Summer 2014 Graduate Course Guide
MA in Media Studies
MS in Media Management
Certificate in Media Management
Certificate in Documentary Studies

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Updated: 5/20/14
## Summer '14 - SMS Grad.

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Choosing Course for your Degree or Certificate Program

This course guide lists all graduate level courses for the School of Media Studies

MA in Media Studies degree
(Students with degree code MED)
Please view the degree requirements here.

- In the first semester it is mandatory that all new students enroll in Understanding Media Studies *plus one* Understanding Media Studies co-requisite working group.

The 4 working groups, which correspond to the focus areas of the curriculum, are:

* Social Media and Social Change / Media and the Urban Environment
* Film Studies / Doc Studies
* Media Management / International Affairs
* Media Design / Sound and Acoustic Environments

Please choose the one working group that most closely matches your interests. (You will learn more about all focus areas during the course and can still explore them in following semesters.)

- In addition, please select Media Theory or Media Design or one seminar elective from the seminar section.

MS in Media Management degree
(Students with major code MEM)
Please view the degree requirements here.

In the first semester it is highly recommended that all new students enroll in Media Management and Leadership.

Graduate Certificate in Media Management
(Students with major code MMTR)
Please select your courses from the Media Management seminar courses section of this guide and view certificate requirements here.

Graduate Certificate in Documentary Media Studies
(Students with major code DOCS)

Please view certificate requirements here and discuss your course selection with your advisor. NDOC classes are restricted to Doc Studies CT major students only.
Welcome to the School of Media Studies!

Dear Student,

You are among the growing number of individuals that recognize the essential role that media and all communication technology play in our lives. And more importantly, you want to do something about it.

In the School of Media Studies, you will find a diverse and comprehensive course of study that has graduated more than 2,000 students in its 30+ year history. Your experience here will be enriched by the resources offered by a unique and distinguished university. Your fellow students are a lively and diverse group, ranging from those who are well established in their careers to recent college graduates, coming from the New York metropolitan area, over 40 states, and from more than 30 other countries.

Instruction is provided by an accomplished and dedicated faculty from all walks of academic, artistic, and commercial life. As a part of The New School, the School of Media Studies reflects a commitment to a number of core values

- An emphasis on the essential relationship between media theory and practice, and the belief that a conceptual understanding of media is necessary for creating discerning productions and, in turn, that producing media messages grounds an understanding of theory.

- A respect for both aesthetic and pragmatic dimensions of communication, and a recognition of the integrity and potential contribution of all media forms.

- An awareness of the ethical imperatives of media-making and exchange.

- An appreciation for the ways in which media theory and practice can contribute to global understanding.

- An acknowledgment of the challenging marketplace conditions that face today's graduates.

- An openness to responsive change and innovation.

In sum, our program is based on a solid history and focus. We aim to assist you in developing a critical understanding of the mediated culture in which we live as well as the skills to produce media messages in a variety of forms and genres.

John Dewey, educator, philosopher, and a founder of The New School wrote “there is more than a verbal tie between the words common, community, and communication. Try the experiment of communicating, with fullness and accuracy, some experience to another, especially if it be somewhat complicated, and you will find your own attitude toward your experience changing.”

I am very pleased that you have joined us in our ongoing experiment in learning to make both messages and meaning in the hope that we can all become more active and dynamic world citizens.

Sincerely,

Anne Balsamo
Dean, School of Media Studies
For more information about Advising at The School of Media Studies, please visit our [website](#).

Advising is an important part of your student experience at The School of Media Studies. We offer many forms of advising support to students working toward the MA or MS degree or the graduate certificate in Media Studies.

As you plan your path at The School of Media Studies, we encourage you to reach out to your advisors:

**Faculty Advisors** can work with you to formulate your goals and objectives, map out course and career plans, and address academic needs

*Faculty Advisor Appointments:*
The advisor schedule is accessible and you’ll be able to set up meetings throughout the semester by making appointments through your [NewScool.edu](#) Google calendar at this [link](#).

**Student Advisors** can assist you with program requirements, clarifying policies and procedures (administrative support), degree audits, course selection, and ways to navigate University structure.

