



SCHOOL OF GRADUATE STUDIES

MEDIA PRODUCTION

Fall 2009
MEDIA PRODUCTION SHOWCASE

Friday, September 25, 2009
6:00 p.m.

Rogers Communications Centre
80 Gould Street
Room RCC-204



RYERSON
UNIVERSITY

MEDIA PRODUCTION GRADUATE PROGRAM WELCOME

Welcome to the Master of Arts in Media Production Graduate Program

Today's media landscape is changing at an unprecedented rate. Satellite, cable, Internet, HDTV, digital radio, interactive television, cellphones and a broad range of other handheld and interactive devices are transforming the way we experience media, exchange information, produce creative work and market products and services.

The Master of Arts in Media Production focuses on the creation and analysis of media products with emphasis on the aesthetics, technology and financing structures that underpin excellent media. Students explore the economic, creative and cultural structures that influence how media is produced and reaches its market.

This special evening celebrates the achievements of our graduating class of 2009. Please join us for our opening ceremonies in room RCC-204 (the Eaton Lecture Theatre.) This will be followed by screenings and one-on-one presentations by our students in a number of rooms on the second floor of the Rogers Communications Centre.



ABSTRACTS

Jamil Agard: *Slammed* takes a twisted look at Kwame Mulrain and his efforts to take his team of students and his fellow teachers through the world of competitive slam poetry. This series proposal focuses on the work and private lives of the teachers, students, and administrators at the Navenby School for the Arts and their highly dysfunctional personalities, as they bring insanity to what should be an otherwise sane world. *Slammed* is about the struggle to grow up while not growing old and understanding the symbiosis between immaturity and responsibility.

Robin Alam: *People Power: A Shared Audio Server Across Multiple Community Radio Stations* is a Major Research Paper investigating the feasibility of a shared audio server for increased access to works of Canadian independent artists. It uncovers the strategies needed in the realm of copyright, distribution and broadcasting, as well as demonstrating the inability of artists and stations to easily share material in a successful manner.

Rob Carver: *Educational Applications of Blu-ray DVD Technology*. Blu-ray is so new that applications for it are still being developed and its full market potential has yet to be realized, including picture-in-picture, commentary, downloads and interactive games. This project involves media research and authoring software testing, designed to evaluate certain aspects of these claims.

Francisco Corroy-Moral: *freeasaqueer.com* is an online medium that provides a service to queer audiences from diverse communities in Toronto. This research study incorporates qualitative data collection from members of the queer community alongside theories of critical analysis that challenge the rules of sex and gender. The project implements the findings into a prototype website designed to facilitate future research and development in this area in a collaborative manner.

Jim Corston: *Second Nature*. Young people will inherit a planet barely able to sustain itself; one in which overcrowding and over-consumption may have compromised every living thing on earth. We need to start the dialogue. The research, accompanied by an eight-minute sample video, offers an overview of the opinions expressed by high school students on a variety of environmental issues and how these challenges resonate with them.

Randy Cruz: *The Thaw - A Short Film*. This film explores the subject of evil which, from a creative end, is an ever-developing vision. In particular, the film portrays a medical practitioner from the Third Reich. The aim was to create a piercing realism which brutally and uncompromisingly represents a world in which redemption is impossible for evil of this magnitude.

Sandra Danilovic: *Second Bodies* is a semi-autobiographical exploration of the personal experiences of three women in gaming culture. This part-Machinima documentary reflects on the perception of self, body image, disability, depressing, feelings of otherness, and unrequited love via the virtual reality world of *Second Life*, and media and communications technology at large.

Andrew Deiters: *Belly Up*. Unsustainable practices such as salmon farming and logging are putting salmon and, ultimately, a rich and venerable culture in peril. *Belly Up* will express personal aboriginal perspectives on the dire environmental issues threatening wild salmon, with the goal of illuminating unsustainable practices. By examining these First Nations' relationships with the land, this film will entertain, educate and motivate audiences to consider the environmental consequences of their actions.

Aaron Hancox: *True Horizon* is an innovative travel show and collection of interactive media that offers global travel customers personalized, real-time solutions across platforms. *True Horizon's* offerings cross-collateralize creative assets to save on production costs, leverage brand, and drive profit margins. In particular, this project provides a model for turning In-Flight Entertainment (IFE) from a cost-centre into a profit generator.

Jeffrey Hume: *Current On The Wire* is a new media projects which seeks to create video news style citizen journalism coverage of political events and issues. It places a strong emphasis on timely production, in-depth coverage of events and issues, dynamic availability of content, high technical standards, and a low operating budget that is easy to finance with future revenue models. The production created content that resulted in an impact on the public discussion surrounding both the Ontario PC and NDP leadership races.

