

2014-2015

IMAGE ARTS

STUDENT HANDBOOK

SCHOOL OF IMAGE ARTS
STUDENT HANDBOOK 2014-2015
© Ryerson University

The School of Image Arts
Film, Photography, New Media

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CHAIR'S WELCOME

On behalf of the faculty and staff, I would like to welcome you to the School of Image Arts. If you are a returning student, welcome back! We have been working over the summer to prepare for the new academic year. New courses are being offered, classrooms and facilities have been upgraded and the pool of production equipment has been re-stocked. This year, students entering our programs will have the option to move into the Integrated Digital stream in third year. This is an exciting new initiative that will bring photo and film students together to study and create cutting edge and multi-media work. You will be hearing a lot about the Integrated Digital option in the months ahead.

As a student in the School of Image Arts you will be part of a vibrant and active community of artists engaged in a wide array of contemporary media and image art 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.

As your progress through the program, you will become familiar with our student-run initiatives including an annual New Media Festival (Meta), the year-end Ryerson University Film Festival (RUFF) and Maximum Exposure (MaxEx). I encourage you to come out for these events. They are a great way of seeing the work of our graduating students

The Image Arts teaching faculty has internationally-recognized reputations as scholars and artists. We have two University Research Fellows, three recipients of the Ryerson/Sarwan Sahota Distinguished Scholar Award, numerous recipients of faculty research and service awards, winners 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 sixth Documentary Now festival. Our MA program in Film and Photography Preservation and Collections Management, has an international reputation and is unique in the world.

We share our beautiful building with the Ryerson Image Centre, a world-class photography gallery. Links with the RIC are strong and dynamic. Students are welcome at the regular openings and artist talks and I urge you to take full advantage of their program of exhibitions and activities.

As students, you play a very key role in the vibrancy of our community. We hope you will participate in all the school and university wide activities that occur 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

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

Also, pay close attention to the section **“Significant Dates”** 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. (<http://www.ryerson.ca/studentguide/>)

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. 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

You should have a look at the School's website: www.imagearts.ryerson.ca and the School's blog: www.imagearts.ryerson.ca/imablog.

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 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 26th until September 13th. 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 Sept 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 Daniel Garcia 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

Printed copies of these tend to be scattered around the University, or you can find it online here: <http://www.ryerson.ca/studentguide/>

6. Equipment Access

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 Access

Bring your ONE Card to the Library's circulation desk along with the items you want to sing out of the library and you are ready to go. Take the escalator across from the Information Desk in Jorgenson Hall two floors up to reach the library entrance.

8. RAC Access

The Ryerson Athletic Centre lies beneath the open field that is known as the 'Quad' in the middle of the campus. The fees are included in your tuition fees.

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/>

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, Creative Industries, 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:

<http://www.ryerson.ca/ccs/myaccounts/activate/index.html>

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 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

Some rooms 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 confirm availability, as rooms are heavily booked in the day and for evening Continuing Education programs. Note that CE courses have priority during evenings and Saturdays. Contact the office staff to book and you will be required to complete a Room Usage Contract which outlines the guidelines for use. Once approved, the space is booked and the contract signed, you may pick up a key in the Cage upon presentation of a form from the Office.

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

In order to create timetables that allocate an equitable number of classes each day of the week, changes to the University-wide schedule are sometimes necessary. If this is required at any point in time, a communication campaign directed at students will be planned to make sure that everyone is aware of the change.

COURSE OUTLINE

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 <http://www.ryerson.ca/senate/policies>. Ryerson does not have a mandatory attendance rule. However, 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 to medical reasons please notify your professors with in 3 working days of the absence. 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.

<http://www.ryerson.ca/currentstudents/calendars/significant-dates.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 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 is 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?).

If you still find yourself in complete disagreement, and you are convinced you haven't been treated equally or fairly, you may then want to consider the university's appeal process. This allows for both the student and faculty member to explain their position in writing to the Chair who is asked to rule in favour or against a final grade change. All appeals are confidential and you will not face any penalties as a result of filing one.

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/currentstudents/essr/appeals/index.html**

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/counselling

ACADEMIC COORDINATOR / ADMINISTRATIVE ASSISTANT

The School's Academic Coordinator, James McCrorie & Administrative Assistant, Daniel Garcia 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 Daniel 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 they contain the 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 where cash 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 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 in Jorgenson Hall (POD 60) 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. 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. Check it out here:

<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 POD50A 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 emailed and/or posted on the bulletin board across from the elevators on the 2nd floor and will also be listed in the Student Information binder at the reception desk. Recipients of awards are notified before the awards ceremony.

Application Dates are announced on a yearly basis.

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 (MAY NOT BE ISSUED ON AN ANNUAL BASIS)

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.

GRAEME BIRD MEMORIAL FILM AWARD

Presented to students in the third and fourth year film studies program who demonstrate high academic proficiency and creative potential in film production.

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

The following is a 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's Technical Operations team of 11 staff are here to support you in accessing and using equipment and facilities safely and properly. They are responsible for ensuring that the day to day operations run smoothly for students and faculty so that you can meet your production needs and complete assignments. The Operations Manager, Janice Carbert, can be found in IMA 205, to answer questions and point you in the right direction to the staff who can best assist you.

The School of Image Arts Technical Operations Handbook is available in full detail by visiting the school's website: www.imagearts.ryerson.ca.

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 may use for the completion of their course work. This includes a wide variety of digital and analogue cameras and accessories, stills 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

Sunday 12 pm - 5 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 to 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.