*Drop-in advising hours:*
Monday, 11:00 a.m. - 5:00 p.m.
Wednesday, 2:00-5:00 p.m.
Friday, 10:00 a.m.–1:00 p.m.

*To make an appointment:*
**Email:** mediastudiesadvising@newschool.edu
**Phone:** 212.229.8903 x4049
**Location:** 79 Fifth Avenue, 16th floor

Use the [Degreeworks](#) feature in your MyNewSchool account to track your progress before setting up an appointment with an advisor.
Production Project Courses

**Public Interacts**

**CRN 1668** w/ Dale MacDonald  
Mon. & Wed., 6 - 8:30 p.m.  
(55 West 13th St., Rm. 403)

Design studio with the goal of designing and prototyping interactive exhibits for the New York Hall of Science and/or the new 9/11 Museum. Students will creatively explore questions of digital aesthetics, the poetics of interactivity, and the architecture of public intimacy. Research activities will include field trips to explore interactive systems at work in public venues and sites of public remembrance, augmented by readings and discussions addressing topics such as physical/virtual boundaries, body-scale interaction, group-computer interaction, how physical ephemera matters, social media as an adjunct to public space, and environmental design that serves cultural needs.

**Narratives in Sound**

**CRN 1207** w/ Joan Schuman  
(Online)

Summer offers a rich tapestry of sound as we fling open the windows (in most geographies) and eliminate the barriers between indoors and the cacophonous soundscape outside. Whether students are located in the traffic-laden city or the bird-tittering country, there’s a range of stories to be consumed, collected and shared. We’ll step out into those summer sounds to produce hot and humid, foggy and chilly or searing stories under the punishing sun. This course offers a space to workshop a fully produced narrative work suitable for radio broadcast. Several short productions invite students to collect stories on outdoor sound walks, explore seasonally specific characters, and experiment with form and narrative subjects before tackling their semester-long projects. Class critiques will enable students to carefully polish their individual productions. We’ll listen to a range of narrative styles in order to understand production possibilities—from singular voices to multi-voice, body-scale interaction, group-computer interaction, how physical ephemera matters, social media as an adjunct to public space, and environmental design that serves cultural needs.

**Social Media: Design & Management**

**CRN 1521** w/ Brian McCormick  
Mon. & Wed., 6 - 8:30 p.m.  
(55 West 13th St., Rm. 306)

Social media provide tools and platforms for information sharing and the cultivation of online communities; also provide agency in the construction of prismatic virtual identities, moving the axes of power from centralized institutions to the distributed network. In journalism, in public relations and publicity, and even in political and social movements, these new and emerging technologies provide powerful means for public engagement and amplification of alternative and independent communications. This course engages students in the design, production, management, and marketing processes and practices used in the field of social media. This begins with the design of unique, accessible, multi-format content, followed by keyword research & targeting, link building, and on-site user engagement and social media and viral marketing across multiple digital platforms. Incoming students must have prior skills in producing content (digital, audio, or video) and are expected to conceptualize, design, and implement online projects relating to either (1) art/culture/entertainment, (2) news and/or research, (3) a cause or social action (4) an online identity, or (5) a location or event. Using a host of social media, blogs, web-based and open source applications, as well as some API coding, along with graphic authorship and editorial skills, students will independently develop their own themes, content, and materials, launch or publish their exhibitions, publications, and campaigns, and analyze their online reach. Through an examination of current best practices, students will be exposed to a wide range of tools, techniques, and approaches that can be adopted, adapted, or subverted for their own projects.

**Thinking Small: Narratives for Web 2.0 and Mobile Media**

**CRN 1292** w/ Philip Kain  
(Online)

As media become increasingly smaller and more portable, how do designers translate design approaches and aesthetics for traditional screen- and print-based media to these new nano-scale platforms? This project-based production class will ask students to study the relevant historical (e.g., the short bursts of language in a telegraph message, cameo portraits, etc.), theoretical, and artistic (e.g., Goya’s “Caprichos,” Hemingway’s six-word novel form) predecessors to small-scale design to prepare them to develop a specific visual and/or narrative language for each of several production assignments. Students will investigate narrative in many forms, from nanonovels shared through text messages on Twitter to super-short-form episodic video for YouTube. Assignments completed both individually and in small groups will involve prose and verse as well as still images, audio and video.
Virtual Learning Environments

