

A nighttime photograph of a cityscape. The central focus is a large, modern building with a facade illuminated in vibrant blue and yellow lights. To the right, another building has the name 'RYE-SON' visible on its upper levels. In the foreground, the dark silhouettes of domes and spires of an older building are visible. The background shows a dense urban area with various lights and buildings under a dark sky.

school of
image
arts

handbook 2012/13

SCHOOL OF IMAGE ARTS
STUDENT HANDBOOK 2012-2013
© Ryerson University

The School of Image Arts
Film, Photography, New Media

122 Bond Street
Toronto ON M5B 1X8

mailing address:
School of Image Arts
Ryerson University
350 Victoria Street,
Toronto, Ontario
Canada, M5B 2K3

tel: 416.979.5167

fax: 416.979.5139

web address: **www.imagearts.ryerson.ca**

ryerson web address: **www.ryerson.ca**

If you have any suggestions or comments for future editions of this handbook,
please put them in writing to:

Margaret Diotalevi
School of Image Arts, IMA207

TABLE OF CONTENTS

CHAIR'S WELCOME	5
GETTING STARTED	
resources	7
registration week	8
GENERAL INFORMATION	
correspondence	11
administrative services	11
ACADEMIC MATTERS	
time management	13
problems & concerns	15
MONEY MATTERS	
expenses	18
awards & scholarships	19
EQUIPMENT & FACILITIES	
access	22
image arts equipment cage	23
ilabs & studios	25
TAKING PRECAUTIONS	
health, safety & security	30
general precautions	32
insurance	35
RESEARCH CENTRE	
mission statement	37
BEYOND THE CLASSROOM	
events	39
workshops & exchanges	40
GOING SHOPPING	
stores & labs	43
FULL-TIME FACULTY	44
PART-TIME FACULTY	58
SUPPORT STAFF	63
INTERNAL DIRECTORY	64

CHAIR'S WELCOME

Welcome to all the first years! You are coming into our school at a very exciting time in our history and I wanted to take this opportunity to open the doors to our newly renovated building and welcome you in! By taking up our offer of acceptance, you have become a member of a vibrant and active community of artists engaged in a wide array of contemporary media and forms. You will be taught and mentored by practicing artists, image-makers curators and theorists. The School of Image Arts has a year-round calendar of activities: screenings, exhibitions, guest lectures, visiting artists and exchange programs. I encourage you to take part in as much as you can during your time with us.

Students in our undergraduate and graduate programs come from more than twenty countries in all regions of the world. Student-run initiatives include an annual New Media Festival, the year-end Ryerson University Film Festival, Maximum Exposure (the end of year show for photography) and Function, an annual publication of student work, which includes interactive and time-based material in CD/DVD format.

The Image Arts teaching faculty has internationally recognized reputations as scholars and artists. It includes two University Research Fellows, three recipients of the Ryerson/Sarwan Sahota Distinguished Scholar Award, two Graduate Program Directors, and recipients of awards from the Canada Council for the Arts, the Social Sciences and Humanities Research Council of Canada, the CFI Innovation Fund, the Ontario Arts Council, the governments of France and Canada and numerous other granting bodies in North America and Europe. Our goal is to be an international centre for study, production, exhibition and research in film, photography and digital art. Our graduate program in Documentary Media (MFA) has just celebrated its fourth Documentary Now festival. Our MA program in Photographic Preservation and Collections Management, a program unique in the world, is now in its eighth year.

The building program that we have just completed was initiated to accommodate the new Ryerson Image Centre. Due to open its doors on September 29 for Nuit Blanche, our connection to the Gallery will greatly enhance the curricular experience and cultural profile of our school. Already we have benefitted from numerous exhibitions and visiting artists and scholars sponsored by the Gallery.

As first years, you play a very key role in our community. We hope you will participate in all the school and university wide activities that go on throughout the year. We expect you to bring fresh ideas and new perspectives to all your classes. I look forward to getting to know you over the next four years.

All the best,

Alexandra Anderson
Chair

school of
image
arts

GETTING STARTED

RESOURCES

RYERSON CALENDAR

Ryerson University has a number of policies and procedures in place that you need to familiarize yourself with as soon as possible. You should start with the official Ryerson Calendar for full-time studies, which you can find on the Ryerson website at www.ryerson.ca/calendar. This holds most, if not all of the answers to the questions you will have as you navigate your way through any unfamiliar territory in the University environment. Read it through at least once and then put it in a safe place so you can refer to it on an ongoing basis.

In particular you need to familiarize yourself with these sections:

- Registration Procedures
- Fees/Financial Information
- Academic Standing
- Student Conduct Code
- Examinations
- Graduation and Convocation

Also, pay close attention to the section “Significant Dates to Remember” which lists things like course drop deadlines and holidays. For your convenience, these dates are entered right into your free RYESAC day timer. If you want to use another day timer, take a few minutes and copy some of these dates into it right away. It may not seem important now but as the term speeds along and deadlines come and go, you’ll be glad you did.

RYERSON STUDENT GUIDE

You’ll find this guide makes for an excellent interpreter when the official ‘academic-speak’ of the calendar eludes you. In addition to this, it contains important and practical information on student rights, services, clubs and more, all in a quick and easy-to-read format. Keep this guide with your calendar and you can’t go wrong.

TECHNICAL OPERATIONS HANDBOOK

What isn’t covered in this School of Image Arts Student Handbook is covered in the Technical Operations Handbook - it can be found at www.imagearts.ryerson.ca/techop2012.pdf. The Technical Operations Handbook tells you

what you need to know about borrowing procedures, what kind of equipment and facilities are available to you and much more.

WEBSITES

If you haven't discovered it already, you should have a look at the School's website at **www.imagearts.ryerson.ca** as well as **imagearts.ryerson.ca/blog**. Here you will find an overview of the School's mandate, course listings and descriptions, faculty bios, and links to relevant events internal to Ryerson and within the broader community. Bookmark these page and visit often, as many new features and updates will be added over the coming year that will be of particular relevance to current students. If you have ideas for the site or you think you might like to get involved on a volunteer basis, contact James McCrorie, the Academic Coordinator, via email at **mccrorie@ryerson.ca**

Ryerson's main website can be found at **www.ryerson.ca**. On this site you'll find a veritable gold mine of information on everything from library listings to how to find housing in the city and all things related to academic matters.

Recently, new features have been added that really take advantage of the internet's interactive capabilities and help to bridge the gap between students and administration. Under RAMSS (**my.ryerson.ca**), when you log on with your matrix ID and a password you can look up your timetable, grade report, fees statement, check course availability and even register for courses on-line. Instructions for logging on to these services can be found at the site. Ryerson's Administrative Management Self Service (RAMSS) site offers students many opportunities to verify and/or update their records. Students can update their name, address and contact information; add, drop and swap courses (if spaces are available); request a Degree Progress Report; view their grades, Academic Standing and Grade Point Average; view and print their timetables; verify course enrollment and class sections; check for time, availability and location of courses; view Student Fees tables, etc. This website also has other useful administrative links and help menus.

REGISTRATION AND COURSE SELECTION

Registration start-up for all Ryerson students runs from August 27th until September 14th. You should use this time wisely to pick up everything you need and to make sure all your affairs are in order before classes begin on the 3rd. If possible, try to spread this out over a few days as the line-ups can be long and frustrating at times. Use the following checklist to ensure you haven't forgotten anything:

1. Timetable

If you are reading this handbook, then you should already have your timetable (**my.ryerson.ca**). Any problems with your core courses should have been spotted and corrected at this time but if for some reason they weren't, see Margaret Diotalevi in IMA206 or James McCrorie in IMA203 for assistance right away.

2. Liberal Studies Electives

Only one liberal studies elective will show up on your timetable no matter if you chose to take a two one-term courses to meet the requirements for first year (check under the column 'Duration in Terms' on your timetable to see which it is). Don't worry right now about the winter term if you aren't registered in a year-long course. Your choices will remain on the system until winter timetables are prepared sometime in November, at which point you can make changes if necessary. Also, don't be too surprised if you did not get all your choices for the fall term, as certain courses are in high demand and what you selected may have filled up on a first-come, first-serve basis before your pre-registration form was received.

3. ONE Card - Student Identification Card

[make sure you get it before the start of classes]

Make sure you are having a really good hair day when you go to get this card because you'll be stuck with the photo for the next four years. You'll need this card to get some of the things listed here so try and get it right away. Bring your timetable as proof of your student status and follow the signs in Jorgenson Hall.

4. Ryerson Calendar

The Ryerson Calendar is available on the University's website at **www.ryerson.ca/calendar**.

5. Ryerson Student Guide

These tend to be scattered everywhere in Jorgenson Hall but you'll definitely find them where you get your Student Identification Card.

6. Equipment Access Card

Bring your ONE Card to the Cage in IMA-B-18 and sign a waiver form to activate your borrowing privileges for equipment and facilities.

7. Library Card

Bring your ONE Card to the Library's circulation desk and staff will place a sticker on the back that gives you your borrowing privileges for the year. Take the escalator across from the Information Desk in Jorgenson Hall two floors up to reach the entrance.

8. RAC Card

The Ryerson Athletic Centre lies beneath the open field that is known as the 'Quad' in the middle of the campus. The fees are: \$39 for 1 semester, \$69 for 2 semesters.

9. RSU [Ryerson Students' Union] Agenda

This free calendar/handbook is popular among students of all years. Brought to you by the Ryerson Students' Union, its best feature is that all academic deadlines, campus events, school breaks, etc. are written in for you - bringing you one step closer to organizing your busy schedule. Pick one up at the Student Campus Centre (SCC) located at 55 Gould Street.

10. Health Card

This is also found at the RSU office. The Students' Union (RSU) Members' Health and Dental Plan gives students extended benefits above and beyond what is covered by the Ontario Health Card. If you already have extended coverage under another policy such as one your parents have, you can cancel this one and get a refund. (The money comes from a levy on your tuition fees).

http://www.rsuonline.ca/index.php?section_id=62

GENERAL INFORMATION FCAD

ABOUT THE FACULTY OF COMMUNICATION & DESIGN

The Faculty of Communication & Design attracts talented students from across the country and around the world to its programs in media, design, and fine arts. The Faculty includes the Schools of Journalism, Fashion, Image Arts, Theatre, Graphic Communications Management, Radio and Television Arts, Interior Design, and Professional Communication. An intensive curriculum combines in-depth professional practice with theory and contextual studies, emphasizing experimental learning in and beyond the classroom. Each of the faculty's programs enjoys a strong reputation and provides much of the new talent for Canada's cultural and communications fields.

To learn more about FCAD go to www.ryerson.ca/fcad. The website features a message from the Dean, Gerd Hauck, a contact directory, information for current students and announcements related to Faculty events such as upcoming performances, exhibitions, festivals and shows; student and faculty achievements are also featured.

CORRESPONDENCE

EMAIL ACCOUNTS

It is required that you activate your Ryerson email account even if you have one or more email addresses already. Instructors often send important email notices under a group address that delivers mail to students registered in a particular course. If you want, you can set up your account so that it forwards your Ryerson email to another account (such as hotmail, g-mail, etc.). Instructions on how to do this and for activating your account are posted on:

mail.ryerson.ca

According to the policy www.ryerson.ca/senate/policies/pol157.pdf Students are expected to monitor and retrieve messages and information issued to them by the University via Ryerson online systems on a frequent and consistent basis. Students have the responsibility to recognize that certain communications may be time-critical. Students have the right to forward their Ryerson E-mail account to another electronic mail service provider address but remain responsible for ensuring that all University electronic message communication sent to their official Ryerson E-mail account is received and read.

ADMINISTRATIVE SERVICES

ADDRESS CHANGES

It is crucial that you keep the university up-to-date with respect to any address changes. If you move and you neglect to inform anyone, you could miss important mail regarding your grades, fees, student loan or any number of things that could make your life difficult if left unanswered. If you move, fill out an Address Change Form at Records and Registration or better yet, visit **my.ryerson.ca** (RAMSS tab) and do it on-line. Most departments, like ours, are linked to this main database so you only have to do it once, but there are other departments that have their own records such as the Financial Aid office. If you are receiving loans or scholarships make sure you update them as well.