PRODUCTION/POST – PRODUCTION FACILITIES

The majority of equipment and facilities lists is found within the Image Arts building and for the exclusive use of enrolled IMA students. However, some

editing facilities are located in the Rogers Communications Centre. Your professor will confirm how to access these facilities if necessary. Also note that the IMA 234 Computing lab and the IMA 302 Recording Facility are shared with students and courses from other FCAD schools.

- 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 lab
- 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

LABS AND 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. Labs must be signed out at the Cage before using.

BLACK AND WHITE DARKROOMS IMA 136 – 155

ADVANCED AND HISTORICAL DARKROOMS (IMA B03, B08)

This facility consists of 16 analogue darkrooms fully equipped with enlargers capable of printing all film formats up to 4x5, with both RC and Fibre based printing. Individual darkrooms are also specially equipped to allow for production of larger prints, and Darkroom B-03 has capability for 8x10 work.

B&W Processing Machines located in IMA 135, with B&W paper (RC) Processor and B&W 4x5 Film Processor

Film Loading and Processing Darkrooms IMA 123 – 129

MOUNTING AND MAT CUTTING AREA

Basement outside of Equipment Cage

Mat cutting, print mounting, paper trimming equipment is all located in this area.

PHOTOGRAPHY STUDIO IMA 210

This is a large studio space which can handle up to 20 students working simultaneously. The studio is supplied with a variety of daylight and electronic flash systems, as well as professional softboxes. 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 who have undergone the Studio Safety Orientation 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. Bays must be signed out from the Cage before using.

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 and the price list posted at the facility.

Access to Student Printers is booked by emailing Print to request the time you would like to print. Your requests will be answered by return email, usually the same day.

Print's email address: print@ryerson.ca

Also available are high end film scanners, allowing students in all three 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 eligible for access.

Access to PIC is booked by emailing PIC to request the time 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.

Access: 2nd, 3rd, and 4th year Image Arts students and graduate students.

The following technical support staff operates this facility:

Michelle Fletcher, Digital Imaging Technologist, IMA 224

Darren Cerkownyk, Digital Imaging Assistant, IMA 230

Wayne Pittendreigh, Digital Imaging Coordinator, IMA 223

DIGITAL PRINT 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 can bring their digital files to this facility and have their images output to a number of different paper surfaces. Please note that students do not print the files themselves. There is a charge for all prints made. A price list is posted at the facility.

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

Hours of Operation:

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

Access: All Image Arts Students

The following technical support staff operates this facility:

Michelle Fletcher, Digital Imaging Technologist, IMA 224

Darren Cerkownyk, Digital Imaging Assistant, IMA 230

FCAD GRAPHICS LAB IMA 234

35 iMac stations with five flatbed scanners.

Access: All students in the Faculty of Communication and Design.

FILM EDITING and EDITING FACILITIES

These professional digital and analogue video/audio editing suites (non-linear) are accessible to all Film and senior IMA students with training.

FILM EDITING ROOM IMA 122

16mm editing benches including a splicer and film viewer.

Access: All Film and Senior students (with training).

NON-LINEAR DIGITAL EDITING SUITES IMA 338 – 346, 349

All suites include a 27" iMac computer with editing capability, M-box and network connectivity. Students must supply their own portable hard drive. A 500GB Hard drive with USB 3.0 or Thunderbolt interface is highly recommended as a minimum. Students are expected to provide their own headphones for this facility.

Access: All Film and New Media students.

The facilities are booked and keys are signed out through the Equipment Cage when classes permit.

MOTION PICTURE LAB - IMA 327

This facility houses a black and white motion picture film processor, a 16mm printer and a dark loading room. 16mm digital transfer service – from negative or work print - is done at an outside facility.

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 are 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.

Contact the Lab in person at IMA327, call extension 6869, or send email to [**naughton@ryerson.ca**](mailto:naughton@ryerson.ca)

Hours of Operation:

Monday to Thursday 8 am - 6:00 pm

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. Instructor approval is required 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. The Skyjack lift may only be operated by individuals trained and certified on this equipment.

Hours of Operation:

Monday to Thursday 8 am - 9:30 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. Available in the School’s website:

www.imagearts.ryerson.ca

RECORDING AND MIXING FACILITIES – IMA 302 , IMA302A

These multi-track digital recording and mixing facilities include a sound booth and a Foley Pit. Space is booked through the Equipment Cage when classes permit. This is a shared space for FCAD students who have been trained in this facility.

NEW MEDIA STUDIOS - IMA 322, 323, 335

These facilities include a multi-purpose production studio for 4th year students, with a lighting grid and digital projection capability, space for assembly and light construction, and an exhibition/installation space. Soldering kits can be signed out at the Equipment Cage.

New Media students have access to the studios once they complete a Safety Orientation. The facilities are signed out by students through the Equipment Cage when classes permit and are not 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. Power equipment and tools must be used as directed by the Image Arts Workshop Technician. All tools and equipment are solely the property of the Workshop, therefore they may not be removed from the facility.

Access: All Image Arts students who have completed a mandatory Workshop Orientation to the tools and safety procedures.

Hours of Operation:

It is open under supervision two days per week. A schedule will be posted at the beginning of each term.

The following technical support staff operates this facility:

Joseph Lammirato, Workshop Technician, IMA 305.

STUDENT AUDITION/REHEARSAL SPACE - IMA 329

This space may be signed out by students for auditioning, rehearsing and meeting use. Contact the office staff to book and you will be required to complete a Room Usage Contract which outlines the guidelines for use. Once approved, the space is booked and the contract signed, you may pick up a key in the Cage upon presentation of a form from the Office.