CRN 1299 w/ Josephine Dorado
(Online)

What is a virtual learning environment? Is a website a virtual learning environment? Is it an “online campus”? Does it involve 3D virtual reality? How have current trends in technology, such as social media and virtual worlds, affected the processes and objectives of education? Virtual Learning Environments (VLEs) are designed information and social spaces that integrate multiple technologies and pedagogical approaches. In this course, we examine a variety of VLEs, ranging from text-based forms such as Blackboard to 3D immersive worlds such as Second Life, and will focus on optimizing virtual world platforms for learning experiences. We will explore the collaborative and instructional processes involved, the kinds of collaboration possible, and the methods adapted to accommodate teaching, learning and sharing in these socially engaged, networked spaces. We will examine how instructing and learning have evolved to include a more dynamic role for the student, from passive to active authors of the space, and in general, how much instruction now involves blended forms of learning, consisting of both theory and praxis across different media and disciplines. We will integrate these aspects, learning about VLEs while being inside them, eventually developing an educational project for real-world implementation.
Media Industries Perspectives: Educational Media (MMP)

**CRN 1283** w/ Steven Hammersly
(Online)

This course examines the development and marketing of educational media and technology from the Academy of Plato to the wired and online classrooms of today. We begin with a survey of the evolution of printed teaching material (e.g., readers, textbooks, anthologies, workbooks, etc.), the use of film and recorded sound in the classroom, and the development of television programming for educational use. More recent developments under investigation include educational computer software and partnerships between computer manufacturers and educational institutions; proprietary and open source “course management” software systems; applications for mobile devices in the classroom; and the outsourcing of email and other institutional technology systems to commercial companies. Throughout the semester, we consider how educational media developers and educational institutions have, through the production and consumption of such technologies, helped determine dominant approaches to teaching and learning.

Digital Strategy: Understanding the Complexities and Inner Workings of New Media Studies

**CRN 1694** w/ Matthew Melucci
(Online)

This is a studio-based course conducted as an internship/externship and designed to introduce the graduate level and continuing education students to the complexity, convergence, as well as common and often unique challenges that live inside digital media systems. Under the guidance of the course instructor and various professional members of the project team, students will reason and work through real-world dilemmas and strategies involving a digital development project – in this case the construction and launch of a new web (and wireless) platform for the School of Media Studies. From the marketplace assessment and review of a competitive set to the writing of a feasibility study and creation of the digital architectural framework and social schemata, students will receive hands on experience working through the intricate and often conflicting interplay of programming, production, business and marketing interests in devising an integrated and multi-purpose digital media system for the school. As part of the course work, students will review, assess and critique several interactive educational platforms. In addition, students will help the team to address the challenges of aligning media and business objectives in creating a presence online that supplements, rather than duplicates existing parallel systems. Students will work directly with the instructor as well as members of the digital development team and school committee to strategize and execute on the department’s plans to launch the first phase of the new multi-functional platform in the coming months. As part of their study, students will meet regularly with the professor to discuss completing objectives toward that goal. Every effort will be made to assign each student responsibilities specific to their primary discipline and interest.
Aesthetics of Interactive Design

**CRN 1280 w/ David Marcinkowski**
(Online)

Aesthetics and communication have always been intertwined, but the aesthetics of communication have attracted new attention to information visualization, data graphics, and user experience, for example: in our digitally mediated culture. Students in this class will analyze a broad spectrum of aesthetics, from qualities of symmetry and form to forms of creative participation in computer technology and human interaction. Weekly readings and discussion will address the technical and cultural developments related to computer graphics and interactive techniques. We will also review the work of leading web designers and examine a wide range of historical and contemporary case studies representing, for instance, social networking sites, video-sharing sites, wikis, blogs, online communities, etc. The final project will be a formal critique of an interactive screen-based work or multimodal installation.

Global Lens: Trans-Cultural Photography

**CRN 1279 w/ Shari Kessler**
(Online)

This course is a multicultural view of the world as seen through photography. Core components of the course look at how camera-work presents and represents culture, with emphasis on the content and intent of photography by photographers in and of various world cultures. We will look at how foreign photographers have imaged cultures as well as how local photographers have captured their own culture and what this means for us, how we understand our world. Students will gain an understanding of how to look at photographs and be introduced to concepts in pictorial iconography and visual anthropology. Through discussions, readings and research, the student explores aspects of visual culture in the US, Europe, Asia and Africa. The goal of the course is to consider camera-work in a variety of global contexts and to understand the role photography plays in creating and influencing understanding of our multi-cultural world.