Naturally, it will take some time before you get used to your new surroundings and feel like a part of this University - especially if you are one of the majority of students who just spent the last 4 years at a high school you came to know inside and out. If you find yourself feeling a little lost and confused feel free to drop by the School's Reception and Administrative offices in the IMA building on the 2nd floor. Our staff, will be glad to point you in the right direction. Some of the resources and services you can expect to find at the main office include:

- Maps & Campus Information
- Handbooks
- Class Schedules
- Faculty Schedules
- Awards and Scholarship Information
- Exam Schedules (available online)
- Appeal Forms (available online)
- Room Bookings
- Appointments with the Chair or Associate Chair
- Posting Intake (main bulletin board)

Much of this information resides in a large black binder labeled 'Student Information Centre' in the front office.

ROOM BOOKINGS

Classrooms in the Image Arts Building may be booked for course-related activities such as holding auditions, film shoots and screenings, large group meetings, etc.

To book a room, consult with the Image Arts Administrative Office staff to check if the room you would like to use is available (i.e. no classes scheduled). If so, they will allow access to the room provided that you request to book the room during the weekdays before 6pm. If your request is for the weekend or after 6pm during the week, they will have to check the Continuing Education schedule as they have priority in the building during these times.

You will also need to show your ONE Card and provide your name, student number, phone number, and email address. Bookings are confirmed once the staff gives you a print out that you must take to the Equipment Cage on the date and time of your booking to obtain the room key. (See the Technical Operations Handbook for general borrowing procedures)

POSTERS

There is limited poster space available throughout the building. Please bring all postings to the Image Arts Administrative Office to be date-stamped – otherwise it will immediately be removed by the cleaning staff. Please be aware that posters are removed by cleaning staff on the 1st of each month.

APPOINTMENTS WITH THE CHAIR OR PROGRAM DIRECTORS

Students who wish to make a formal appointment to speak to the Chair or Associate Chair about a problem or concern may do so. These appointments are used typically as a last resort as most problems are usually best handled by the Academic Coordinator and/or the Program Directors. The Image Arts Administrative Office staff will ask for your name, home phone number and the reason for the appointment to make the booking.

ACADEMIC MATTERS

COURSE MANAGEMENT POLICY

The central purpose of this course management policy is to provide a framework of common understanding for students, faculty and staff concerning group work, academic integrity, course variation, attendance, participation, accommodation of students with disabilities, structures, processes, objectives, and requirements that pertain to ryerson courses.

Please refer to the Course Management Policy (145) at <http://www.ryerson.ca/senate/policies/pol145.pdf>

TIME MANAGEMENT

CLASSES

When you go to your first classes, you should receive a course outline for each of your courses that provides you with the following information:

- Instructor's name, office location and office hours for student consultation.
- Course description.
- List of course assignments and tests with approximate deadlines.
- Marking and evaluation scheme.
- Statement of the teaching mode (eg. lecture or lab).
- Provision that planned alterations in the list of course assignments, tests, approximate deadlines and the marking/evaluation scheme shall be discussed in class prior to being implemented.
- Statement indicating that the faculty course survey will take place on-line in the

10th, 11th or 12th week of each term.

-Required and suggested reading lists, references and other necessary information.

ASSIGNMENTS

It is a good idea to copy assignment deadlines and test dates for all your courses into a calendar as soon as possible to help you plan for the term. It can take a while to get used to anticipating all that is involved in the planning and production of your projects.

NOTE: Assignments are NOT date|time stamped by the administrative office staff.

Here are some tips to help you get started, using film production as an example:

1. Make a detailed list of all the things you'll need to arrange in order to make your film.
2. With your other deadlines in mind, create a production schedule for yourself starting with the week your assignment is due, working backwards through the calendar.
3. Plan your shoots early enough so that you have time to reshoot or reschedule scenes if unexpected problems arise.

CLASS ATTENDANCE + PARTICIPATION

Is attendance mandatory? Regular attendance at classes, seminars, and workshops is expected of all students. Students should make themselves aware of specific attendance regulations, since in many courses, participation by the student in the classroom or laboratory is part of the total evaluation. If a medical certificate is required to verify your absence, please contact your family physician or the Ryerson Health Centre at the start of the illness.

Full details are found at www.ryerson.ca/acadcouncil. Ryerson does not have a mandatory attendance rule. It is a good idea to maintain regular attendance to make the best of your academic performance.

Some programs and/or some courses do have attendance regulations which you will be expected to comply with. In some courses you will be graded for participation. Usually this includes regular attendance.

If you have missed classes/assignments/exams due medical reasons please notify your professors immediately and refer to

www.ryerson.ca/senate/forms/medical.pdf

A statement of the Policy on the Accommodation of Student Religious Observance or a reference to the policy and the relevant request form can be found at: www.ryerson.ca/senate/policies/pol150.pdf

EXAMS

Students are expected to familiarize themselves with all the pertinent information regarding examinations and adhere to University Examination Policy & Procedure. This policy (135) can be found at www.ryerson.ca/senate/policies/pol135.pdf

STUDENT CODE OF ACADEMIC & NON-ACADEMIC CONDUCT

There have been extensive revisions to the Code which are effective for the academic year. Please refer to the complete Ryerson University Code of Conduct at www.ryerson.ca/senate/policies/pol60.pdf or www.ryerson.ca/senate/policies/pol61.pdf

Intellectual freedom and honesty are essential to the sharing and development of knowledge. In order to demonstrate Ryerson's adherence to these fundamental values, all members of the community must exhibit integrity in their teaching, learning, research, evaluation, and personal behaviour.

The Ryerson University Code of Academic Conduct applies to the academic activities, both on and off campus, of all students enrolled in courses at the University. Ryerson students are responsible for familiarizing themselves with this policy. Information on Academic Integrity can be found at: www.ryerson.ca/academicintegrity

SIGNIFICANT DATES

Students are required to be familiar with Significant Dates and the dates of Religious Observances that will occur throughout the year. The dates do not only outline the beginning and end of term, but also contain many important deadlines that you must be familiar with. To view these dates, visit this web address: <http://ryerson.ca/calendar/2012-2013/pg11.html>

PROBLEMS & CONCERNS

During the course of your stay here at the School you are bound to experience some difficulties and disappointments along with your achievements. At times personal problems may get in the way of your performance and still other times, you could feel that your difficulties are a result of having been treated unfairly.

The first step in resolving any conflict, whether it is personal or strictly academic, is to acknowledge it and put it on the table.

ACADEMIC APPEALS

If, for example, you are dissatisfied with a mark, why not make an appointment and ask your instructor to explain in more detail how your work was evaluated? Not only does this usually solve the problem, it also lets your instructor know that you are serious about your work by going the extra mile to discuss it with him/her. More times than not, you will come to see your instructor's comments as valid and that he/she only trying to get you to push yourself to the best of your abilities (why else would you be here if it wasn't for that?).

A grade appeal must be filed with the department/school that offered the course being appealed. An appeal of a decision of a department/school, must be filed in the Office of the Dean of the appropriate Faculty or School if you believe that the decision was unfair in light of the Policy (see Section IIA of the Policy on Grounds for Course Grade Appeal). An appeal of a Faculty-level decision must be filed to the Senate Appeals Committee in the Office of the Secretary of Senate, if you believe that the decision at the Faculty level was unfair according to the Policy (see section IIA of the Policy on Grounds for Course Grade Appeal).

Complete information on appeals, including who is available to help you in the event of filing one, can be found in the Ryerson Calendar and the general Student Guide. For the official University Policy on Appeals (134) please visit:

www.ryerson.ca/senate/policies/pol134.pdf or www.ryerson.ca/essr

ACCESS CENTRE

The Access Centre provides confidential appointments and consultations with our Disability Counsellors in order to determine appropriate accommodations. Examples could include:

- test/exam support
- extended time for tests/assignments
- alternate format materials
- reference assistance
- adaptive technology
- classroom support
- notetaker
- advocacy support

-learning strategies

-services for students who are deaf or hard of hearing

Other modifications are made for students depending on their individual learning style and needs.

The Access Centre also has fully equipped exam rooms, a TDD/TTY, an accessible washroom, ergonomically designed chairs and desks, a computer lab, as well as study/computer labs in the library.

Web site: www.ryerson.ca/accesscentre

E-mail: accessfrontdesk@ryerson.ca

CENTRE FOR STUDENT DEVELOPMENT AND COUNSELING

Every year thousands of students take advantage of the services offered here. They can be just the thing you need in times of difficulty in order to help you cope with stress, personal problems, or academic-related issues from career indecision to test anxiety. All services are free, confidential and delivered by qualified and friendly staff. Brochures with detailed information about these services are available at the CSDC, located on the Lower Ground floor of Jorgenson Hall in JOR-07C . www.ryerson.ca/counseling

ACADEMIC COORDINATOR / DEPARTMENTAL ASSISTANT

The School's Academic Coordinator, James McCrorie & Departmental Assistant, Margaret Diotalevi are available first and foremost to help you meet all your academic requirements each year and to make sure any changes to your timetable such as adding or dropping courses is done by the book and to your best advantage. Though they will often go above and beyond the call of duty and advise or counsel students at great length, you should remember that there are only two of them and almost 700 of you.

You can find James in IMA203 and Margaret in IMA206 during office hours for drop-in consultation. You don't need an appointment; however, it is a good idea to call ahead and let them know you are coming if you are desperate to see them regarding a time-sensitive matter that only they can help you with.

Note: Most information can be found either in the Ryerson Calendar or student handbook. If you review both you will find that in a lot of cases there are your answers to your questions.

OTHER RESOURCES

There are several groups on campus that advocate on behalf of students and act

as a liaison between administration, government and the student body. You can access these groups in times of need or become an active participant. Below is a short list of some of these services and groups. Please refer to the general Student Guide for a description of each, along with contact information.

- School Council
- Course Union
- Ryerson Students' Union (RSU)
- Canadian Federation of Students (CFS)
- Ontario Federation of Students (OFS)
- Ryerson Student Services
- Ryerson International Student Services
- Harassment and Prevention Services
- The Access Centre

For Department/School By-Laws and the mechanism for student representation as well as information on representation on, and election to, Academic Council and other relevant bodies or committees please visit:

www.ryerson.ca/senate

MONEY MATTERS

EXPENSES

PAYMENT FOR SUPPLIES

There are times when you will need to purchase supplies and/or services on campus cash where transactions are not available. The Ryerson One Card is essentially a debit type card, which is also your student ID card. All payment for supplies and lab orders must be made with a Ryerson One Card. Funds in your card can be serviced at the Print Centre located on the lower ground floor of Jorgenson Hall (JOR04). Cards can also be reloaded using the machine located next to the Cage IMA B-18. Cash will not be accepted for supplies such as 16mm film, reels, and other items you may require. In addition, the Cage is the pick-up and payment centre for all processed 16mm film.

PART-TIME EMPLOYMENT

If you are interested in working while studying at Ryerson, you should visit the Career Centre on the 4th floor in Jorgenson Hall as soon as possible. There you'll find bulletin boards with listings of available jobs both on and off campus.

Several part-time and work-study positions are available throughout IMA, assisting administrative and technical staff in darkrooms and labs, and as teaching and research assistants for faculty members. The Equipment Cage employs students during the regular school year, with most hiring done in early September. If interested, see one of the Cage Technicians and bring your timetable.

The School of Image Arts also maintains a blog that lists mostly one-time casual jobs called into the school from people looking to save money by hiring a student. These jobs often include event photography and videography, such as weddings and corporate gatherings, production assistance for film and photography shoots and more. The blog is updated regularly.

<http://imagearts.ryerson.ca/imablog>

OFF-CAMPUS WORK PERMITS FOR INTERNATIONAL STUDENTS

The off-campus work permit program provides a great opportunity for international students to gain Canadian work experience and is a source of financial support during their studies in Canada. International Services for Students (ISS) is working closely with CIC and the Ontario Government to ensure that information concerning eligibility and application procedures will be made available to international students at Ryerson. ISS is also in the process of developing our services to assist students with the application process. International students are encouraged to visit us in POD61 or contact us at 416-979-5000 extension 6655 or by email at issask@ryerson.ca for more information and advising.

AWARDS & SCHOLARSHIPS

Every year the School of Image Arts is able to present students with awards, thanks to the generosity of various companies, associations and individuals. Awards are presented in the fall based on a student's academic and/or production work performance during the previous year. The submission and/or application information will be email. Recipients of awards are notified before the awards ceremony.

The awards and their criteria are listed below:

PETER GERRETSEN BURSARIES

Awarded to third or fourth year students who demonstrate creativity and potential as evidenced by production work in core professional courses, academic proficiency, extra-curricular involvement, student initiative and financial need.