STUDENT LOUNGE AREAS

First Floor Student Lounge IMA 100 – 106

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 IMA 235, GAL 210, IMA 365

These 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 that can be used with a laptop 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 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.

You can find the Technical Operations Handbook at the school's website:

www.imagearts.ryerson.ca

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 may 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.

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

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.

<http://www.ryerson.ca/ehss/training/whmis.html>

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

Operations staff are trained and certified in First Aid/CPR.

First Aid kits are located in the Equipment Cage (B-018), the Administrative offices, Darkrooms, MFA labs (B22/23), PPCM lab (B02), First Floor (IMA 121), Studio (IMA 210), PIC (IMA 233), Sound Stage (IMA 301), Design Room (IMA 321), New Media (IMA 322), Soldering Room (IMA 335), Film Lab (IMA 327), Operations Manager (IMA 205).

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 to Shuter and then one block west (right), corner of Shuter & Victoria St.
- See details for locations of First Aid Kits on page 23

STUDIO RULES

- No food or drink in any studio areas
- Never attempt to use any equipment you have not been instructed on or may be unfamiliar with.
- Wear personal protective equipment where necessary and appropriate clothing and footwear.
- Always inspect all equipment for damage before using.
- Report any damaged or broken equipment immediately to a technician or to the cage. Do not attempt to repair equipment yourself.
- No spray painting or spray glues anywhere in the IMA building
- No sanding with power tools except in the Workshop

- Know where the machine emergency shut-off is located for all processors and shop equipment. Use the shut-off immediately if you suspect a problem, and then have a technician check the situation. Technicians can be paged from the cage or front office at any time.
- 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.
- Keep your work area clean – keep dust, dirt, scents and materials that might react when mixed to a minimum. Clean up when you leave and take all personal belongings with you.
- Clean up all paint/chemical spills and splashes – even small ones
- Do not rush or run in studios – do not work when you are overtired and hungry.
- If you don't know – ASK

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.
- Exit by stairwells; do not use elevators.
- Leave the building immediately by the nearest safe exit.
- Assist people with disabilities or children, as required.
- Wait outside the building as directed by Security or the Fire Wardens.

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.

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 behind the G. Raymond Chang School of Continuing Education. See link below for more details.

http://www.ryerson.ca/ubs/bicycle_room/

PARKING

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).

<http://www.ryerson.ca/ubs/parking/>

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. 6259. 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 at ext. 6259.

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: 10:00 am – 5 pm Monday - Friday

STAFF:

Collections Curator: Peter Higdon

Head of Research: Thierry Gervais

Gallery Registrar: Chantal Wilson

Research Centre/PPCM Graduate Program Assistant: Jennifer Park

Media Collections Assistant: Anna Jedrzejowski

Archives Assistant: Charlene Heath

Digital Imaging Assistant: Clare Samuel

www.ryerson.ca/ric

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 consists of 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 or visit their office in IMA335, or for more information visit: 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 theatre outside of campus. Advance tickets, including 3-day passes for the event are available at online and at the School beginning in April, right up to the day of the first screening. Office: IMA335

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. The students taking part in the festival use 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. Office: IMA335

www.meta2014.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.imagearts.ryerson.ca/function Office: IMA335

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

PRINT SALE & EXHIBITION

The print sale and exhibition is an annual fundraising event that was started by students in the 1970's. The purpose of the event was to raise money for the School's Gallery and to have a large exhibition of work accessible to the public. The sale and exhibition, which usually runs for five days around Christmas, is organized by students, a percentage of each sale goes to both the collection fund and the photographer. Participation by students is greatly needed both in terms of organizing the event and submitting work. For more information call or visit the IMA Gallery (see below).

RYERSON ARTSPACE AT THE GLADSTONE

Since 1990, the School of Image Arts has supported an off-campus gallery. This year, we are launching the Ryerson Artspace at the Gladstone located in the heart of the city's gallery district on Queen West at the Gladstone Hotel. The gallery offers an exhibition space for students, faculty and alumni.

The Exhibition Committee reviews exhibit proposals twice a year. Please check the website at www.imagallery.ca for more details. The Gallery is located at 1214 Queen St West and is open Wednesday to Saturday from 12 pm - 5 pm during exhibitions. To find information about upcoming exhibitions you may refer to the website.

Faculty Director: Robyn Cumming ext.6445.

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.

This space is bookable by students and faculty for exhibitions, critiques and special events. Contact Don Snyder (ext. 6852) to book this space. Students are responsible for the security of their work and for monitoring the space during the exhibition period.

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 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 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 Ryerson Image 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 James McCrorie in IMA203 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/iao/study-main.php

Karlstad University, Sweden
<http://www.kau.se/en/external-relations/international-cooperation>

KEA Copenhagen School of Design and Technology, Denmark
<http://www.kea.dk/da/>

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

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

Roskilde University, Denmark
www.ruc.dk/en/international-students

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

Universidad de Artes, Ciencias y Comunicacion (UNIACC), Chile
www.uniacc.cl/relaciones-internacionales

University of South Australia (UniSA), Australia
www.unisa.edu.au/study-at-UniSA/International-students

University of Technology, Sydney, Australia
www.uts.edu.au/future-students/international

University of Wales, Newport
www.newport.ac.uk/international

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.abovegroundartsupplies.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
102-11 Davies Ave. 416.461.3233

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

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

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

FotoBox
www.fotobox.ca
936 The Queensway 647.430.8499

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

PIKTO
www.pikto.com
22 Gristmill Lane 416.203.3443

Toronto Image Works
www.torontoimageworks.com
207 - 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
182A St. Helens Ave. 416.504.3927

Frame Discreet
www.framediscreet.com
218 - 136 Geary Ave. 416.901.5332

Creative Post
www.creativepostinc.com
510 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

Lomography Toronto
www.lomography.ca

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

FULL-TIME IMAGE ARTS 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 is the Chair of the School of Image Arts. Prior to taking up a teaching career, Alex worked in the London, England as a film editor and documentary director/ producer. Her documentaries (made for British television) have won awards in Europe and Canada and have been seen around the world. Her areas of interest include world cinema, the National Film Board of Canada, documentary theory and innovative documentary practices. In the summer, she runs a documentary filmmaking course at the International Film and Television School in Cuba.