Social Media: Content, Communication and Culture

**CRN 1394 w/ Robert Berkman**
(Online)

In the world of Web 2.0, where anyone can create and share content and media on blogs, Flickr, YouTube, and social networking sites like Facebook, every reader is a writer, and those formerly in the audience are now the participants as well. But what does this nascent world of social media mean for the culture, public discourse, the media industry, and evolving social structures? This introductory class to social media will initially explore these questions by identifying and discussing the relevant media theories in which this newest form of media is rooted. We will then explore several key areas where social media is being played out and changing the status quo, including: the ways in which social media is creating and distributing new knowledge; the promise and perils of citizen or networked journalism, how the younger generation is changing the way information is perceived, located, and utilized—particularly through the use of social networks like FaceBook; emerging forms of social media activism, and how the social media phenomena is changing the media industry business as a whole.

Urban Soundscapes

**CRN 1648 w/ Benjamin Tausig**
Mon. - Thurs., 4 - 5:50 p.m. (65 West 11th St., Rm. 50)

This seminar examines, through a month of intensive daily listening, the rich sonic environments of New York City. The course asks students to design highly individualized projects based around sound and sonic experiences, and offers the time and methodological resources to create professional-quality field recordings. Former students have created sound-walks, examined the politics of the Islamic call to prayer, and delved into noise conflicts in specific neighborhoods.
New Wave, Old Noir

CRN 1947 w/ Royal Brown  
Mon. - Thurs., 6 - 9:30 p.m. (66 West 12th St., Rm. 615)

Limited to 20. This course will examine a particular facet of the work of a group of French filmmakers whose films, as of the late 1950s, helped change the face of the movie world. Although engaging many experimental techniques, these films were intended for the commercial market, and it is that market that was, to an extent, revolutionized. In spite of the highly original style of each filmmaker, the work as a whole became known as the Nouvelle Vague (New Wave). Although the New Wave filmmakers were young college students who occasionally “cut” movies to attend class, their taste in Hollywood films did not favor the Oscar-winning fare (such as Ben-Hur ) but rather the so-called “B” films of the 40s and early 50s. These filmmakers were also entranced by Hollywood’s crime films, A and B, and invented the term “film noir.” With that in mind, this course will alternate screenings of a group of New Wave films inspired, directly and/or indirectly, by film noir, with a selected group of films noirs, starting with the classic Double Indemnity (Billy Wilder, 1944). We will also screen two films by Jean-Luc Godard, who in some of his work was perhaps closest to the “noir” spirit: A bout de souffle (Breathless, 1959; remade with Richard Gere as Breathless in Australia in 1983) and Pierrot le fou (1965). Other New Wave films will include François Truffaut’s Tirez sur le pianiste (Shoot the Piano Player, 1960), Claude Chabrol’s La Femme infidèle (1969, remade in the US as Unfaithful, also with Richard Gere, in 2002), Jean-Pierre Melville’s Le Cercle rouge (The Red Circle, 1970), Claude Lelouch’s Le Voyou (The Crook, 1970). Also included will be La Lune dans le caniveau (The Moon in the Gutter, 1983), based on a novel by David Goodis, who wrote Down There, on which Tirez sur le pianiste is based. The selection of films noirs will include Gilda (Charles Vidor, 1946), Dark Passage (Delmer Daves, 1947, based on a novel by David Goodis), Born to Kill (Robert Wise, 1947), They Live by Night (Nicholas Ray, 1949), The Big Combo (Joseph H. Lewis, 1955), and The Killing (Stanley Kubrick, 1956, remade as Reservoir Dogs by Quentin Tarantino in 1992). We will also screen a remake of They Live by Night, Thieves Like Us, directed in 1974 by Robert Altman, a filmmaker who had much in common with the New Wave. Students will be asked to view a few supplementary films, both New Wave and Noir, outside of class, and to read James M. Cain’s short novel Double Indemnity before the start of the class. Work for the course, besides class participation, will include a take-home midterm and a final paper.
**Independent Coursework**

**Independent Production**

Conducted with the Advisor; Meeting times by arrangement.