IKE MORGULIS FIRST YEAR PROFICIENCY AWARD

Awarded to the first-year student with the highest aggregate standing in design, technology and visual courses.

JOHN DEBLOIS MEMORIAL AWARD (MAY NOT BE ISSUED ON AN ANNUAL BASIS)

Awarded for academic proficiency and highest overall standing in photographic technology studies during the first three years of the Photography Studies Program and general academic proficiency in these years.

UNIVERSAL STUDIOS CANADA SCHOLARSHIP IN FILMMAKING

Awarded to students with the highest GPA in 1st and 2nd year film.

CINEPLEX ENTERTAINMENT SCHOLARSHIP

Awarded for high academic standing in the second year of the New Media program.

INTERACCESS NEW MEDIA AWARD (MAY NOT BE ISSUED ON AN ANNUAL BASIS)

Awarded to a current fourth year New Media student for outstanding interactive production and design.

KAREN MILLER-TAIT MEMORIAL AWARD

Recognizes outstanding creative design production, demonstrated by students in the first three years of study in the New Media Program.

ROBERT S. GOOBLAR SCHOLARSHIP (MAY NOT BE ISSUED ON AN ANNUAL BASIS)

Awarded to a promising current second year student who practices photography as an aspiring artist with outstanding creative potential and technical proficiency.

CONSULAT GÉNÉRAL DE FRANCE & ALLIANCE FRANÇAISE FESTIVALS IN FRANCE

Awarded to the student who has demonstrated creative potential in their production work and academic proficiency overall.

PAUL SEMPLE MEMORIAL AWARD

Awarded for the demonstration of creativity and potential as evidenced by production work in core professional courses, academic proficiency and financial need.

ADINA PHOTO PRESENTATION AWARDS

Awarded to 4 students from second to fourth year photography who demonstrate an interest in the preservation of photography through their colour or black and white production work.

ADEN CAMERA AWARD (MAY NOT BE ISSUED ON AN ANNUAL BASIS)

Awarded to a student in the third or fourth year of the Photography Studies program who exhibits outstanding creative potential and technical proficiency in the areas of digital photography and printing.

EDIE YOLLES AWARD

Awarded to a current Film student for Film or Video work that demonstrates both technical and creative proficiency.

ELVINO SAURO FILM AWARD

Awarded to a fourth year film student to support their use of the film medium and who demonstrates the greatest technical proficiency.

NATALIE McDONALD AWARD (MAY NOT BE ISSUED ON AN ANNUAL BASIS)

Awarded to a fourth year female student in the Film program who shows courage and remarkable innovation in her work.

HARVEY HART DIRECTOR'S AWARD

Awarded to the top fourth year student who demonstrates talent, leadership, technical skills and exceptional ability in the field of directing as well as an overall sense of professionalism.

JAMES DUTTON MEMORIAL AWARD

Recognizing a Photography student in second or third year for their best produced digital photographic prints from their current or previous academic year.

NICK HOLERIS MEMORIAL AWARD

Awarded to a student who has successfully completed all screenwriting courses and demonstrated exceptional initiative, creativity and originality and continues to the fourth year of the Film program.

TECHNICOLOR AWARD IN CINEMATOGRAPHY (MAY NOT BE ISSUED ON AN ANNUAL BASIS)

Awarded to second, third and fourth year students in the Film Studies program to honour their achievements in the art of cinematography.

JACK KUPER FILM AWARD

Awarded to the student in the second or third year of the Film Studies Program, who demonstrates financial need and creative potential for film production and/ or writing for film.

KODAK PRODUCT GRANT (MAY NOT BE ISSUED ON AN ANNUAL BASIS)

Donated to The School of Image Arts to give to the fourth year film students whose films have been assessed and chosen by faculty on the basis of their quality, feasibility, creativity.

SF AWARDS IN PHOTOGRAPHY

Provides financial assistance to a deserving first, second and third-year Photography student to be used towards their production work. Award is based on Academic achievement and production work from the previous year.

WILLIAM F. WHITE FILM EQUIPMENT AWARDS

Awarded to one or more film students in fourth year for the production of their final film, having been assessed by faculty for quality, feasibility, creativity and the ability of the producer to carry out the film requirements.

NORMAN JEWISON FILMMAKER AWARD

Presented to the students who show the greatest film production abilities in the third year and fourth year of the program.

HSBC CANADA AWARD

Presented to students in the first, second and third year of the film program with high academic standings.

DEAN'S LIST

Recognizes outstanding and consistent academic performance for full-time day students in each year of the three programs.

FACULTY OF COMMUNICATION AND DESIGN AWARDS FOR EXCELLENCE

To the top returning, full-time degree students across all academic programs, based on a combination of academic and creative excellence.

Note: Not all awards may be represented here.

Please refer to www.ryerson.ca/financialaid

EQUIPMENT & FACILITIES

ACCESS

The following is a very brief summary of the School of Image Arts Technical Operations Handbook. This is a guide to the equipment and facilities available to students and the policies governing their use. Please read it thoroughly so as to

become familiar with all policies. Understanding how the technical services are provided will allow you to complete your course work without any setbacks.

The School of Image Arts Technical Operations Handbook is available in full detail by visiting the following link:

www.imagearts.ryerson.ca/techop2012.pdf

IMAGE ARTS EQUIPMENT CAGE

Students gain access to equipment and facilities through what is known as the 'Cage'. It is located in the basement of the Image Arts Building, IMA B-18.

The Cage contains all of the portable equipment and lab keys that students use in the completion of their course work. This includes a wide variety of digital and analogue cameras and accessories, still and video equipment, electronic flash and lighting accessories, digital and analogue projection equipment, sound recording systems, film stock and editing supplies, keys for all labs, studios and classrooms. There are special booking periods for certain film and video production equipment.

(For a detailed list, please see the Technical Operations Handbook).

Hours of Operation:

Monday - Thursday 8 am - 10 pm

Friday 8 am - 6 pm

Saturday 9 am - 6 pm

Telephone: 416.979.5000 ext. 6845 (Main Stills) 6867 (Film Area)

The following technical support staff operate this facility:

Philip Taylor, Cage Technician, IMA B-17

Jonathan Duder, Cage and Booking Assistant, IMA B-18

ACCESS

Your Ryerson Student ID Card is required to access the School's equipment and facilities. Bring your fees statement and your Student Card to the Cage so that you may be registered onto the system. Once you are activated, you must present your Student Card each time you need to sign out facilities or equipment.

You must sign a Technical Operations Agreement Form at the Cage when you go to activate your card. Your signature on this form indicates that you have read and will follow the policies outlined in the Technical Operations Handbook.

WHMIS

All Image Arts students are required to complete the Ryerson WHMIS Training and obtain a Ryerson WHMIS certificate.

PRODUCTION & POST-PRODUCTION FACILITIES

The majority of equipment and facilities listed is found within the Image Arts Building and are for the exclusive use of our students. Those not found here (marked with an asterisk) are located either in the Rogers Communications Centre (home base for the Radio & Television Arts and Journalism programs) or Ryerson's main computing lab in KHW71.

- Fully equipped Photography studio with CYC wall
- 4" x 5" & 8" x 10" cameras/lenses
- 35mm digital cameras and lenses
- Tripods
- Studio electronic flash & lighting equipment
- Analogue darkrooms
- B&W film processing rooms
- B&W film and print processing machines
- Historical processes specialized labs
- Professional 16mm motion picture cameras & accessories
- 16mm film editing stations and rooms
- 16mm film to video transfer facility
- Music and sound effects CD library*
- Presentation equipment
- Laptops and iPads
- Film and video library
- Video digitization capabilities
- Professional video camera equipment
- Extensive film/video location and studio lighting and grip equipment
- Extensive networked visual computing resources including: a 15-station advanced level Visual Computing Lab featuring professional digital animation and motion picture special effects software
- 100+ computing workstations with audio, video, image processing and multimedia capabilities*

LABS & STUDIOS

ANALOGUE PHOTOGRAPHY LABS

During the day and evening, analogue photography labs are reserved for specific classes. When there is no class scheduled, these facilities are free to students with access on a first-come, first-served basis. Access is granted to labs, studios or equipment only after the student has attended a Student Safety Orientation.

BLACK AND WHITE DARKROOMS IMA 136 – 155

& ADVANCED AND HISTORICAL DARKROOMS (IMA B03, B08)

This facility consists of 18+ analogue darkrooms fully equipped with 4x5 D-Series Omega Enlargers capable of printing all film formats up to 4x5, with both RC and Fibre based printing. Individual darkrooms are also especially equipped to allow for production of larger prints.

The Machine Processor located in IMA 135 can be used for printing black and white prints.

Film Loading and Processing Darkrooms IMA 123 – 129

RETOUCH ROOM – MAT CUTTING AND COLOUR VIEWING FACILITY (IMA 122)

Mat cutting, print mounting, colour balancing, slide viewing and slide mounting facility.

PHOTOGRAPHY STUDIO IMA 210

This is a large studio space which can have up to 20 students working simultaneously. The studio is supplied with a variety of both tungsten and electronic flash systems, as well as professional softboxes such as Broncolor Hazy Lights. The studio contains a Cove, or seamless “cyc” wall, which is a partitioned area of the studio that allows students to do portraiture and fashion-related photography. All students in the Image Arts program have access to these studios; they also serve as a working space for students to show their work in critiques that are an integral part of their production courses.

PHOTOGRAPHIC IMAGING CENTRE (PIC) IMA 233

The PIC facility houses photographic quality inkjet printers that can produce test prints and up to 13x19 prints. Students bring their digital files to this facility and print themselves. Note: There is a charge for all prints made. There is a price list posted at the facility.

Also available are high end film scanners, allowing students in all undergraduate and graduate programs, to scan film, both positive (slides) and negative, in all formats from 35mm to 8x10. Students wanting to use this facility must take a scheduled workshop first before they will be allowed access. Once you have taken the workshop your name will be added to our “scanner list” of eligible students.

Access to PIC is done by a booking procedure where you simply email PIC and ask for the time(s) you would like to scan. Your requests will be answered by return email, usually the same day.

PIC’s email address: pic@ryerson.ca

HOURS OF OPERATION:

A schedule will be posted at the beginning of each term.

The following faculty and technical support staff supervise the room. If you have any concerns or problems please contact one of the individuals listed below:

Michelle Fletcher, Digital Imaging Technologist/Facility Technician - IMA 224

Sara Salahub, Digital Imaging Assistant - IMA 230

Amanda McNaughton, Facility Technician - IMA 230

Wayne Pittendreigh, Digital Imaging Coordinator - IMA 223

DIGITAL PRINTING FACILITY IMA 230

This facility provides photographic quality inkjet prints on a variety of different papers, in cut sheet sizes and roll format. The facility contains a number of large format printers capable of producing prints up to mural size. Students simply bring their digital files to this facility and fill out an order sheet for what they are requesting. There is a charge for all prints made and a price list is posted on the door of the facility.

HOURS OF OPERATION:

A schedule will be posted at the beginning of each term.

You are welcome to come by during our open hours and we will be glad to answer any questions you may have about papers, file specifications and price. Payment for prints is handled two ways:

1) Through a voucher called a PIC Voucher, which you can obtain from the Cash Office in Jorgenson Hall.

2) Through the use of your ONE CARD. There is no cash or credit. Prints are only given out upon receipt of payment.

Note: To load funds in your card, a ONE CARD deposit machine is conveniently located beside the Cage, IMA B-18.

The following technical support staff operates this facility:

Michelle Fletcher, Digital Imaging Technologist/Facility Technician - IMA 224

Sara Salahub, Digital Imaging Assistant - IMA 230

Amanda McNaughton, Facility Technician - IMA 230

FCAD GRAPHICS LAB IMA 234

This facility is available to all students in the Faculty of Communication and Design, with 35 iMac stations and five flatbed scanners.

FILM EDITING AND EDITING FACILITIES

These professional digital and analogue video/audio editing suites (non-linear) are accessible to all Film and New Media students.

The 16mm editing benches have lockers that include a splicer and film viewer. All non-linear edit suites include one G5 with FCP version 7.0, M-box and network connectivity. Students must supply their own portable hard drive. A 500GB Hard drive with Firewire 400 port is highly recommended as a minimum. Students will be able to import, edit and burn projects to DVD or Blue Ray discs. Students will provide their own headphones for this facility.