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. Chris is the Program Director of the Film Studies, Image Arts program.

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 be a fellow at the Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie in Weimar, Germany where she worked on the exhibition of Muybridge that appeared in 2010 at the Corcoran Gallery in Washington and London's Tate Gallery as did her biography of Muybridge published that year. With Charlie Keil at the University of Toronto Marta has received three SSHRC grants for their research on the early history of cinema in Ontario. Marta is the Program Director of the Film and Photography Preservation and Collections Management MA 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 Associate Professor of film, cultural studies and new media in the School of Image Arts where she teaches courses at both 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; experimental ethnographic documentary; and currently, renovation, design and property television in Canada. This research has been funded by grants from the Faculty of Communication and Design and is now supported by SSHRC.

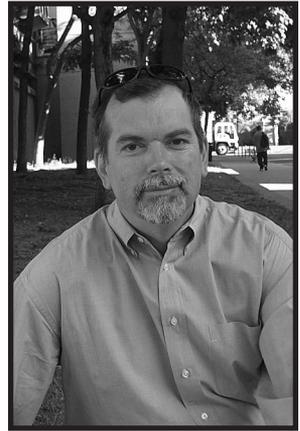
ROBERT BURLEY

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'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 filmmaker and scholar with a particular interest in 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 or any other ephemeral cinema, 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 interests also include world cinema, travel films, and artistic depictions of landscapes and climate change. Gerda's work combines photography with found-footage films, collage pieces, art videos and creative documentaries. Her films have been shown at various festivals in Canada and abroad. She is also a freelance film programmer for art galleries and artist collectives. For more information about her film work and a list of publications see: www.gerdacammaer.com

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.

**ROBYN CUMMING**

M.F.A., York University, Toronto
BEA.(Honours), Ryerson University

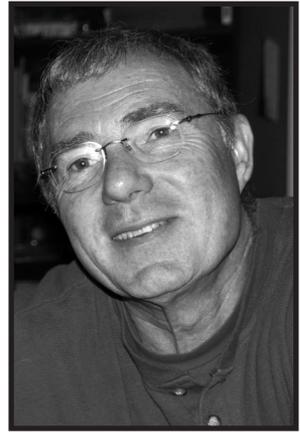


Robyn Cumming is a Toronto-based artist and educator. Prior to Ryerson she taught at OCADU and in the Art and Art History Program at UofT/Sheridan. Her work has been exhibited, published and collected in Canada, The United States and Asia. Her current work focuses on representation and accumulation with a recent emphasis on historical images gleaned from Ebay. Robyn is represented by Erin Stump Projects in Toronto. www.robyncumming.com

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. Since 2006 Brian has been teaching production and directing actors and has been involved in a number of screenwriting and independent video/photography projects. During the 2012-2013 academic year he worked as Interim Associate Dean, Faculty of Communication and Design, and will be on sabbatical over the 2013 – 2014 school year. Brian is on the Board of Directors of, and is deeply involved with, Aluna Theatre, a Toronto based Latin American multimedia theatre company. Brian Damude's photography can be seen at www.briandamudephotography.com

**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

R. Bruce Elder is a filmmaker, critic, and teacher (and former program director) in the Graduate Program in Communication and Culture at Ryerson University. His film work has been screened at New York's Museum of Modern Art and Millennium Film Workshop, Berlin's Kino Arsenal, Paris' Centre Pompidou, the San Francisco Cinematheque, Atlanta's High Museum, Los Angeles' Film Forum, Stadtfilmuseum München, and Hamburg's Kino

Metropolis. Retrospectives of his work have been presented by Anthology Film Archives (NY), the Art Gallery of Ontario, Cinémaèque Québécoise, Il Festival Senzaitolo (Trento), Images Film and Video Festival (Toronto) and Paris' Festival des Cinémas Différents, and EXiS (in Seoul, Korea). When Elder received the 2007 Governor General Award in Visual and Media Arts, the jury described him as “highly innovative”, “influential” and “acutely intelligent,” noting the enormous span of his practice and the demanding nature of his films. Described by New York filmmaker and critic Jonas Mekas as “the most important North American avant-garde filmmaker to emerge during the 1980's,” Elder combines images, music and text to create works that reflect his interest in philosophy, technology, science, spirituality and the human body.

In announcing their “Tribute to R. Bruce Elder” Cinémaèque Ontario proclaimed: “R. Bruce Elder is not only one of Canada’s foremost experimental filmmakers, he’s one of our greatest artists, thinkers, critics, and filmmakers, period.” Elder’s recent films include, *A Man Whose Life Was Full of Woe Has Been Surprised by Joy* (1997), *Crack, Brutal Grief* (2000), *Eros and Wonder* (2003), *Infunde Lumen Cordibus* (2004), *The Young Prince* (2007), *What Troubles the Peace at Brandenburg?* (2011). He is currently working on a film composed from still images from Freikörperkultur of 1920s–1940s Germany.