Ginger Jarvis: *Technicolor: Influencing the Colour Choices of an Era* is a full-colour magazine-format Major Research Paper that explores how Technicolor's three-strip technology during the post-World War II years had a lasting affect on the colour choices made by manufacturers of consumer products during the early 1950s. A detailed analysis of popular Technicolor films breaks down colour usage in these motion pictures. Finally, a look into colour forecasting today reveals the ways in which the strategic use of colour trends can empower modern media works.

Michael Joffe: *Crowdtree* is a social network application for the iPhone that facilitates context-aware media sharing between users in specific locations. It features fan generated photos and online reviews of ongoing music or arts events to location based feeds. This research explores media convergence, participatory media and opinion leadership.

Donovan Krill: *Adopting an Identity* is a Major Research Paper examining how contemporary representations of adoption in mainstream media create points of identification, as well as perpetuate various cultural myths and stigmas surrounding the subject. Drawing on a wide variety of popular media texts, the paper uncovers the pleasures and the costs of adoption narratives for individual viewers and the broader culture.

Robert Lazar: *Mobile Video 3.0: The Potential Growth and Adoption in North America Over The Next Three To Five Years.* The mobile market in North America is nascent. The challenge is how to make original mobile video content unique with regard to its presence, while overcoming wireless pricing policies, and the dearth of quality content. This Major Research Paper explores the current state of the industry: what mobile content should look like, how to harness talent and resources, and expand the market to generate the revenues needed to make investments in technology, infrastructure and content worthwhile.

Tara Mahoney: *Spe Salvi (Saved By Hope)* is a documentary film following National Chief Phil Fontaine and a delegation of residential school survivors to Rome, Italy for a private audience with Pope Benedict XVI to address the cultural damage caused by Catholic-run Indian Residential Schools. With resilience, Fontaine takes the necessary steps towards forgiveness and reiterates the necessity of reconciliation for Canadian society.

Iouri Markarov: *PSAs and Transcoding In The Modern Age.* Public service announcements, transcoded for multiple platforms involves several factors. Production for broadcast purposes need to match the channel's mandate; creating a compelling story for mobile and other platforms necessitates different techniques, methodologies and editing. This study investigates the issues from a production and post-production perspective.

Rob Mausser: *Colour the Sound* is an interactive audio project to give digital access to vintage analog tube equipment over the Internet. A physical space that houses analog equipment is 'virtualized' using standard and readily available digital components in order to allow any user to upload digital audio content, have it automatically converted to analog, have remote control of the device from their computer, and then process their audio through an analog device and receive their audio back in the same digital form.

Jiro Okada: *Leaving Mundania.* North American media fans have congregated at fan-organized conventions since the early signs of the global spread of anime, or Japanese animation. *Leaving Mundania* is a film that offers an ethnographic exploration into the world of cosplay or "costume-play", which involves dressing up as a particular character from an anime, manga (comic) or video game. This documentary sheds light on what this hobby entails, and why anime fans are drawn to this activity.

Stefan Pincente: *We Were Italian* is a half-hour live action comedy/drama series set in Toronto in 1970, that follows 17-year-old Anthony D'Amico, a teenager from a working-class Italian family, as he struggles to find his way to adulthood. Anthony recalls the often humorous and sometimes tragic events of that year with a sense of nostalgia. From everyday situations to seminal moments, each episode in this series outline and production package is a memory of growing up in Toronto.

Jason Thompson: *Enviromation* is an online platform for children to have their ideas seen and heard about issues that matter to them. This study outlines a model for a possible venue where young people upload their short animated films for global viewing, share story ideas, and work collaboratively with peers around the world, while fostering a greater stewardship for their planet.

Justin Wah Kan: *Buddhism in Canada 2.0* is a website intended to foster a sense of unity and cultural identity within the Buddhist community. While various sites have historically contributed to self-awareness, the struggle for identity still exists. This new initiative is designed to promote the growth of community development through implementation of contemporary social media tools.

Jim Xu: *Tai Chi Games: Media, Cultural Convergence and Globalization.* This major research paper addresses the issues of the role of mass media in cross cultural communication in the global era especially at a time when the modern social values are facing challenges in the global financial crisis and economic recession. The Olympic Games offer a platform for sports competition, as well as political/cultural communication and competition, as exemplified by the introduction of new media technologies at the 2008 Beijing Games. The Beijing Games offered an interesting case study of Eastern and Western media, both traditional and new, its convergence and the resulting impact on cultural convergence.