MOTION PICTURE LAB - IMA 327

This facility houses a black and white motion picture film processor, a 16mm printer, a dark loading room, and film to digital transfer service. The film processor is temporarily unavailable; all 16mm processing and printing is done at an outside Lab. In-house 16mm digital transfer service - from negative or positive - is available.

Lab envelopes, film stock and supplies are obtained from the Cage IMA B-18. Finished film orders are also picked up at the Cage, usually on the Wednesday and Friday mornings following drop-off. Lab price lists and information about film is posted on the Lab bulletin board, and a technician is available for any procedural questions students may have. Students may request to use the darkroom any time it is not in use.

HOURS OF OPERATION:

Processing schedule is 8 am Mondays and Wednesdays, however, students can deposit their film in the Lab drop box any time the school is open.

The following technical support staff operates this facility:

Suzanne Naughton, 16MM Processing Technician - IMA 327

For further information and rules regarding film processing, see the Technical Operations Handbook.

SOUND STAGE – IMA 301

The Ryerson Image Arts Sound Stage features 2800 sq. ft of open, sound-insulated workspace with seamless ‘cyc’ walls, green screen, a dedicated silent ventilation system, Joy 50A and Twist-Lock 20A circuits, fixed and movable lighting grids, a Colourtran programmable lighting board, 9 floor-to-ceiling sound-baffling travelers, an Arri articulated camera dolly, a 20” x 15” projection screen, a 40” moveable scaffolding, a film loading room and a full complement of props and 8”x4” flats and set pieces. There is a complete supply of lights, stands and ancillaries and a fully equipped set construction workshop adjacent to the sound stage.

The Sound Stage is a bookable facility available to 2nd, 3rd, and 4th year students who have completed the Sound Stage Safety Orientation Seminar. Students must complete a Soundstage Application form prior to booking this space for periods greater than 1 day. Scheduled classes, including Continuing Education courses, retain priority for Sound Stage use.

Additional training is required for use of the Scaffolding, Camera Dolly, Lighting Grids, and Colourtrans. Electrical Safety rules, proper rigging practices, appropriate set construction and general sound stage discipline must be observed at all times.

HOURS OF OPERATION:

Monday to Thursday 8 am - 9:30 pm (lights out / doors locked by 9:45 pm)

Friday and Saturday 8 am - 5:30 pm

The following technical support staff operates this facility:

Bryn Chamberlain, Facility Technician, IMA B-18

All rules and regulations for the Sound Stage can be found online in the Technical Operations Handbook. Visit the following link:

www.imagearts.ryerson.ca/techop2012.pdf

RECORDING AND MIXING FACILITIES – IMA 302

These multi-track digital recording and mixing facilities include a professional studio and a Foley Pit. Space is booked through the Equipment Cage when classes permit, for 3rd and 4th year Film and New Media students.

Note that part of this area is undergoing renovations and will be closed until January 2013.

NEW MEDIA STUDIOS - IMA 322, 323, 325

These facilities include a multi-purpose production studio for 4th year students, with a lighting grid and digital projection capability, a room for soldering, assembly and light construction, and a space for installation and presentation purposes.

New Media students have access to the studios once they complete a studio orientation. The facilities are signed out by students through the Equipment Cage when classes permit and booked for special presentations.

CARPENTRY WORKSHOP – IMA 305

This facility contains woodworking equipment and tools that can be used for the construction of set pieces, installations, etc. It is open under supervision one day per week. Access is available to those Image Arts students who have completed a mandatory Workshop Orientation.

Power equipment and tools must be used as directed by the Image Arts Workshop Technician. No student may use the equipment or tools without having an official orientation to the tools and safety procedures. All tools and equipment are solely the property of the Workshop, therefore they may not be removed from the facility. Full details on Workshop rules and regulations can be found in the Technical Operations Handbook.

HOURS OF OPERATION:

A schedule will be posted at the beginning of each term.

The following technical support staff operates this facility:

Clark Hill, Workshop Technician, IMA 305.

STUDENT LOUNGE AREA

First Floor Student Lounge

This is a shared student space with wifi access, work tables and comfortable seating, so feel free to use the space and make it your own.

STUDENT MEETING AND STUDY AREAS

Three study areas are located at the northeast/northwest corners on the 2nd floor of the IMA building, as well as the northeast corner on the 3rd floor. The spaces include smart boards (large screen monitors) for students to use for demos, post-production and works-in-progress.

Consult the Cage to gain access for the smart boards.

THE PIT IMA B-20C

The Pit is an open space located across from the Cage for students and professors to use for study sessions and class demonstrations.

TAKING PRECAUTIONS HEALTH, SAFETY & SECURITY

EQUIPMENT HAZARDS

It is mandatory that you attend all in-class workshops offering training on equipment that you will need to complete your course work. Specialty workshops are available for non-course specific equipment. For your protection and the protection of others, the Cage will not let you sign out equipment without the appropriate clearance. Training is crucial, as certain equipment such as studio lighting could seriously injure you or someone else if used improperly. If you damage something, you are responsible for the cost of repairs and you will lose access to Cage privileges until payment is received. It is important that all students read and understand the Technical Operations Handbook.

<http://www.imagearts.ryerson.ca/operations/index.html>

In addition to specific hands-on training, you will be taught general guidelines for safety that are equally important. Guidelines include things such as how to safely position a tripod, lay down cables or raise and lower the height of studio lights.

CHEMICALS

Image Arts is a studio based program and you will be working with various substances that could be harmful to your health if not used properly. It is your responsibility that your work environment is safe as the majority of chemicals you will come in contact with will be your own. All Image Arts student are required to complete the Ryerson WHMIS Training and obtain a Ryerson WHMIS certificate. All hazardous substances brought into the school must have a current WHMIS label. Please see your instructor and the Technical Operations website for more details.

<http://www.imagearts.ryerson.ca/operations/whmis.html>

Each darkroom area is equipped with an emergency eye and body wash kit that works quickly to alleviate eye or skin damage if splashing does occur. Read the instructions ahead of time so you know what to do if it ever happens to you or someone else in a neighbouring darkroom. Keep your work area clean and organized to reduce accidental spills or splashes.

MATERIAL SAFETY DATA SHEETS (MSDS)

All chemicals brought into the school must include a valid MSDS to be given to the Health and Safety Technician for inclusion into the MSDS Book (Send a PDF to Mindy at **mindywg@ryerson.ca**). You can check to see if the chemicals you wish to bring into the school already have a Material Safety Data Sheet (MSDS) in the database by going to the Cage and checking the MSDS Book.

It is your responsibility to read and understand the MSDS for all chemistry you will be working with. If a substance is not in the MSDS Book you cannot bring it into the Image Arts building until the Safety Technician has OK'd its use.

All chemicals that you use or mix **MUST** be store in appropriate containers and **MUST** be properly labelled. (Do not use empty juice or water bottles.) You will be fined for using any chemicals that are not labelled correctly or do not have a valid MSDS in the database.

Check with your instructor on the correct procedure to dispose of your chemistry.

WHMIS TRAINING FOR IMAGE ARTS

All Image Arts Students are required to have Workplace Hazardous Materials Information System (WHMIS) training and provide a copy of their Ryerson

University WHMIS Quiz Certificate, to the Cage, in order to use the Image Art's facilities and /or equipment.

For more information see the School of Image Arts Technical Operations Handbook.

Your instructor is responsible for providing specific training on the hazardous materials that you are required to use in a course. They must cover the procedures for the safe use, storage, handling and disposal of these hazardous materials and the procedures to follow in case of an emergency involving these materials.

FIRST AID

Several technical staff are trained and certified in First Aid and First Aid kits are located in the Equipment Cage, the Administrative offices, IMA 122, IMA 305 and IMA 335.

- First Aid Kit is located in the Cage (IMA B-18)
- Small First Aid Kits with Band-Aids are located in the Cage (IMA B-18), the Photo Studio (IMA 210), Sound Stage (IMA 301), Print Finishing Room (122), New Media Studio IMA (322), Soldering Room (IMA 335) and the Workshop (IMA 305)

GENERAL PRECAUTIONS

EMERGENCY

- Ryerson Security: dial "80" on an internal phone for medical or personal safety.
- Ryerson Security: dial 416.979.5040 on cell phones or external land lines they will come immediately and contact emergency vehicles to the scene.
- If you call '911' give them your exact location in IMA or on campus or Emergency vehicles will go to 350 Victoria St.
- St. Michaels Hospital Emergency is 2 blocks south (down) to Shuter and then one block west (right), corner of Shuter & Victoria St.
- Ryerson Security Non Emergency Services and Assistance dial 416.979.5040

STUDIO RULES

- No spray painting or spray glues anywhere in the IMA building
- No sanding with power tools except in the Workshop
- Clean up all paint/chemical spills and splashes – even small ones

- Read the WHMIS label and Material Safety Data Sheet for any chemical you are using and make sure you take precautions to protect yourself and those around you. E.g. mask, designated ventilated area, work outside
- Keep your work area clean – keep dust, dirt, scents and materials that might react when mixed to a minimum

FIRE SAFETY

If you see, smell, or hear a fire:

- Pull the closest fire alarm.
- Dial “80” from a safe location on any campus telephone.
- Close all doors.
- Ensure doors and exits are clear, do not block doors.
- Leave the building immediately by the nearest safe exit.
- Exit by stairwells; do not use elevators.
- Assist people with disabilities or children, as required.
- Wait outside the building as directed by Security or the Fire Wardens.
- Ensure all exits and doorways are clear. Do not block any exits
- Never use fire extinguishers as door stops
- Never attempt to fight any fire by yourself. If you detect a fire, sound the alarm and leave the facility.

PERSONAL SAFETY

- 1) Whenever possible, do not work alone.
- 2) Notify Cage staff if you see someone suspicious in the building so they can investigate or call Campus Security (416-979-5040 or dial “80” for emergencies from internal phones).
- 3) Know where the nearest phone/emergency pull station is. All phones in the building indicate the numbers for Security in case of emergency or non-emergencies. There is an Emergency phone located on the 3rd floor next to the Workshop (IMA 305) that connects to Security and other internal Ryerson extensions.
- 4) Use your common sense. If someone who doesn't appear to belong in the building asks you for help, refer the person to the Cage or find someone near your work area to go with you (again, if you have suspicions, inform the Cage or Security). Do not engage in a confrontation.

WALK SAFE PROGRAM

This service provides Ryerson's community with a protected escort by security officers or supervisors 24 hours a day to any location on the Ryerson campus, to the Dundas subway or to a number of parking lots off campus. To request

an escort, call security at 979-5040 or by pressing the yellow button on any campus payphone or ext.5040 from any internal phone.

THEFT

Theft of personal or borrowed school property has unfortunately been known to happen. DO NOT leave your belongings unattended at any time anywhere in the building. Avoid storing valuable equipment in your locker overnight or over weekends. If you see someone suspicious, or anyone who seems to be paying a little too much attention to you and/or the contents of your locker, call Campus Security.

LOCKERS

Lockers are situated in the basement and the 3rd floor of the IMA building. They are free and available to use for all Image Arts students for the duration of one school year. Note that items and locks must be removed from your locker at the end of the winter academic term. Any locks left after April 30 will be cut off and the contents discarded.

BIKE THEFT | VANDALISM

Bikes left overnight or even until a late hour in front of the School are at high risk for theft or vandalism. Leaving it in other areas of campus that are more populated at night may at least reduce the risk and alternating spots is a good idea if you tend to follow a routine. If you see a theft in progress or if it happens to you, report it immediately to Campus Security.

BICYCLE ROOM

The Bicycle Room offers students, faculty and staff a secure indoor facility to park or store their bicycles. It is located behind 110 Bond Street and can be reached by the laneway from Bond and Dundas Streets or through the pathway around Lake Devo and the G. Raymond Chang School of Continuing Education. The Room features 65 vertical rack spaces, bicycle pumps, lights and security cameras and is regularly patrolled by Ryerson Security. It can be accessed with your One Card during the hours of 6:30 am to 11 pm, seven days a week.

The permits are free of charge and are issued on a first come first served basis at the beginning of each academic year. To apply for a permit, complete the on-line permit application. For further information, please contact University Business Services at 416 – 979 – 5008.

PARKING

If you are planning on driving to the School on a regular basis, or even just occasionally on days when you want to pick up or drop off equipment, don't even think about leaving your car out front unattended. You are almost guaranteed to get a ticket as parking attendants come by as often as every 15 minutes. There are three lots nearby - at Church St and Gould St, Bond St and Dundas St, and Ryerson Parking Garage on Victoria St right behind the Image Arts building. (See the general Student Guide for information on how to obtain a monthly parking pass for this lot).