Elder has received numerous grants from the Canada Council for the Arts, the Ontario Arts Council, and the Department of External Affairs/DFAIT. He was an early user of digital image processing techniques in filmmaking; his interest in the mathematics of signal processing led him to study and to publish on computer programming and artificial intelligence. He was awarded a Council/NSERC New Media Initiatives grant, a Ryerson Research Chair, and grant from the Social Sciences and Humanities Research Council of Canada to develop and apply innovative methods in image processing and machine learning to filmmaking. Other awards include the Governor General’s Award in Media Arts, a Canadian Film Award (now Genie), Los Angeles Film Critics Award. In 2007, Elder was elected a Fellow of the Royal Society of Canada.

Elder’s publications include *Image & Identity: Reflections on Canadian Film and Culture* (1989), a key text on Canadian culture, *The Body in Film* (1989), *A Body of Vision* (1997), a book which looks at representations of the body in poetry and avant-garde film, and *The Films of Stan Brakhage in the American Tradition* (1998). His *Harmony & Dissent: The Film and Avant-Garde Art Movements in the Early Twentieth Century*, received the prestigious Robert Motherwell Book Prize from the Dedalus Foundation, was named a Choice Outstanding Academic Book and was shortlisted for the ASPP’s Raymond Klibansky award. His most recent book is *DADA, Surrealism and the Cinematic Effect*.

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 Fitzpatrick holds the position of Professor in the School of Image Arts, Ryerson University where he is the Graduate Program Director, of the Documentary Media (MFA) program (Fall term).

A photographer, curator and writer, his research interests include the photographic representation of the nuclear era, visual responses to contemporary militarism and images of disaster in landscape photography. He is a member of the Atomic Photographers Guild, an international group of photographers dedicated to making visible all aspects of the nuclear era.

Fitzpatrick has exhibited his photo-based work in solo and group exhibitions in Canada, the United States and Europe, including exhibitions at the Canadian Embassy in Berlin and recent group exhibitions with the Atomic Photographers Guild in Australia, Switzerland and the United States. His curatorial projects examine the work of contemporary artists who respond to war and social conflict and include *War at a Distance*; *Disaster Topographics*; and *The Atomic Photographers Guild: Visibility and Invisibility in the Nuclear Era*. He recently co-curated an exhibition of the work of Arthur Goss, Toronto's first official photographer for the Ryerson Image Centre (2013). His writing and visual work have appeared in the journals *Public*, *Topia*, *History of Photography*, *Fuse*, *Ciel Variable*, *POV* and in the anthology *The Cultural Work of the Photograph in Canada* (McGill-Queen's University Press, 2011).

THIERRY GERVAIS

PhD, History of Photography

(École des Hautes Études en Sciences Sociales France, 2007).

Thierry Gervais is assistant professor at Ryerson University and Head of Research at the Ryerson Image Centre (RIC), Toronto. He received his PhD from the École des Hautes Études en Sciences Sociales (Paris) in 2007. He teaches history of photography and is pursuing research about the use of photography in magazines and the first photoreporters. He has been the editor in chief of *Études photographiques* from 2007 to 2013 and the author of *La photographie. Histoire, technique, presse, art* (with Gaëlle Morel, Larousse, 2008). He was co-curator of the exhibitions “Views from Above” (Centre Pompidou-Metz, Spring 2013), “Léon Gimpel (1873-1948), the audacious work of a photographer” (Musée d’Orsay, Paris, Spring 2008), and “L’Événement : les images comme acteurs de l’histoire” (Jeu de Paume, Paris, Winter 2007). He organized the symposia “About Photographic Collections: Definitions, Descriptions, Access” (RIC, 2012) and “The ‘Public Life’ of Photographs” (RIC, 2013). He is currently working on a book about photographic illustration and the birth of spectacular information.



DAVID HARRIS

*M.A., History of Art, University of New Mexico,
Albuquerque, New Mexico*

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

From 1986–1996, David Harris was Associate Curator of Photographs at the Canadian Centre for Architecture in Montréal. Since 1996 he has worked as an independent curator and photographic historian, specializing in nineteenth-century and contemporary architectural and landscape photography. In addition to numerous articles, he is the author of *Eadweard Muybridge and the Photographic Panorama of San Francisco, 1850–1880* (1993); *Of Battle and Beauty: Felice Beato’s Photographs of China* (1999); *Eugène Atget: Itinéraires Parisiens* (1999). An English-language edition, *Eugène Atget: Unknown Paris*, was published in 2003. Each of these publications accompanied major international exhibitions, which he curated. In 2009, David curated the nationally touring retrospective exhibition *Gabor Szilasi: The Eloquence of the Everyday*, and wrote the accompanying catalogue. He began teaching at the School of Image Arts in 1999, where he is now Associate Professor.

VID INGELEVICS

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/artifact

**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 is a contemporary visual culture scholar who likes to think of himself as an image generalist working at the crossroads of various languages and media. An award-winning researcher, he has published numerous articles in journals such as *Film-Philosophy* and *Convergence: The*

International Journal of Research into New Media Technologies, and book chapters in recent collections such as *Digital Gaming Re-Imagines the Middle Ages* (Routledge) and *Popular Ghosts: The Haunted Spaces of Everyday Culture* (Continuum). His publications and conference papers cover a wide variety of topics such as the film music of Philip Glass, the cinema of Alfred Hitchcock and Marguerite Duras, *Dogma 95*, Chinese documentary film, and digital abstract animation. He has authored a book manuscript, “The Object Image: Adaptation and Interactive Media,” which will be published in 2014. His current SSHRC-funded research projects are the foundation for his second book-length publication, which focuses on documentary knowledge. Bruno is the Associate Chair of the School of Image Arts.