Designed to meet the needs of students who wish to pursue advanced work in a particular medium on a highly independent basis. The student designs a project with approval from an interested faculty member who serves as adviser. Permission of the faculty adviser and the Director of Graduate Studies must be obtained prior to registration. Students must arrange to obtain all necessary production facilities and equipment.  
* Restricted to M.A. candidates who have completed 50% of their course work and at least three production courses or equivalent.  
* An application, available on the Department website, must be submitted to and approved by a supervising Advisor and the Director of Graduate Studies prior to early registration.

**Independent Study**

Conducted with the Advisor; Meeting times by arrangement.

Students who have defined a specific subject or problem that they would like to investigate can pursue a course of study independent of regular class structures, meetings, and assignments. The student must start with a problem or specific area of interest to investigate in detail, and then design a project with the approval from an interested faculty member who serves as the adviser. Permission of the faculty adviser and the Director of Graduate Studies must be obtained prior to registration.  
* Restricted to M.A. candidates who have completed 50% of their course work.  
* An application, available on the Department website, must be submitted to and approved by a supervising Advisor and the Director of Graduate Studies prior to early registration.

**Production Internship / Research Internship**

An internship provides an opportunity to receive credit for supervised activities in schools, TV stations, cable facilities, art agencies, production facilities, advocacy not-for-profits, and so on. The internship will be classified as a “production” or “research” internship depending upon the nature of the work performed. Prior to registration, students should submit an application, available on the Department website, to the Graduate Advising Coordinator. The student must then file a written report with the Graduate Advising Coordinator at the end of the internship.

* Restricted to MA candidates who have completed 50% of their coursework.  
* An application must be submitted to and approved by the Graduate Advising Coordinator prior to registering.
Summer 2014 Faculty Bios

Robert Berkman (M.A., University of Montana) Author of several books, including Digital Dilemmas: Ethical Issues for Online Media Professionals (Iowa State Press, 2003); The Skeptical Searcher (Information Today, 2003) and Find It Fast: How to Uncover Expert Information on Any Subject (HarperCollins 5th ed., May 2000). He is also founder and editor of The Information Advisor, a newsletter for professional researchers. Berkman has taught at the University of Montana and has given workshops at the European Journalism Centre, Maastricht Netherlands.

Josephine Dorado is a New York-based media artist, performer and educator. In her work, she explores the extension of the performance environment with technology, often utilizing movement-based, sensor-driven synthesis and networked telepresence. Josephine initiated and co-directs the Kids Connect program, which connects youth internationally via media art, performance and streaming within the virtual world Second Life. She received her M.A. in Media Studies at the New School, and was a Fulbright scholarship recipient and an artist-in-residence at Waag Society for Old and New Media in Amsterdam. Recent productions include a performance for the ISEA 2006 Festival as well as an invitation to speak at SIGGRAPH in the Educators Forum. Josephine is also a technical trainer and consultant; her clients include Banc of America Securities, HSBC and the United Nations. Her experience ranging from theater for at-risk children to technology and multimedia design, brings perspectives on theater-inspired collaborative methodologies as well as the issues of working within a virtual and networked context.

Steven Hammersly (M.A., Media Studies, The New School) is currently a vice president and the Director of Strategic Alliances at Pearson Education; his work has involved the creation of co-publishing entities with IBM, Apple, Nokia, H-P, and Adobe, and the development of Pearson’s e-book initiative. He has also founded various IT companies and worked as an economic analyst, and he hosts a weekly radio program on KSVY-FM, public radio for the Sonoma Valley in California.

Philip Kain (M.P.S., M.A., New York University) Writes a column for About.com on Net Culture and appears weekly on the nationally syndicated television news magazine Café Digital. His performance work has been presented at Lincoln Center, The Joyce, P.S. 122, Dixon Place, The Westbeth, DIA Soho and Judson Church. He is currently completing his Ph.D. at NYU.