INSURANCE

As a student of Image Arts, whether you are studying Film, Photography or New Media, you will be borrowing and/or accessing highly professional equipment on a regular basis. On the up side, the benefits of borrowing are obvious - it would be impossible for you to personally own even a fraction of the equipment used here and having been trained on it lets you compete in a highly competitive workforce once you graduate. On the down side, every time you sign out a piece of equipment, you are in fact signing a contract to assume full liability in the event of loss, theft or damage.

PROPERTY INSURANCE

Every student is covered by the same insurance policy at Ryerson. The policy has two components: property and liability. Equipment loss or damage falls under property, which currently has a deductible of \$50,000.00. This means that each time you sign out equipment from the Cage, you are responsible for paying the first \$50,000.00 for repairs or replacement if that equipment is lost, stolen or damaged.

You may want to talk to an insurance agent about what coverage options may be available. One company that has dealt with our students is CG & B Group Inc. Insurance. Speak to Judy Heron at 905-479-6670 to see what she can do for you.

LIABILITY INSURANCE

The liability clause of Ryerson's policy offers significantly better protection to students in the event of an accident or damage to public or private property while filming or photographing away from campus. For example, you can still be sued if someone trips on a cable that you have placed on a city street while filming but if it can be proven that you are a registered student of Ryerson and

that the activity that caused the accident was directly related to course work, you will not be held financially accountable as Ryerson's insurance policy will cover you.

The same is true if an accident occurs while shooting on private property. Should property damage occur and the owner decides to seek retribution, the policy will cover you, again, provided the incident occurred while working on an assignment with the property owner's permission.

Occasionally, you will be asked to produce a Certificate of Insurance from the university as proof that you are a full-time student with coverage in case of accident. Typically, only government or large public-sector organizations such as the TTC will request this from you but a request can come from anyone who is not willing to take your word for it that you are a student with coverage. Whether or not you obtain this Certificate, your coverage is active.

If you get a request for a Certificate of Insurance, contact Carrol Scanlan in the Finance Department at ext. 5013. It takes 5 working days to prepare so make sure you notify Carrol as soon as you know you need one.

Negligence is inexcusable and costly in any situation, no matter which party ends up ultimately responsible for damages. Liability insurance is there for you in case of accident - it is not a license for you to be careless or to take avoidable risks. If a lawsuit arises from a situation you are involved in, though you may not be held financially accountable, the paperwork and red tape you would be forced to endure in defending yourself would be punishment enough. As a full-time student you don't have that kind of time and energy to spare so if only for your sake, take all precautions and act responsibly in every situation!

NOTE:

The policy covers equipment used outside of Ontario; however, the Insurance Office must be advised before leaving. Off campus losses must be reported to police immediately in order for the insurer to accept liability. On campus equipment losses must be reported to both Campus Security and Carrol Scanlan in the Finance Office.

RESEARCH CENTRE

The Research Centre is part of the Ryerson Image Centre (RIC), and is located in RIC 201. It is available primarily for the use of faculty, undergraduate and graduate students of the School of Image Arts, and by accredited researchers, Artists and Scholars-in-Residence and Guest Curators associated with the Ryerson Image Centre. Some course assignments will require use of the Centre while other assignments will benefit from its use. Students will get the most from the Centre if the motivation for its use comes from both the need to complete course assignments and the desire to indulge personal interest. Students are strongly encouraged to familiarize themselves with the Centre and its staff during the first year of their program. Like everything else, access ends once you leave the School so make sure you take advantage of it while you can.

SLIDE LIBRARY

PLEASE NOTE: The Slide Library is in the process of being transferred to a digital version by the Ryerson Library. The imagery will be increasingly available on the FADIS database. Access is available through initiation by your instructor, who must set up an online permission for all students in a given course. Please encourage your instructor to do so through contacting the Ryerson Library directly.

PERIODICALS

The Centre maintains 30 active subscriptions to periodicals relevant to the program. These serve as supplements to the Ryerson Library's holdings with very little title duplication. Periodicals provide access to the most contemporary developments in areas ranging from the technical to the aesthetic. For this reason, the School relies on them heavily. Periodicals are for reference only and may not be signed out.

PHOTOGRAPHS COLLECTION

This collection of about 2,700 original 19th, 20th and 21st century photographs contains important examples of the work of well known photographers of international status. As a teaching collection, it is the only one of its kind in Canada, allowing students the indispensable experience of studying first hand original fine photographic prints. Wise purchases at opportune moments, and donations have led to the development of an excellent collection. Thematic exhibitions which draw on these holdings are developed annually in a course on exhibition curation.

Access to works in the Collection requires setting an appointment in advance for viewing. Please see RIC staff to do this.

In 2005, the RIC acquired a major collection of photojournalism and documentary photography. Totalling 291,049 photographs, the Black Star Collection has joined the longstanding Photographs Collection and is available for research by faculty and students. Again, access is through advance appointment only.

ARTICLE FILE

More than 1,000 files containing some 10,000 thousand articles make up the Research Centre Article File. It is indexed by artist, critical writer, technical subject, and general subject.

BOOK COLLECTION

A small collection of approximately 400 titles, primarily donations, is kept for browsing and quick reference. Students doing in-depth research are encouraged to use the substantial holdings in Ryerson's main Library.

LECTURE SERIES CDS

More than 175 speakers have been recorded during various lectures organized by the School of Image Arts over the past thirty seven years. Important photographers, filmmakers, critics, and theorists are well represented in this collection, which continues to be expanded by the Kodak Lecture Series. These are for in-room use only and may not be duplicated.

Telephone: (416) 979-5000 ext. 2642

Hours: 11:00 am – 5 pm Monday - Friday

STAFF:

Peter Higdon, Collections Curator

Chantal Wilson, Gallery Registrar

Jennifer Park, MGSC / PPCM Graduate Program Assistant

Charlene Heath, Media Collections Assistant

BEYOND THE CLASSROOM

EVENTS

MAXIMUM EXPOSURE

Each spring every student regardless of program or year has an opportunity to show their work during a 3-day exhibition known as Max Ex. This popular event transforms the School into a 4-floor gallery space complete with film and video screenings, still photography, digital illustration and animation, and mixed media installations. The show is completely student-run and open to the public with a special opening night to kick it off. This is a great opportunity to learn the ropes of exhibiting your work, whether you are in your first year or your last. It takes many volunteers to put this event together so if you are interested please watch for signs. www.imagearts.ryerson.ca/maxex

R.U.F.F.

Every year in early May, the 4th year Film students organize their own public film screening over a 3-day period. This popular event takes place at a Royal Cinema. Advance tickets, including 3-day passes for the event are available at the School beginning in April, right up to the day of the first screening.

www.imagearts.ryerson.ca/ruff

NEW MEDIA FESTIVAL

Every March, the 4th year New Media students organize their own festival for the graduating class of the New Media department. Additional work being shown at the festival uses both emergent technology and analogue formats to create cutting-edge and thought provoking work. It includes video work and audio/visual sculptures, web-based developments, such as games and online communities, interactive installations that use sculpture, photography and electronics, commercial design and emotive performance art.

www.metaart.ca

FUNCTION MAGAZINE

Function is an annual publication showcasing the work of students of film, photography and new media. The magazine also features interviews with internationally acclaimed artists and image-makers such as: Jamel Shabazz, Harmony Korine, David Rokeby, Floria Sigismondi, Andres Serrano, David Cronenberg, Lauren Greenfield, Larry Sultan, Miranda July, Chris Buck, The Starn Brothers, Bernard Faucon, Guerilla Girls, Eduardo Kac, Larry Towell, Jason Reitman, Mark Ruwedel and more. For more details please visit the website at www.functionmag.com

STUDENT LECTURE SERIES

Providing a stage to showcase professionals working in the contemporary photography, new media and film fields, Student Lectures play a critical role in enriching academics at The School of Image Arts. Student Lectures is run entirely by students, for students.

www.imagearts.ryerson.ca/studentlectureseries

HOLIDAY SALE & EXHIBITION

The print sale and exhibition is an annual fundraising event that was started by students in the early years of the School. The purpose of the event was to raise money for the School's Gallery and to have a large selection of work accessible to the public and available for purchase. The sale and exhibition, now titled Full Frame: Holiday Show and Auction, usually runs for two weeks at term-end. The work is selected and exhibited in a professional manner, and a silent auction is held over the course of the exhibition. A portion of the proceeds goes to the artist and another to benefit the gallery. Participation by students is greatly needed both in terms of organizing the event and submitting work. For more information call or visit IMA Gallery (see below).

THE IMA GALLERY

IMA Gallery is a student-run exhibition space programmed by the School of Image Arts, located in the heart of Toronto's gallery district. Since 1990, both Ryerson University and the Toronto cultural community have supported the Gallery, and it has been a vital tool in allowing hundreds of young artists gain exposure in the community. The IMA Gallery provides a unique venue for emerging talent in film, new media and photography.

The Exhibition Committee reviews exhibit proposals once a year. Please check the Gallery website at www.imagallery.ca for more details. The Gallery is located at 80 Spadina Ave., Suite 305 and is open Wednesday to Saturday from 12 pm - 5 pm during exhibitions. To find information about upcoming exhibitions, refer to the website or call the Gallery at (416) 703-2235.

Faculty Advisor: Prof. Don Snyder, ext. 6852.

OTHER EXHIBITION SPACES

The Gallery in IMA 310 has a mandate to provide exhibition space for the students, faculty, staff, and alumni of the school. The audience is the immediate Ryerson community and exhibitions of the completed bodies of work, work in

progress, and group shows, are both encouraged and welcomed. Exhibitions in this gallery generally last for a week. A limited number of frames are available to use for exhibitions for the gallery.

This space is bookable by students and faculty for exhibitions, critiques and special events. Contact the front office staff to book this space. Students are responsible for the security of their work and for monitoring the space when open.

IMA has installed new hanging systems along the wall in the first floor Student Study area and on the north wall on the third floor for students to exhibit framed works. Both of these spaces can be booked by contacting the front office staff. The cables and hooks required to hang work are available to check out from the Equipment Cage. Note that security of artwork is your responsibility.

WORKSHOPS & EXCHANGES

PHOTOGRAPHY WORKSHOP IN FRANCE

This remarkable two and a half week intensive credit course in Paris is run through Ryerson's Continuing Education Division. It is also affiliated with Ryerson's MA program in Photographic Preservation and Collections Management, offered in association with George Eastman House.

Combining experiential, historical and theoretical components, the program takes full advantage of the cultural resources available in France. The course is run in association with the major French museums, including the Musée d'Orsay and the Louvre, and institutions such as the Bibliothèque Nationale and the Société Française de Photographie. Lectures take place in the archives of these and other collections, giving students the opportunity to look at many of the masterpieces of photography first hand. The course is unique in Canada, and is an exciting opportunity for twelve participants to view original work with the guidance of faculty a member and a coordinator from the School. For further information, contact Peter Higdon in the Mira Godard Study Centre.

EXCHANGES

Over the years the School has developed a number of student exchange opportunities with universities abroad offering programs similar to ours. Our exchanges are one semester in length and are available to 3rd year students in the Winter semester only. To find out more about exchanges, please see Martin Chochinov in RCC382A or visit <http://www.ryerson.ca/ri/students/>

Below is a list of Universities currently in exchange agreements with Image Arts:

Auckland University of Technology, New Zealand
<http://www.aut.ac.nz/international/>

Bournemouth University (UK), England
www.bournemouth.ac.uk/international

Curtin University of Technology, Australia
<http://international.curtin.edu.au/>

Fachhochschule, Stuttgart, Germany
www.hdm-stuttgart.de

Filmakademie Baden Wurttemberg, Germany
www.filmakademie.de

Hong Kong Polytechnic University, PRC
www.polyu.edu.hk/%7Eaeco/public/eexc.htm
Karlstad University, Sweden
<http://www.kau.se/education/exchange.lasso>

Manchester Metropolitan University, England
www.mmu.ac.uk/international

Napier University and Intranet, Scotland
www.napier.ac.uk/international

Roskilde University, Denmark
www.ruc.dk/ruc_en/studying/IntOffice

Royal Melbourne Institute of Technology (RMIT), Australia
www.rmit.edu.au/international

Universidad de Artes, Ciencias y Comunicacion (UNIACC), Chile
<http://uniacc08eng.uniacc.cl/index.php>

University of South Australia (UniSA), Australia
www.unisa.edu.au/internat

University of Technology, Sydney, Australia
www.uts.edu.au/international/index.html

University of Wales, Newport
www3.newport.ac.uk/index.aspx

GOING SHOPPING

STORES & LABS

The School is conveniently located within easy reach of Toronto's finest shops and services for photography, film, digital imaging and fine arts related needs. This is a good thing because you will be spending a lot of time, not to mention money, in these places over the years! Image Arts students have to account for production expenses on top of text materials.

The businesses listed have proven to be popular with professionals and students alike. As first year students, you probably won't want or need to use any of the custom labs listed just yet, but they have been included to give you the full picture of what is available. If you need to buy equipment for the school year, try to take advantage of the many 'back-to-school' specials in stores during September.

Above Ground Art Supplies
www.abovegroundsupplies.com
74 McCaul St. 416.591.1601
2868 Dundas St. West 647.726.6738

Aden Camera
www.adencamera.com
348 Yonge St. 416.977.3157
364 Yonge St. 416.977.9711

Adina Photo & Custom Frames
www.adinaphoto.ca
3 Grosvenor St. 416.960.9252

Colourgenics Inc.
www.colourgenics.com
101-111 Davies Ave. 416.461.3233

Curry's
www.currys.com
490 Yonge St. 416.967.6666
283 Dundas St. West 416.585.9292
573 Queen St. West 416.260.2633

Downtown Camera
www.downtowncamera.ca
55 Queen St. East 416.363.1749

Elpro Photo Centre
3 Elm St. 416.348.8600

Exclusive Film & Video
www.exclusivefilm.net
115 Walnut Ave. 416.598.2700

FotoBox
www.fotobox.ca
936 The Queensway 647.430.8499

Headshots
www.headshotsrentals.com
1122 Dundas St. East 416.466.9600

Henry's
www.henrys.com
119 Church St. 416.868.0872

PIKTO
www.pikto.ca
6 Case Goods Lane 416.203.3443

Sun Camera Service
www.suncameraservice.ca
2150-5 Steeles Ave. West
905.669.6355

Toronto Image Works
www.torontoimageworks.com
80 Spadina Ave. 416.703.1999

Vistek
www.vistek.ca
496 Queen St. East 416.365.1777

West Camera
www.westcamera.ca
514 Queen St. West 416.504.9432

Niagara Custom Lab
www.niagaracustomlab.com
442-K Dufferin St. 416.504.3927

Frame Discreet
www.framediscreet.com
3200A Yonge St. 416.979.7678

Framing Factory
33 Sherbourne St. 416.368.4767
www.framingfactory.ca

Creative Post
www.creativepostinc.com
510C Front St. West 416.979.7678

Technicolor
www.technicolor.com
49 Ontario St. 416.585.9995

Film Plus
www.filmplus.ca
327 Symington Ave. 416.535.3747

Woolfit's
www.woolfits.com
1153 Queen St. West 416.536.7878

Lomography Toronto
www.lomography.ca
536 Queen St. West 647.352.6702

The Paper Place
www.thepaperplace.ca
887 Queen St. West 416.703.0089

FULL-TIME FACULTY

The School's full-time faculty is made up of dedicated individuals who have established a solid educational, professional and teaching background in their area of expertise. While reading over the biographies of each of these instructors you will be amazed at the diversity of backgrounds and interests. This mix offers students a unique experience in that it allows you the rare opportunity to sample many approaches to your chosen field of interest. This will be particularly helpful as you approach your final year of the program when you must choose an advisor to assist you with your thesis work.



ALEXANDER ALTER

*M.F.A., Graphic Design, Cranbrook Academy of Art
A.O.C.A., Graphic Design, Printmaking and Fine Art,
Ontario College of Art & Design*

Alex has an extensive background in design, having worked for various companies prior to starting his own firm, Alter. His projects cover a range of design applications from graphic, interior, corporate and industrial and are taken from concept and development stages to implementation, creating design continuity. Alex was the Art Director of C Magazine, Saturday Night, Forum, Allergic Living and presently Montage, a magazine for the film industry. Prior to teaching at Ryerson, he taught for ten years at the Ontario College of Art & Design.



ALEX ANDERSON

B.A., (Honours), History, University of Toronto
M.A., Interdisciplinary Studies, York University

Alex joined the film faculty in 1996. She has eighteen years of professional experience in the film and television industries working as a researcher, film editor and director/producer. Her documentaries (made for British television) have won awards in Europe and Canada and have been seen around the world. Some titles are: *Hell to Pay*, *Chile- Broken Silence* and *Tales from Havana*. She has lived and worked in Canada, Europe and Latin America. Her areas of interest include film history, theory of documentary, Latin American film and the National Film Board of Canada. Alex is the Chair of the School of Image Arts.

**CHRISTOPHER AYLWARD**

M.F.A., Film and Video Production, York University
M.A., English Literature, University of Toronto
B.A. (Honours), English and German Literature, McGill University



Chris has experience as a filmmaker in the roles of writer, producer, director, editor and cameraman in both drama and documentary formats. Recent productions include *Shooting in Rwanda* and *Malawi: Water is Life*. A number of his film productions have involved travel abroad and have been funded by private and public interests. He has nine years of teaching experience including courses in communications, screenwriting, drama and literature at schools such as Simon Fraser University, Douglas College, York University and Humber College.

ALEXANDRA BAL

Ph.D., Sciences de l'information et de la communication, Université de Paris Nord
D.E.A., Sciences de l'information et de la communication, Paris Nord (XIII)
B.A.A., Media Arts, Ryerson University

Alex holds a PhD in Information and Communication Sciences from Paris University, and is an associate researcher at the Maison des Sciences de l'Homme, in Paris. She is a researcher at the Experiential Design and Gaming Environments (EDGE) Lab at Ryerson, where she studies how people feel, move, congregate and socialize around new media artifacts, with a particular focus on understanding how children culture is changing with the use of digital technology. She is co-Investigator on a SSHRC funded grant entitled "Voices from Digital Natives: Informal Learning and Sociable Media in Child and Youth Culture." She is leading a team of researchers on working with children to understand and document the evolution of Canadian children use of digital media. She is also exploring whether the current online educational culture represents an evolution towards a de-schooled education system.



DAVID BOUCHARD

B. Comp. Sci - Concordia University.

M. Sc. in Media Arts and Sciences - Massachusetts Institute of Technology

David is an omnivorous New Media artist, technologist and educator.

His work explores the expressive potential of computation, both in software and hardware forms. His research interests include interactive and responsive environments, digital fabrication, display technology for public spaces, electronic music interfaces, wireless sensor networks and generative art, to name a few. David has worked as a freelance consultant on a wide range of multi-disciplinary interactive projects at the intersection of art, design and science. He is also a part time faculty at the Canadian Film Center in the TELUS Interactive Art and Entertainment Program. He holds a degree in Computer Science from Concordia University and a Master of Science from the MIT Media Laboratory. <http://www.deadpixel.ca>



MARTA BRAUN

M.A. (magna cum laude), Media Study, State University of New York

B.A. (Honours), Art History, University of Toronto

Marta's area of research is chronophotography, particularly the work of E.J. Marey and Eadweard Muybridge. In 1994, her book *Picturing Time: The Work of Etienne Jules Marey*, was short listed for Britain's Kraszna-Krausz award, given bi-annually for the best internationally published book in photography. She went on to win this award in 1999, along with four other authors, for the collection of essays *Beauty of Another Order: Photography in Science*. In 1996 Marta was made a Knight of the Order of Academic Palms by the Government of France in recognition of her contribution to the cause of French knowledge, culture, scientific progress and education. In fall 2008 she was a fellow at the Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie in Weimar, Germany and in 2010 she was elected to the Royal Society of Canada. Her biography of Muybridge together with the catalogue essays for the Washington/London exhibition of Muybridge was also published in 2010. Marta is the Program Director for the Photo Preservation & Collections Management Graduate Program.



JEAN BRUCE

Ph.D., Concordia University

M.A., Theory & Criticism, University of Western Ontario

B.A.(Honours), Film Studies, Brock University

Dr. Jean Bruce is an associate professor of film, cultural studies and new media in the School of Image Arts where she teaches courses at the undergraduate and graduate levels. These include film history and criticism, advertising and consumer culture, Hollywood melodrama, visual culture, and film and cultural theory. Her education, research and publication involve multiculturalism and sexuality in Canadian cinema; early cinema in Quebec; ethnographic cinema; and currently, home improvement reality television. Jean is the recipient of internal (SRC) and external (SSHRC) grants, which support this work. Jean is the Associate Chair for the School of Image Arts.

ROBERT BURLEY

M.F.A., School of the Art Institute of Chicago

B.A.A., Media Studies, Ryerson University



Robert is an established photographer who has been photographing the urban environment for over twenty years. His work has been extensively published, exhibited and collected on an international level. Robert's work can be found in the collections of the National Gallery of Canada, The Art Institute of Chicago and the Musée d'Elysee in Switzerland. He has lectured about his work at Harvard University as part of the Rouse Visiting Artist Program and his photographs are reproduced in numerous books and periodicals including, *Viewing Olmsted: Photographs by Robert Burley, Lee Friedlander and Geoffrey James*. Robert is the Program Director for the Photography

option. Robert's work can be viewed at www.robertburley.com

GERDA CAMMAER

Ph.D. in Communication Studies, Concordia University (Montreal)

M.F.A. in Studio Arts – Film Production, Concordia University (Montreal)

B.F.A. in Fine Arts – Film Production, Concordia University (Montreal)

M.A. in Communication Sciences (K.U.Leuven - Belgium)

B.A. in Social Sciences (K.U. Leuven – Belgium)

Gerda is a film scholar, curator, and filmmaker with a particular interest for documentary and experimental film. She is passionate about film history, the history of film technology and forgotten or overlooked (film) histories such as amateur films, but she is as passionate about the new possibilities for independent filmmakers thanks to new media technologies, always curious to discover new forms and new voices. Her own work entails found-footage films, collage works, abstract pieces and creative documentaries. Her films have been shown at various festivals in Canada and abroad. She is also a free-lance film programmer for art galleries or artist collectives. For more information check www.gerdacammaer.com and www.cinephemera.ca



MICHAL CONFORD

M.J., Documentary Filmmaking, Univ. of California, Berkeley
B.A. (High Honours, magna cum laude), Brandeis University

Michal has worked as a writer, director, producer and editor on both fiction and non-fiction films and television around the world. His first documentary feature, *River People*, won the IDA's David Wolper Prize and aired on stations throughout the U.S., Europe and Asia. Other films include the award-winning Middle East documentaries *Not On Any Map* and *Through the Eyes of Enemies* and the short fiction films *Terra Firma* and *Fossils*. Michal recently wrote and produced a two-hour television pilot (*Ice Planet*) for international broadcast and has written and directed theatre productions in both the United States and Germany. He has also worked professionally as a film critic and is a former Directing Fellow at the American Film Institute in Los Angeles.



Michal has lived for much of the past decade in Europe and the Middle East; he joined the film faculty in Fall, 2004. Michal is the Program Director for the Film option in the winter semester.

BRIAN DAMUDE

M.F.A., Graduate Institute of Film and Television, New York University
B.A., McGill University

Brian has over twenty-five years experience as a filmmaker, working in both film and television as a writer, producer, director, editor and actor. His experience, two years training at the National Film Board and his passion for acting and directing led to the development of the third year joint Film/Theatre project and several courses in Directing Screen Performance. He has also created new courses in Advanced Cinematography and Lighting, Screenwriting and Production. During his ten years as Chair of the School of image Arts his personal creative work included fine art photography, exhibiting frequently in a variety of Toronto venues. He now teaches production and directing actors and is involved in a number of screenwriting and independent video/photography projects. Brian Damude's photography can be seen at www.briandamude.com



STEVE DANIELS

*AOCAD, Integrated Media, Ontario College of Art and Design, Toronto, ON
M.Sc. Zoology, B.Sc. Ecology, University of Manitoba, Winnipeg*



Steve Daniels [assistant professor] is an electronic artist and dumpster diver. He splits his time between Peterborough, Toronto and the Greyhound. He holds an MSc from the University of Manitoba and is a graduate of the Integrated Media program at OCAD. Steve's practice juxtaposes disparate knowledge systems and experiences in an effort to reveal their underlying structures and assumptions. Steve is currently developing courses in Physical Computing, Telepresence and Networked Objects.