ANNIE MACDONELL

B.F.A., Fine Arts, Ryerson University, Toronto

Annie MacDonell makes photography, sculpture, film and installation. Her work questions assumptions around originality, authenticity and our constantly shifting relationship to images, both moving and still. MacDonell's work often begins with gestures of appropriation and reanimation, which spirals off into multi-layered, critical and self-reflexive meditations on the act of looking.

Annie MacDonell received a BFA from Ryerson University's School of Image Arts in 2000, followed

by graduate studies at Le Fresnoy, Studio National des Arts Contemporains, in Tourcoing, France. Recent solo shows include *The Hand and the Glove*, at Mulherin New York, *The Forunte Teller*, at the Art Gallery of Ontario, *Image and The Abyss* at the Art Gallery of Windsor, *The Originality of the Avant Garde*, at Mercer Union Gallery, in Toronto. She has participated in recent group exhibitions at The Power Plant, MOCA Cleveland, Le Grand Palais, Paris and the Daegu Photo Biennale, in South Korea. In 2012 she was long-listed for the Sobey Art Award and short-listed for the AGO Grange prize for photography. Her work is represented by Katharine Mulherin Contemporary Art.

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). Katy is the Graduate Program Director, of the Documentary Media (MFA) program.



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.



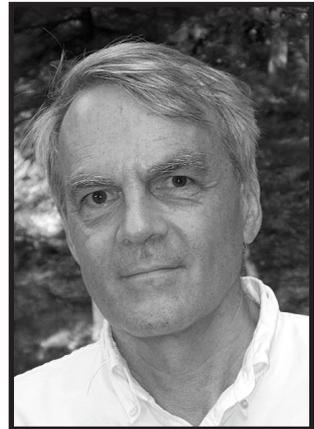
EDWARD SLOPEK

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. Ed is the Program Director of the New Media, Image Arts program.

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 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. Particular interests are critical directions in photography and documentary practice during the past decade. www.imagearts.ryerson.ca/dsnyder

JOHN TARVER

M.F.A., Film Production, University of Southern California

B.A., English/Art & Design, University of Alberta

John Tarver, csc is an award-winning director of photography with over 20 feature film credits. In addition to narrative features and TV movies, he has amassed a body of work that includes documentaries, TV series, commercials, and special-venue 3D films. His work has appeared on major networks such as Showtime, HBO, the SciFi Channel and FOX.

Tarver is an alumnus of the USC School of Cinematic Arts with an MFA in film production where he specialized in cinematography under the mentorship of Woody Omens, ASC (*Harlem Nights*, *Coming to America*). Shortly after graduating he returned to his home in Alberta, Canada to shoot his first feature, *Two Brothers a Girl and a Gun* for Canada's National Film Board. The film opened to acclaim at the Toronto International Film Festival.

Equally at home in a sound stage or the amazon jungle, Tarver has shot in exotic locations around the world including Peru, Mexico, Egypt, Turkey, Russia, Austria, Luxembourg, Brazil and Argentina. He also served as co-producer and cinematographer on the award-winning horror film *Shallow Ground*. He has extensive experience in film, digital, and 3D imaging technologies and has done extensive work for special effects including blue and green screen, shooting plates for digital compositing, and underwater cinematography.

Mr. Tarver is a full member of the Canadian Society of Cinematographers, and IATSE Locals 667. He has also served as instructor of cinematography at his alma mater, the University of Southern California.



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.



FULL-TIME RTA SCHOOL OF MEDIA (NEW MEDIA) FACULTY



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 has worked intensively in production including multimedia educational software development, corporate digital imaging, 3-D animation and experimental film and video. She holds a PhD in information and Communication Sciences from Paris University. She is an associate researcher at the Maison des Sciences de l'Homme in Paris where

her research deals with the impact of virtual new media on virtual education, digital arts. She has become fascinated the 2.0 phenomenon and the use of agent technology and second life. She is now trying to understand how hybrid environments, which incorporate experiential media, ai, second life and physical computing media, are changing our society.

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>



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.

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 ANGELUCCI

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 Angelucci 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.

MANFRED BECKER

Doctoral Candidate, Communications and Culture, York University

M.A., Graduate Program in Interdisciplinary Studies, York University

B.A., Journalism & Film Studies, Universität Dortmund



Manfred snuck into Canada from his native Germany in 1983 on a semi-legal work permit and was given the opportunity to work with and learn from this country's preeminent documentary filmmakers like Sturla Gunnarsson, Nettie Wild and Peter Watkins. In 2001, after a decade of making sense of the creative mess of others in the cutting room, Manfred gathered his courage to step into the light and create his own, with documentaries on psychoanalysis, urban guerrillas, Dark Tourism and what it means to live with the burden of history. 15 years and two dozen documentaries later, creating that meaningful emotional experience for the audience remains a mystery to him. After never fully completing a BA in his native language, Manfred is currently in the middle of a PhD at Ryerson's Com & Cul program and considers it a gift to live and work in Canada and a life's purpose to "be defeated by greater and greater things" (R.M. Rilke).



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.

Iain is the Program Director of the Photography Studies, Image Arts program.



TARA CATES

*MFA, York University, Screenwriting
BFA (honours), York University, Performance
Alumna, Canadian Film Centre, Writer/Producer Feature
& Television*

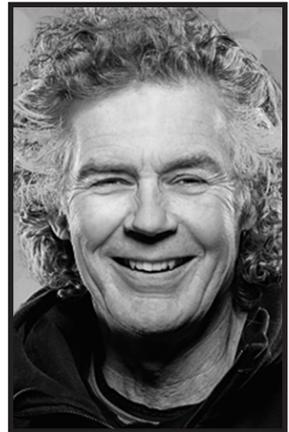
A writer, story editor, director and producer, Tara's selected film and television credits include: Paddington Bear, Road to Avonlea, E.N.G, Unit 304, Female Intuition. She received the African American Women in Cinema and the Sir Tim Rice awards for her films Cinnamon Hill and In Her Mother's Eyes. 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.

MAX DEAN

B.A., Art History, University of British Columbia

Max Dean is an artist who works with ideas, concepts and emotions visually. His kinetic and interactive sculptural installations are exhibited and collected internationally. Trained as an art historian Max's work reflects his comfort and ingenuity in working and mixing both digital and analog technologies. One of his best know artworks the Robotic Chair, a generic-looking wooden chair with the capacity to fall part and put itself back together will be features as part of Chicago's Museum of Science and Industry touring exhibition Robot Revolution. Max is a recent recipient of the Governor General's Award for Excellence in the Visual Arts.





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 spatial experience and its representation has featured at conferences and in articles, including INTED, The International Journal of the Image and The International Journal of the Constructed Environment. An interdisciplinary scenographer with over 35 years experience, she received a Gold Medal for Art Direction at the 1994 NY Festivals for Groundling Marsh (TV series) and appears in The Worldwide Who's Who. 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). In addition to teaching Visual Studies and Scenography, Valérie mentors emerging scenographers and coordinates The Chang School's Certificate in Design for Arts and Entertainment. www.valeriekaelin.net



ROZ OWEN

B.F.A., Video, Film and Drawing, NSCAD University

Roz Owen is an award-winning filmmaker who works in both drama and documentary as well as teaching film production at Ryerson's School of Image Arts. As a director and writer, Roz is focused on independent production (Roz has also directed episodic television). Her recent feature doc, *Portrait of Resistance*, has gained critical acclaim in screenings across Canada and internationally. Her short dramas, including genre nominated *YOU LOVE ME I HATE YOU* have been shown at festivals around the world. Roz has penned four dramatic feature scripts. In 2006 she was awarded the KODAK New Vision Fellowship for her writing. Through the summer of 2014 Roz used workshops with actors to develop and write *Pippa's Keeper*, the dramatic feature she will be shooting next year. In addition to being a director and writer, her filmmaking background includes: scenic painting, special effects, 1st AD work, as well as producing and distribution and camera. Roz Owen has taught film production and presented her work at a number of colleges and universities. These include UWO (teaching), Sheridan College (teaching), RTA (teaching), York U (screening/talk), Concordia (screening/talk), Queens U (screening/talk), Wilfrid Laurier U (screening/talk).

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 a variety of film forms, commercials, broadcast television and new media production. His experience includes producer, director and cinematographer. As an independent producer, James continues to work in various industry sectors, as well as research of the technical and business aspects of the film industry. Recent work and exploration is in 3D photography and cinematography, and the interdisciplinary use of various media forms.

**ADDITIONAL
PART-TIME FACULTY**

Sara Angelucci
William Carter
Matthew Croombs

Alan Elliot

Jessica Field

Elle Flanders

Alicia Fletcher

Marc Glassman

(Patrick) Lee Henderson

Dafydd Hughes

Scott Humphries

Asen Ivanov

Kaila Jacques

Nancy Jibbe

Janice Kaye

Patrick Lau

Min Sook Lee

Marc Losier

Christopher Manson

Steven McCarthy

Amish Morrell

Jason Ohara

Julienne Pascoe

Dee Psaila

Mike Robinson

Hilary Roche

David Rokeby

Clare Samuel

Alison Skyrme

Jessica Thom

Adam Till

Jamie Waese

FRONT OFFICE STAFF

- Cathy Gullo, Program Manager
- Janice Carbert, Operations Manager
- James McCrorie, Academic Coordinator
- Daniel Garcia, Administrative Assistant
- Alice Kim, Program Assistant

TECHNICAL STAFF

The Image Arts Technical Staff are working in various facilities and behind the scenes 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.

- Bryn Chamberlain, Facility Technician
- Jonathan Duder, Facility Technician
- Ted Dyke, Maintenance & Repair Technician
- Michelle Fletcher, Digital Imaging Technologist
- Suzanne Naughton, 16mm Processing Technician
- Jane O'Donnell, Facility Technician
- Fred Payne, Department Network Administrator
- Darren Cerkownyk, Digital Imaging Assistant
- Phil Taylor, Cage & Booking Technician
- Mindy Wiltshire-Gibson, Processing Technician
- Joseph Lammirato, Workshop Technician

INTERNAL DIRECTORY

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* Use the Ryerson Switchboard to reach the extensions listed below