Shari Kessler (M.A., The New School, Media Studies; BS. M.I.T, Photography & Visual Design) is an editorial/documentary photographer and visual media consultant. Her artistic and corporate work in Latin American and Asia has given her a diverse and exotic portfolio, including assignments for the National Geographic Society; the Smithsonian Institution; Citibank; the BBC; Thailand Tatler magazine; US Agency for International Development; the World Bank; Operation Smile, McGraw-Hill publishers. Sharis images have been exhibited and published internationally; she was the first American to be invited to exhibit in a solo show in Hanoi, since the Vietnam/American war. Shari studied fine art black-and white photography with American guru photographer Minor White; spent 15 years in the darkroom; and while now, she loves Photoshop and good digital scans, she is happiest with her trusty old Leicas and color transparency film, shooting everything, except wars and weddings!

Dale MacDonald (M.F.A. Practice of Art, University of California, Berkeley) is an installation artist, a lighting designer, and a designer of interactive exhibits, His exhibits have been installed in science and technology museums throughout the US, and Mexico, as well as Singapore and India, His most recent work has been the architecture of a suite of digital experiences of The AIDS Memorial Quilt.

David E. Marcinkowski (M.A., Media Studies, The New School) Associate Director of Technology & Program Development at Pratt Manhattan. Free-lance web designer and teacher. Interests include bridging the gap between technical and design aspects of the Internet.

Brian McCormick (M.A., Media Studies, The New School) Brian McCormick is an arts writer and educator, and the Executive Director of Nicholas Leichter Dance, a professional touring company currently funded by NYSCA, the NEA and the National Dance Project of the New England Foundation for the Arts. He has written for The New York Times, The Advocate, Dance Magazine, Dance Studio Life, Movement Research Journal, and BAMBill, and is a long-time contributing dance editor for Gay City News, where as Arts Editor from 2005-2007, he earned the newspaper a New York Press Association award for arts coverage. McCormick has been Part-time Faculty for The New School Media Studies MA program since 1997, teaching digital performance theory as well as Media Practices: Design, and Media Practices: Concepts. Since 2003, he has also taught Dance TRaC—the Teen Reviewers and Critics program of High 5 Tickets to the Arts and Dance Theater Workshop (DTW). He has been a panelist, moderator, guest curator, and/or adjudicator for New York Foundation for the Arts, Joyce Theater Foundation, Dance Theater Workshop, Brooklyn Arts Council, Hunter College Dance Department, Kinetic Cinema, Lower Manhattan Cultural Council, Movement Research (upcoming) and others; he has done marketing, and audience engagement work for the American Dance Festival, DTW, DanceSpace Project, and Scholastic Arts; reporting work for DTW and the Andrew W. Mellon Foundation; and, most recently, media coordination for Dancing in the Streets’ Hip-Hop Generation Next Festival with City Parks Foundation and Lincoln Center Out-of-Doors. This fall, he joins the New York City Arts-in-Education faculty as a Career Mentor for students at Frank Sinatra School of the Arts in Astoria. Brian is an active member of the New York Dance and Performance Awards committee.

Ben Tausig is an ethnomusicologist (PhD, NYU, 2013) who studies music, sound, and public space. His fieldwork was conducted in Bangkok, Thailand, where he spent over a year.
examining the music at political protests in that country. He has also worked on projects related to noise in urban space, including New York City.

**Joan Schuman** (M.F.A., Digital Media Arts, San Jose State University) Independent NPR features producer since 1986; sound/radio artist since 1993. Commissioned for festivals and radio networks in Canada, Australia, Europe and the U.S. Online lecturer at New School; taught at the University of Arizona/Tucson. Santa Fe, New Mexico resident.

**Matthew P. Melucci** (MA in Liberal Studies, Creative Writing, Wesleyan University) is an award-winning digital media professional who led his most recent social marketing company LoveCinema.com to be named a Red Herring Top 100 up-and-coming technology business in North America. In the past 14 years, he has founded and assisted in the development of several innovative companies with business models built around social interactions, technology and digital promotions. He also led the build of social networking platforms for the award-winning spiritual site at Beliefnet.com, CNN.com’s iReport and Doubledown Media’s TraderDaily.com. Prior to this he was one of the founders of Sonicnet.com, a premier music destination purchased by MTV for $152 million in 1999. Since 2001 he has taught as a professor of new media at colleges and universities around the New York area.