

CURRICULUM VITAE

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RESEARCH: Practice
Produced:

Beyond My Brain, Director, Camera Operator, Editor (20mins) UK 2016

Documentary about a workshop for children with acquired brain injury for the London Brain Project – a public engagement initiative that explores science through the arts.

Screenings:

- Menier Gallery, London (January 2017)
- Great Ormond Street Biomedical Research Centre (October 2016)
- Institute of Child Health, UCL (October 2016)

Meeting (i) Co-deviser, Producer, Director, Co-camera Operator, Editor (HD; 80 mins) UK 2015-16

Improvised screen drama about a young woman who meets her biological brother for the first time. Part of a practice-based research project comparing improvised and scripted filmmaking. Currently being prepared for submission to an online peer-reviewed journal.

Meeting (ii) Writer, Producer, Director, Editor (HD; 40 mins) UK, 2015-16

Scripted screen drama about a young woman who meets her biological brother for the first time. Part of a practice-based research project comparing improvised and scripted filmmaking. Currently being prepared for submission to an online peer-reviewed journal.

Beat Writer / Producer / Director (HD; 15mins): NZ/UK, 2010

Practice-based research project drawing on the languages of music, dance, narrative and film style to explore the potential for dialogic interaction to resolve tensions between individuality and collectivity. Distribution: [Fligio](#)

Official Festival Selections:

- **In competition:** 13th VideoDanzaBA Festival, Buenos Aires, Argentina (2011)
- **In competition:** 6th Cyprus International Film Festival (2011)
- **In competition:** 3rd Chicago International Movies and Music Festival (2011)
- **In competition:** 1st Cinesonika International Film Festival, Canada (2010)
- New Zealand International Film Festival - non-competitive (2010)
- Raglan Film Festival, NZ (2010) – **Winner: Best Actor - Reiki Ruawai.**

Video Library Collections: Dancescreen CINEDANS 2010, Amsterdam; Carina Ari Foundation, Sweden; Clermont Ferrand Short Film Market Video Library; In the Palace Video Library, Bulgaria

Fleeting Beauty Director (35mm, 10 mins) NZ, 2004

Short fiction film about an Indian woman who paints an alternative history of India's colonization on the body of her New Zealand lover. Starring Nandita Das. Screenplay by Shuchi Kothari. Produced by Nomadz Unlimited.

Official Festival Selections:

- **In competition:** 49th Valladolid Film Festival, Spain (2004)
- **In competition (Cinemas of Oceania):** Montreal World Film Festival, Canada (2004)
- **In competition:** 12th International Women's Film Festival, Torino, Italy (2005)
- New Zealand International Film Festival (2004)
- 9th Kerala Film Festival, India (2004)
- Third Annual Festival of the Cinema of the Antipodes St. Tropez, France (2004)
- 28th Annual Asian American International Film Festival, New York City, U.S (2005). (plus a national tour of universities and art galleries)
- Worldwide Short Film Festival, Toronto, Canada (2005)
- Asia New Zealand Film Festival, New Zealand (2005)
- Palm Springs Film Festival, USA (2005)
- Taipei Golden Horse Film Festival, Taiwan (2005)
- 38th Hof Film Festival, Germany (2005)
- Indian Film Festival of Los Angeles (2006)

Sales

- Canal +, Poland
[Produced films, *Fleeting Beauty* sales cont.]
- Kuchnia TV, