in the Other: comparing *Jogo de Cena* (Eduardo Coutinho) and *Santiago* (João Moreira Salles)”
 - c. Federico Windhausen (California College of the Arts), “Levels of Engagement: Intervention and Responsibility in Nicolás Prividera's *M*”
3. Re-examining the Archive
- Chair:
- a. Noah Shenker (McMaster University), “Restoring the Labor of Holocaust Testimony: Issues of Access and Media Specificity in the Fortunoff Video Archive
 - b. Travis Vogan (Indiana University), “Indexing Affect: the NFL Films Archive”
 - c. Alexandra Juhasz (Pitzer College), “Woman’s Building Video: Experiment, Document, Archive”

11:00-12:30

- 1. The Melting Plot: Americanization in Frame
- Chair: Jan Olsson (Stockholm University)
- a. Jennifer Peterson (University of Colorado, Boulder), “Industrial Films and ‘Americanization’ in the Progressive Era”
 - b. Marina Dahlquist (Stockholm University), “Cinematic Activism in the Progressive Era: The Russell Sage Foundation's Social Work”
 - c. Jennifer Horne (The Catholic University of America), “The Charitable Image: The Films of the American Red Cross, 1917-1921”
- 2. The Colonial Documentary
- Chair: Aboubakar Sanogo (Carleton University)
- a. James Crawford (USC), “Ethnography in Reverse: Performing the Colonial in the films of Kidlat Tahimik and Tracey Moffat”
 - b. Mona Damluji (UC Berkeley), “Picturing Iraq: Constructing Narratives of National Identity in British Petroleum Company Documentaries, 1952-1958”
 - c. Emma Sandon (University of London), “Colonial Documentary Film: A Project on Moving Images of the British Empire”
 - d. Aboubakar Sanogo, “The Lumiere Brothers and Africa”
- 3. New Modes of Access and Distribution
- Chair:
- a. Andrea Hirsch (Docfera), “Documentary, History and Memory: Docfera, A Revolutionary Platform for Documentaries”
 - b. Hart Cohen (University of Western Sydney), “Linking Data-Documentary to Design: Conceptualising Knowledge Resources for Remote Indigenous Communities”
 - c. Heidi Rae Cooley (University of South Carolina), “The Case of a Virtual Fountain: Visualizing Data Streams, Acknowledging Biopower, Changing Conduct”

2:00-3:30

1. Documentary and Broadcast Television: Some Comparative International Perspectives Chair: Trish FitzSimons (Griffith Film School)

- a. Anna Zoellner (University of Leeds), “‘That’s just how it is, television is an industry...’ Documentary development in Great Britain and Germany.”
- b. Inge Sorensen (University of Copenhagen), “Framed – a case study of Video Ambushing in Investigative Documentary”
- c. Swati Bandi (University of Buffalo), “‘From Alternative to Mainstream’: The Television Documentary in the Indian Context.
- d. Trish FitzSimons, “Broadcasting Cultures and Documentary Practice: the Australian experience”

2. Documentary Interventions in State Violence and Torture

Chair:

- a. Macarena Gomez-Barris (USC), “Scenes of Interrogation: Knowledge, Power, and the Torture Documentary in Terror Wars”
- b. Jacqueline Maingard (University of Bristol), “Documenting Apartheid Atrocities in *Between Joyce and Remembrance*”
- c. Hilary Neroni (University of Vermont), “Enjoying in the Guise of Surviving in *Standard Operating Procedure* and *Taxi to the Dark Side*”
- d. Alisa Lebow (Brunel University), “‘If Looks Could Kill’—Shooting with Intent in Recent Documentary and Activist Media”

3. The Korsakow System: A Database Documentary Workshop

- a. Workshop to be led by Matt Soar (www.cinerg.ca) and Steve Anderson (USC).

This hands-on workshop is designed to introduce interested VE participants to Version 5 of the Korsakow System, a user-friendly software application for creating nonlinear, database documentaries. This open source, free software will be demonstrated, and attendees will then be encouraged to start designing and assembling their own K-Films.

No prior experience with documentary filmmaking or interactive media design is required, but participants are encouraged to visit www.korsakow.com and view some K-Films from the 'Showcase' section prior to the workshop. Ideally, you should download the application from www.korsakow.com and try it out. To get the most out of the workshop, please also bring 6-12 edited scenes (20-90 secs each) from a current or past documentary project (found footage is fine too). Video files may be full resolution (e.g., 720x480) but should already be compressed and exported as individual Quicktime files (.mov) up to 50MB each.

Laptops (PC or Mac) are desirable, but not necessary

4:00-5:30

1. Circulating Non-Fiction Film: the 1930s-1940s
Chair: Gregory A. Waller (Indiana University)
 - a. Joseph Clark (Brown University), “‘Come along. We’re going to the Trans-Lux to hiss Roosevelt’: Contesting Modernity at the Newsreel Cinema, 1929-1944”
 - b. Amy Beste (School of the Art Institute of Chicago), “‘Bringing the World to the Classroom’: Distribution and Exhibition of Encyclopaedia Britannica Films, 1943-1950”
 - c. Gregory A. Waller, “Beyond the Classroom: 16mm and the Circulation of Non-Fiction Film”

2. Cross-Cultural Pedagogy Workshop
Panel Participants:
 - a. Lisa Leeman (Documentary filmmaker)
 - b. James Hindman (Chief Academic Officer, Red Sea Institute of Cinematic Art)
 - c. Ellen Seiter (USC Professor of Critical Studies)
 - d. Michael Renov (USC Professor of Critical Studies)

3. Activism and Social Advocacy in Documentary Film
Chair:
 - a. Suzanne Bouclin (McGill University), “Filmmaking as Practice-Based Legal Research”
 - b. Rahat Imran (Simon Fraser University), “Pakistan: Advocating Legal Reform through a Documentary”
 - c. Angela Aguayo (Southern Illinois University Carbondale), “Activist Documentary as a Tool of Social Change: A Critique of Definition and Methodology”
 - d. Lawrence Daressa (California Newsreel), “The Politics of Space, A Space for Politics: Newsreel at the Site of Reception, 1968-2009”

6:00-8:00

Closing Night Banquet

Monday, August 17th

9:00-10:30

1. The Virtual and the Viral Witness
Co-Chairs: Sam Gregory (WITNESS), Roger Hallas (Syracuse University), Patricia Zimmermann (Ithaca College)
 - a. Sam Gregory and Patricia Zimmermann, “Speculations and Unresolved Questions: The Virtual and the Viral Witness to Human Rights Crises”
 - b. Roger Hallas, “Testimonial Navigation and Digital Cartography in Human Rights Media”

- c. Ryan Watson (University of Iowa), “Spectacular Testimony/Moving Witness: Video Advocacy, Documentary and Transnational Human Rights”
 - d. Christopher Pullen (Bournemouth University), “Online, stimulations of LGBT Political Reflection: The Murder of Lawrence King and Migrations of Narrative Witness”
2. Emotion and Documentary Pathos
Chair:
- a. Jane Gaines (Columbia University), “All the Realism that Melodrama Allows”
 - b. Jessica Rivers (Indiana University), “Laughing When You’re (not) Supposed to: the Guffaw and Documentary Audience Alignments”
 - c. Leah Aldridge (USC), “I Get no Respect: the Stand Up Comedy Concert’s Claim to Documentary Legitimacy”
 - d. Brenda Longfellow (York University), “Documentary Performance and Performativity in *Family Motel*, *The Battle of Orgreave*, and *Fig Trees*, a *Documentary Opera About Aids, Pills and Gertrude Stein*”
3. Re-Conceptualizing Documentary
Chair:
- a. Brian Harmon (University of South Carolina), “Aesthetics of a Philanthropic Documentary: the Case of *To See a World*”
 - b. Christie Milliken (Brock University), “Street Cred: *Scenarios USA* and the Reinvention of Sex Education”
 - c. James Boyda (USC), “The Master Takes ‘Wing’: Confronting Death in Henry James and the Non-fiction Films of Werner Herzog”
 - d. Scott MacKenzie (University of Toronto), “Animating Darwin in the Public Sphere: Max Fleischer’s *Evolution*”

11:00-12:30

1. Documentary Discourses and Marketing Practices in Conglomerate Hollywood
Co-Chairs: Daniel Herbert (University of Michigan) and Heather McIntosh (Northern Illinois University)
- a. Laurel Westrup (UCLA), “Livening Things Up: MTV News, MTV *Unplugged*, and the Maturation of a Brand
 - b. Bailey Rosser (University of Michigan), “Documenting Convergence: ‘Making-ofs’ and the Contemporary Media Industry”
 - c. Heather McIntosh, “Defining the Documentary Blockbuster”
 - d. Daniel Herbert, “Some Non-Fictions of the Video Store”
2. (Re)Figuring Independent Chinese Documentaries
Chair: Qi Wang (Georgia Institute of Technology)
- a. Seio Nakajima (University of Hawai’i at Manoa), “Independent Chinese Documentaries as Social Practice: The Enablement of Critical Public Discourses Through Production, Distribution, and Exhibition”

- b. Luke Robinson (University of Nottingham), "Aurality, Liveness and Location Shooting in New Chinese Documentary"
 - c. Ying Qian (Harvard University), "Cinema of Social Visions: Chinese Documentary Cinema and Social Activism"
 - d. Qi Wang, "Wu Wenguang and the Performative Path in Contemporary Independent Chinese Documentary"
3. Documentary Historiography
- a. Sara Sullivan (University of Iowa), "Projecting Steel in *Enthusiasm, Komosol* and *Industrial Britain*"
 - b. Celia James (University of South Carolina), "A Study of Educational Inequalities in South Carolina: African American Documentary Expression in the 1930s"
 - c. Meredith Bak (UC Santa Barbara), "Proof of the Invisible: Early Televisual Evidence in Radio and Spiritualism"
 - d. Barbara Evans (York University), "Jenny Gilbertson, Illuminator of Life and Movement"