R. BRUCE ELDER

M.A. (magna cum laude), Philosophy, University of Toronto

B.A.A., Media Studies, Ryerson University

B.A. (Honours), (summa cum laude), Philosophy, McMaster University

Bruce Elder's professional work is divided into two distinct fields: he works as an artist, making personal films; and as an art critic and art theorist, publishing articles, papers and books on art and culture. Prof. Elder has published dozens of articles, has given guest lectures at many universities, film centres and galleries, and has done a considerable amount of curatorial work. He has organized film exhibitions for the Toronto International Film Festival, the Art Gallery of Ontario, the Canadian Images Film Festival, and Canada House (London, England) and the Fourth International Experimental Film Congress. In 2007 Prof. Elder won the prestigious Governor General's Award in Media Arts for outstanding achievement as an avant-garde filmmaker.

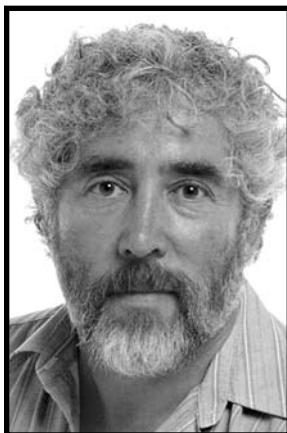


GARRICK FILEWOD

M.Ed., Oise/University of Toronto

B.Ed., Brock University

Garrick has been involved in film, video and audio production as a producer, editor, director and cameraman for thirty years. He taught full-time in Media Arts at Sheridan College from 1985 until 2001 and has lectured in film theory at the University of Guelph. Interests include new technologies and applications for collaborative work using virtual environments. Garrick has also worked with a cybernetics process called team Syntegrity and facilitated events internationally over the past eight years. Garrick is the Program Director for the Film option in the winter semester.

**BLAKE FITZPATRICK**

Ph.D., Ontario Institute for Studies in Education, University of Toronto

M.A., Department of Photography and Cinema, Ohio State University

B.A.A., School of Image Arts, Ryerson University

Blake is an active photographer, curator and writer. His research interests are in the area of documentary practices and he has written on the representation of disaster in contemporary photography. He has exhibited his work in solo and group exhibitions in Canada and the United States and his recent curatorial initiatives include Disaster Topographics and the highly acclaimed traveling exhibition, The Atomic Photographers Guild: Visibility and Invisibility in the Nuclear Era. He has held a number of senior academic positions including the position of Dean, Faculty of Art, at the Ontario College of Art & Design as well as Dean, School of Design and Communication Arts at Durham College. Blake is the Program Director for the Photography Studies Option.

THIERRY GERVAIS

PhD, *History of Photography*
(École des Hautes Études en Sciences Sociales France, 2007).

One of a group of young, Parisian scholars who directs the Société française de photographie - the second oldest collection of photography in the world



- Thierry Gervais is both an historian and curator of photography and photogjournalism. His exhibitions include "L'Événement. Les images comme acteurs de l'histoire [The Event: Images as Actors of History] at the Jeu de Paume (2007) and "Léon Gimpel (1873-1948) Les audaces d'un photographe [Léon Gimpel: The Formal Innovations of a Photographer] which opened in 2008 at the Musée d'Orsay. Thierry Gervais is the editor in chief of the bilingual journal *Études photographiques* and the author of *La photographie. Histoire, technique, presse, art* [Photography: History, Technique, Press, Art] with Gaëlle Morel (2008). He specializes in the use of photography in the press and he is currently working on

the invention of the magazine and Jimmy Hare, one of the first American photo-reporters on war.

DAVID HARRIS

M.A., *History of Art, University of New Mexico, Albuquerque, New Mexico*
B.A. (Honours), *History of Art, University of Toronto*

From 1989-1996, David Harris was Associate Curator of Photographs at the Canadian Centre for Architecture in Montréal. Between 1996 and 2004, he worked as an independent curator and photographic historian, specializing in nineteenth-century and contemporary architectural and landscape photography. In 1999 he began teaching at the School of Image Arts, and was appointed Assistant Professor in 2004. In addition to numerous articles, he is the author of *Eugène Atget: Unknown Paris* (2003; an English language edition of *Itinéraires Parisiens*, 1999), *Of Battle and Beauty: Felice Beato's Photographs of China in 1860* (1999), *Gabor Szilasi: Photographs, 1954-1996* (1997), and *Eadweard Muybridge and the Photographic Panorama of San Francisco, 1850-1880* (1993). He is currently preparing a full-length study of Eugène Atget's photography.



VID INGELEVIC

M.F.A., Visual Arts, York University

Vid Ingelevics is a Toronto-based artist, writer and independent curator. Previous to his arrival at Ryerson in 2008 he taught at OCAD, Sheridan College and NSCAD. His exhibitions have been shown across Canada, in the United States and in Europe. His writing on photography has appeared in publications in Canada and Europe including *Canadian Art*, *Prefix*, *CV Photo* and *Blackflash*. His artistic obsessions tend to revolve around melancholy things like missing histories, memory failings and the problematics of representing the past. www.web.net/artinfect



BRUNO LESSARD, PHD

PhD in Literature and cinema (Université de Montréal)

MA in English literature (Université Laval)

BA in English studies (UQAC)

After completing his doctoral studies, Bruno went on to a SSHRC postdoctoral fellowship at York University. He joined the School of Image Arts in 2009, and he also teaches in the graduate program in Communication and Culture and in the Documentary Media MFA program. His research and teaching interests include documentary, media arts, animation, video games, and contemporary French thought. He has published extensively in both English and French in the fields of contemporary cinema, film music, new media arts, and digital preservation. His current research project focuses on documentary and governmentality.



KATY MCCORMICK

M.F.A., Fine Arts, The School of The Art Institute of Chicago

B.A., Fine Arts, The University of California, Santa Barbara

Since completing her MFA studies at The School of The Art Institute of Chicago,



Katy McCormick has taught photography, printmaking, and book arts. Her solo exhibitions have appeared in Toronto at Women's Art Resource Centre (WARC) Gallery, Premiere Dance Theatre, Alliance Française Gallery, Gallery TPW, and The Photo Passage, and elsewhere at The Photographer's Gallery, Saskatoon, The Other Gallery, Banff, and at VOX Gallery and The Eleanor London Public Library, in Montreal. An independent curator and writer, she served as Exhibition Coordinator and Managing Editor at Gallery 44 Centre for Contemporary Art, Toronto, for six years (2000–06).

LILA PINE

PhD., Media and Communication, European Graduate School

M.F.A., Film and Video Production, York University

B.A., Psychology and Political Science, Mount Saint Vincent University

Lila, Director of the *Evolving Stories Project*, recently received a major grant from the Social Sciences and Humanities Research Council of Canada, with additional funding from CFI and OIT. The *Evolving Stories Project* builds database-driven story spaces designed to elicit interaction from a participating public. The stories change and grow with each (re)mediation, much like oral tradition, only now the collective memory resides in the database. Unlike stories fixed in text, 'storyliving' is narrated by living memory, constructing history through a multiplicity of memories that make up the stories. The personal is no longer confined to identity politics and history is freed from its role as 'master narrator.' Through remembering what we have forgotten, we are enabled to (re)invent our worlds as we imagine them.



WAYNE PITTENDREIGH

B.A.A., Photographic Arts, Ryerson University

Wayne's fields of interest include audio-visual productions, product photography, computer imaging and audio with respect to multi-image video and film. He was the Chief Photographer and Audio-Visual Consultant for the Hudson's Bay Company and he does recording, editing and mixing of multi-track audio for multi-image videos and films. Wayne has been a driving force in the establishment of the school's digital facilities and related curriculum and is currently doing graduate work in the field of digital imaging.

**IZABELLA PRUSKA-OLDENHOF**

Ph.D., York University, Communication and Culture, 2009.

M.A., York University, Communication and Culture, 2003.

B.A.A., Ryerson University, Media Arts, 1997

Izabella Pruska-Oldenhof is an award-winning experimental filmmaker and the assistant professor at School of Image Arts. She teaches both the undergraduate and graduate courses in the Faculty of Communication and Design. Izabella's films have screened at numerous international film festivals, cinematheques, galleries, and art centres in Canada and abroad. In 2008, one of her films was screened at the Centre George Pompidou in Paris and a retrospective screening of her works was featured at the 10th Festival des Cinémas Différent de Paris in France. Izabella's films have received the support of Canada Council for the Arts, Ontario Arts Council, NFB, and LIFT. Her interests as an artist and as a scholar concentrate on the feminine aesthetics, specifically in the avant-garde cinema and body art.

EDWARD SLOPEK

*Ph.D., Communications, McGill University
M.A., Mass Communication Research, Leicester University
Assoc. Degree, Fine Arts, Nova Scotia College of Art & Design
Dip., Visual Arts, Montreal Museum of Fine Arts*

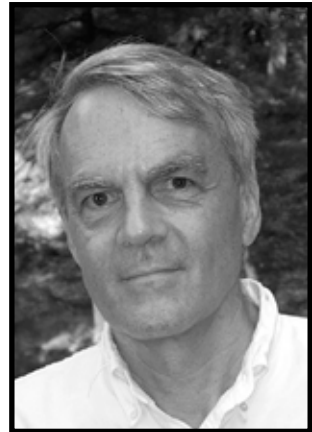


Ed has over twenty years of experience as a teacher and practitioner in the fields of Communication Studies, Media and Fine Arts. He has trained in North America and Europe and his areas of expertise include research methodologies, media analysis, social constructionist and reception theory and communications history. Ed has developed courses at both graduate and undergraduate levels at leading institutions across Canada. He actively participates in organizing and lecturing at various arts and media conferences and has been the editor of various publications and journals.

DON SNYDER

*M.A., Photographic Studies, Goddard College, Plainfield, Vermont
B.A., History of Music, Yale University*

Don Snyder has an extensive background in photographic history, critical studies and curation. Before joining the Ryerson faculty, he held an appointment as Curator of Photography at the Addison Gallery of American Art, where he originated the museum's photography exhibition program. At Ryerson, he established the Image Arts (IMA) Gallery at 80 Spadina Avenue, and was instrumental in the founding of Function, the School's annual publication of student work, essays and interviews. He has taught in the York-Ryerson Communication and Culture program, and in Ryerson's graduate programs in Photographic Preservation and Collections Management as well as the Documentary Media MFA program, and he served as Chair of the School from 2005-2010. Particular interests are critical directions in photography and documentary practice during the past decade.



www.imagearts.ryerson.ca/dsnyder

PIERRE TREMBLAY

M.F.A., Art and Technology of Image, Paris University Bibliothèque Nationale Bayard Presse

B.A.A., Still Photography Studies, Ryerson University

B.A.A., Design and Photography, Laval University

Interdisciplinary artist, Pierre Tremblay is an Associate Professor at Ryerson University, School of Image Arts. His artistic practice, combining new technologies and video, questions the world in flux, how we see and perceive. Recently completed is a film series on Michael Snow, David Rokeby and R. Bruce Elder as well as work on various new media projects: Continuum and Portraits in a sentence. Recent exhibitions of note include Dans la nuit des images, Grand Palais, Paris, and le Mois de la Photo 2009, Montreal, along with festival screenings in Canada, Italy, Australia, China and Brazil. His work can be found in France at Musée Carnavalet, Bibliothèque Nationale and the Musée Rodin. In his role at Ryerson, Tremblay has facilitated conferences and edited books that have brought scholars and artists from Ontario, Quebec and France together for cross-cultural exchange on a variety of new media topics.



PART-TIME FACULTY

Part-time and sessional instructors are an invaluable part of the School's ever-evolving curriculum. These members of the faculty generally deliver the courses which are more specialized or residing in the fields of related studies. As these instructors teach part-time, most continue to work as professionals in their field. As with the School's full-time faculty, the range of experience covered by these instructors is extensive. If your interest is piqued after reading about an instructor, feel free to introduce yourself. You'll find most faculty more than willing to talk to you about their experiences and to offer you insight from the field whether or not you are in their classes.