~ all e-mail addresses are followed by: @ryerson.ca

NAME	OFFICE	EXT.	@RYERSON.CA
ALTER, Alex	IMA 240	7589	aalter
ANDERSON, Alexandra	IMA 201	6855	alex.anderson
ANGELUCCI, Sara	IMA 343	7586	s3angelu
AYLWARD, Chris	IMA 360	2235	caylward
BECKER, Manfred	IMA337	6877	manfredl.becker
BRAUN, Marta	KHS 153	6875	mbraun
BRUCE, Jean	IMA 204	6866	jbruce
BURLEY, Robert	IMA 363	6860	rburley
CAMERON, Iain	IMA 226	6853	i4camera
CAMMAER, Gerda	IMA 364	6870	gcammaer
CARBERT, Janice	IMA 205	6844	jcarter
CARTER, William	IMA 239	6865	wmcarter
CATES, Tara	IMA 342	6858	tcates
CERKOWNYK, Darren	IMA 230	2253	dcerkownyk
CHAMBERLAIN, Bryn	IMA B18	6892	bchamber
CONFORD, Michal	IMA 362	6879	mconford
CROOMBS, Matthew	IMA 239	6865	
CUMMING, Robyn	IMA 320	6445	robyn.cumming
DAMUDE, Brian	IMA 337	6877	bdamude
DEAN, Max	IMA 402	2234	max.dean
DUDER, Jonathan	IMA B-18	4838	jduder
DYKE, Ted	IMA B-18	6846	tdyke
ELDER, Bruce	IMA 238	6859	belder
ELLIOT, Alan	IMA 328	6863	alan.elliott
FIELD, Jessica	IMA 402	2234	jessica.field
FITZPATRICK, Blake	IMA 239	6865	bfitzpatrick
FLANDERS, Elle	IMA 326	2233	
FLETCHER, Alicia	TBA	TBA	
FLETCHER, Michelle	IMA 224	6861	mfletche
GARCIA, Daniel	IMA 206	6851	d2garcia
GERVAIS, Thierry	KHS 155	2779	gervais
GLASSMAN, Marc	IMA 239	6865	marc.glassman
GREEN, David	IMA 328	6863	d6green
GULLO, Cathy	IMA 202	6849	cgullo
HARRIS, David	IMA 209	6778	d2harris
HENDERSON, (Patrick) Lee	IMA 328	6863	leehenderson
HUGHES, Dafydd	IMA 403	6868	d8hughes
HUMPHRIES, Scott	IMA 328	6863	scott.humphries
INGELEVICIS, Vid	IMA 317	7585	vingelevicis
IVANOV, Asen	IMA 209	6778	
JACQUES, Kaila	IMA 326	2233	
JIBBE, Nancy	IMA 342	6858	njibbe
KAELIN, Valérie	IMA 351	6862	vkaelin

KAYE,Janice	IMA 326	2233	j.kaye
KIM,Alice	IMA 207	6850	alicel.kim
LAU,Patrick	THR105B	5086	patrick.lau
LAMMIRATO,Joseph	IMA 305	3073	joseph.lammirato
LEE,Min Sook	IMA 403	6868	minsook.lee
LESSARD,Bruno	IMA 315	6854	lessard
LOSIER,Marc	IMA 363	6860	mlosier
MacDONELL,Annie	IMA 314	6872	annie.macdonell
MANSON,Christopher	IMA 363	6860	christopher.manson
McCARTHY,Steven	IMA 403	6868	
McCORMICK,Katy	IMA 237	7327	kmccormi
McCRORE,James	IMA 203	6847	mccrorie
MORRELL,Amish	IMA 326	2233	amorrell
NAUGHTON,Suzanne	IMA327A	6869	naughton
O'DONNELL,Jane	IMA B18	6892	jodonnell
OHARA,Jason	IMA 328	6863	
OWEN,Roz	IMA 209	6778	rozowen
PASCOE,Julienne	IMA 328	6863	jpascoe
PAYNE,Fred	IMA 225	6912	fpayne
PIRRIE-ADAMS,Kathleen	IMA 320	6873	kpirrie
PITTENDREIGH,Wayne	IMA 223	6864	wpittend
PRUSKA-OLDENHOF,Izabella	IMA 361	2236	i2pruska
PSAILA,Dee	IMA 328	6863	dpsaila
ROBINSON,Mike	IMA 209	6778	
ROCHE,Hilary	IMA 350	6857	hroche
ROKEBY,David	IMA 402	2234	drokeby
SAMUEL,Clare	RIC 241	2642	c3samuel
SKYRME,Alison	LIB 492A	4996	askyrme
SLOPEK,Edward	IMA 319	6874	eslopek
SNYDER,Don	IMA 236	6852	dsnyder
TARVER,John	IMA 318	3287	john.tarver
TAYLOR,Phil	IMA B17	7107	ptaylor
THOM,Jessica	IMA 239	6865	j3thom
TILL,Adam	IMA 403	6868	atill
TREMBLAY,Pierre	IMA 208	6856	pierre.tremblay
WAESE,Jamie	IMA 402	2234	jwaese
WARRACK,James	IMA 316	2237	jwarrack
WILTSHIRE-GIBSON,Mindy	IMA B18	7591	mindywg

CAGE/LABS/STUDENT GROUPS

Equipment Cage	IMA B18	6845	
IMA Union	IMA 306	6517	
MFA Grad Lab	IMA B-23	2252	
MFA/PPCM Admin	RCC 348	2767	a2macleo
PIC Lab	IMA 230	2253	
PPCM Lab	KHS 144	4289	
Function-MaxEx-META-RUFF	IMA 335	TBA	

RTA School of Media Faculty Teaching at Image Arts

BAL,Alex	RCC 321	6880	abal
BOCIURKIW,Marusya	RCC 106	7447	marusya
BOUCHARD,David	RCC 337	7587	david.bouchard
DANIELS,Steve	RCC 303	6876	s2daniel