SARA ANGIUCCI

MFA in Studio Arts in Photography, Video, Nova Scotia College of Art & Design
BA in Fine Art, Art History & Studio Art, University of Guelph

Sara Angiucci is a photo and video artist living in Toronto. In addition to teaching at Ryerson, she has taught photography at a number of other universities including NSCAD, OCAD, York and Guelph. Sara was also the Director of Gallery 44 Centre for Contemporary Photography for eight years. She has an active art practice and has exhibited her photography across Canada including exhibitions at Le Mois de la Photo in Montreal, the MacLaren Art Centre, the Art Gallery of Hamilton, the Richmond Art Gallery, Ace Art in Winnipeg, Vu in Quebec City and the Toronto Photographer's Workshop. Her videos have been screened across Canada and included in festivals in Europe and Hong Kong. Sara has participated in artist residencies at NSCAD (Halifax), the Banff Centre and at Biz-Art in Shanghai, China and her work is included in numerous public and private collections. Sara's work is represented by the Wynick/Tuck Gallery and V Tape www.vtape.org in Toronto.

IAIN CAMERON

M.A., Communication and Culture, York University

B.A.A., Still Photography, Ryerson University

Iain Cameron has taught photography and art history at Ryerson University for the past ten years. His research focus is on urban aesthetics, on topics as diverse as architectural design and the social function of graffiti. His work is represented in the collection of the Musee Carnavalet, Paris, and the City of Toronto Public Archives.



TARA CATES

MFA, York University, Screenwriting

BFA (honours), York University, Performance

Alumna, Canadian Film Centre, Writer/Producer Feature & Television

A writer, story editor, director and producer, Tara's selected film and television credits include: *Paddington Bear*, *Road to Avonlea*, *E.N.G.*, *Unit 304*, *Female Intuition*. She received the African American Women in Cinema and the Sir Tim



Rice awards for her films *Cinnamon Hill* and *In Her Mother's Eyes*. She was librettist for *ForOpera's A Voice in the Dark* and *DareDen Theatre's The Divine Heretic*. During her acting career, Tara performed and wrote for *Second City*. Member of the Writers Guild of Canada, screenwriting mentor for the 2002 Toronto International Film Festival, Tara is a screenwriting instructor at Ryerson University and Humber College and taught screenwriting and film/media studies at York University and Sheridan Institute. As creative consultant, Tara recently served as story editor on Chris Landreth's award winning film *The Spine* and a tv series in development for Ivory Storm Productions. She

is lending her story editing expertise on a feature film for CinevaFilms and a short film adaptation of a Stephen King novella.

DAVID GREEN

*M.A. (in progress), Communication and Culture, York University
B.F.A., Nova Scotia College of Art and Design
B.A., Saint Mary's University*



David Green has been teaching in Image Arts since September 2000. He has extensive knowledge of photography (analog and digital, large format and 35mm), multimedia applications (digital video, digital audio, web applications), and programming. He has exhibited extensively in Toronto, Halifax and New York. His work is generally installation-based, using many technologies both old and new. He has taught other courses in similar fields at McMaster University, Saint Mary's University & NASCAD University.

VALÉRIE C. KAELIN

*MFA, Theatre Design (Costume), Florida State University
BA, (magna cum laude) Art, Florida State University
DGC Ontario Art Department Caucus, Associated Designers of Canada*

Valérie's research in manual drafting and its mathematical foundations as a means of improving spatial dexterity has been featured internationally, including the Second Annual Conference of the Image (San Sebastián, Spain 2011). She received a Gold Medal for Art direction at the 1994 NY Festivals for Groundling Marsh (TV series). Valérie designed the costumes for *Sinbad the Sailor* at Lotte World, (Seoul's Jamsil Station, 2007) and for *Théâtre la Tangente's Requiem pour un trompettiste* (Toronto 2005, Montreal 2012). In addition to teaching Production Design and Scenography, Valérie coordinates the Certificate in Design for Arts and Entertainment at The Chang School.



KATHLEEN PIRRIE-ADAMS

M.A., Social and Political Thought, York University

B.A., Cinema Studies, University of Toronto

Kathleen is a curator and writer whose current research focuses on the influence of new media and popular culture on contemporary exhibition practices. She was the Program Director of InterAccess Electronic Media Arts Centre (from 1997-2004) where she curated numerous exhibitions of interactive installation and served as the Commissioner for *Next Memory City* which was presented at the Venice Architecture Biennale in 2002. She is currently a member of the Royal Ontario Museum's Institute for Contemporary Culture (ICC).



JAMES WARRACK

A.O.C.A.D., Painting and Sculpture, Ontario College of Art

B.F.A., Art History and Theory, Concordia University

B.A.A., Film and Photography, Ryerson University



James has undertaken a wide scope of studies and has a breadth of media experience in visual arts, film and television production. Experience in the film and television industry encompasses commercials, broadcast television and new media production. His experience includes cameraman, director, and producer. As an independent producer, James continues to work in various industry sectors, as well as research the technical and business aspects of the film industry.

NORMAN T. WHITE

B.A., Biology, Harvard College

While majoring in Biology at Harvard, Norman White took several studio art courses under T. Lux Feininger, who inspired him to shift his focus to painting. Later he changed his artistic medium of choice from oil paints to digital electronics, and presented his first major electronic work at a 1969 exhibition at the Brooklyn Museum of Art entitled *Some More Beginnings*, sponsored by the New York City based organization Experiments in Art and Technology. Since then, he has built dozens of electronically controlled artworks employing light, sound, and movement, and has exhibited these throughout North America and Europe. From 1978 to 2003, White taught at the Ontario College of Art & Design, where he helped to initiate a programme dedicated to teaching electronics, mechanics, and computer programming to artists. For his work in robotic media, he has received prizes from La Villette in 1985 and Ars Electronica in 1990, and in 1995 was awarded the Petro Canada Prize for Interactive Media. Many of his works can be found in public collections, including those of the Art Gallery of Ontario, the Vancouver Art Gallery, the Canadian Art Bank, and the National Gallery of Canada.

**ADDITIONAL
PART-TIME FACULTY**

Manfred Becker
Cecilia Berkovic
Slavica Ceperkovic
Michael Cooper
Nicol Correia-Damude
Robyn Cumming
Paul de Silva
Alan Elliot
Tom Feiler
Jessica Field
Priam Givord
Marc Glassman
Dafydd Hughes
Ruth Kaplan
Janice Kaye
Min Sook Lee

Annie MacDonell
Randy Manis
Christopher Manson
Roz Owen
Hilary Roche
David Rokeby
Grant Romer
Roland Schlimme
Kim Simon
Nick Steadman
Adam Till
Mark Tollefson
TonyTosti
Martin Weinhold
Rick Wincenty
Tim Wong

FRONT OFFICE STAFF + MANAGERS

Cathy Gullo, Program Manager
Janice Carbert, Operations Manager
James McCrorie, Academic Coordinator
Margaret Diotalevi, Departmental Assistant
Daniel Garcia, Curatorial Program Assistant

TECHNICAL STAFF

The Image Arts Technical Staff aren't always so visible, but they are working hard to ensure that the day to day operations of the School's facilities and equipment are running as smoothly as possible for faculty and students alike. Given the ratio of staff to faculty and students within the School, this is no small feat.

Bryn Chamberlain, Facility Technician
Jonathan Duder, Cage & Booking Assistant
Ted Dyke, Maintenance & Repair Technician
Michelle Fletcher, Facility Technician
Clark Hill, Workshop Technician
Amanda McNaughton, Facility Technician
Suzanne Naughton, Processing Technician
Fred Payne, Facility Technician
Sara Salahub, Digital Imaging Assistant
Phil Taylor, Cage Technician
Mindy Wiltshire-Gibson, Facility Technician

INTERNAL DIRECTORY

Reception (416) 979-5167

Fax (416) 979-5139

*Ryerson Switchboard (416) 979-5000

**Use the Ryerson Switchboard to reach the extensions listed below
~all e-mail addresses are followed by: @ryerson.ca unless specified otherwise*

NAME	OFFICE No.	EXT.	@ryerson.ca
ALTER , Alexander	IMA240	7589	aalter
ANDERSON , Alexandra	IMA201	6855	alex.anderson
ANGELUCCI , Sara	IMA351	6862	s3angelu
AYLWARD , Chris	IMA360	2235	caylward
BAL , Alexandra	RCC321	6880	abal
BECKER , Manfred	IMA360	2235	
BERKOVIC , Cecilia	IMA403	6868	
BOUCHARD , David	RCC307	7587	david.bouchard
BRAUN , Marta	KHS153	6875	mbraun
BRUCE , Jean	IMA204	7866	jbruce
BURLEY , Robert	IMA363	6860	rburley
CAMERON , Iain	IMA226	6853	i4camero
CAMMAER , Gerda	IMA318	6870	gcommaer
CARBERT , Janice	IMA205	6844	jcarberr
CATES , Tara	IMA342	6858	tcates
CEPERKOVIC , Slavica	RCC331	7106	
CHAMBERLAIN , Bryn	IMA B18	6892	bchamber
CONFORD , Michal	IMA362	6879	mconford
COOPER , Michael	IMA403	6868	coopershoots
CORREIA-DAMUDE , Nicola	IMA350	6857	
CUMMING , Robyn	IMA403	6868	robyn.cumming
DAMUDE , Brian	RCC360C	3114	bdamude
DANIELS , Steve	RCC303	6876	s2daniel
DIOTALEVI , Margaret	IMA206	6851	mdiota
DUDER , Jonathan	IMA B18	4838	jduder
DYKE , Ted	IMA B18	6892	tdyke
ELDER , Bruce	IMA238	6859	belder
ELLIOT , Alan	IMA337	6877	
FEILER , Tom	IMA315	3445	
FIELD , Jessica	IMA402	2234	jessica.field
FILEWOD , Garrick	IMA361	6872	gfilewod
FITZPATRICK , Blake	IMA239	6865	bfitzpatrick
FLETCHER , Michelle	IMA224	6861	mfletche
GARCIA , Daniel	IMA207	6850	d2garcia
GERVAIS , Thierry	IMA364	2779	gervais
GIVORD , Priam	IMA402	2234	pgivord
GREEN , David	RCC331	7106	d6green

GULLO , Cathy	IMA202	6849	cgullo
GLASSMAN , Marc	IMA403	6868	
HARRIS , David	IMA209	6778	d2harris
HUGHES , Dafydd	IMA350	6857	
INGELEVICs , Vid	IMA317	7585	vingelevics
KAELIN , Valérie	IMA343	7586	vkaelin
KAYE , Janice	IMA350	6857	j.kaye
LEE , Min Sook	IMA337	6877	
LESSARD , Bruno	IMA320	6854	lessard
MacDONELL , Annie	IMA403	6868	annie.macdonell
MANIS , Randy	IMA318	6871	
MANSON , Christopher	IMA218	6871	
McNAUGHTON , Amanda	IMA230	2253	amanda.mcnaughton
McCORMICK , Katy	IMA237	7327	kmccormi
McCRORIE , James	IMA203	6847	mccrorie
NAUGHTON , Suzanne	IMA327A	6869	naughton
OWEN , Roz	IMA218	6871	
PAYNE , Fred	IMA223	6912	fpayne
PINE , Lila	RCC337	6848	lpine
PIRRIE-ADAMS , Kathleen	IMA320	6873	kpirrie
PITTENDREIGH , Wayne	IMA223	6864	wpittend
PRUSKA-OLDENHOF , Izabella	IMA319	6874	eslopek
SNYDER , Don	IMA236	6852	dsnyder
STEDMAN , Nick	IMA402	2234	nickstedman
STEVENS , Barry	IMA361	6872	
TAYLOR , Phil	IMA B17	7107	ptaylor
TILL , Adam	IMA350	6879	atill
TOLLEFSON , Mark	IMA337	6877	mark.tollefson
TOSTI , Tony	IMA360	2235	
TREMBLAY , Pierre	IMA208	6856	pierre.tremblay
WARRACK , James	IMA316	2237	jwarrack
WHITE , Norman	IMA402	2234	nwhite
WILTSHIRE-GIBSON , Mindy	IMA B18	7591	mindywg
WINCENTY , Rick	IMA337	6877	rick.wincenty
WONG , Tim	IMA342	6858	
WORKSHOP (Clark Hill)			clarkh
PPCM LAB	KHS144	4289	
MFA LAB	IMA B23	2252	
EQUIPMENT CAGE	IMA B18	6845	
FILM EQUIPMENT CAGE	IMA B18	6867	
ADMIN. RECEPTION IMA	2nd Floor	5167	
MAX EX FUNCTION	IMA326	2233	
RUFF META	IMA328	6863	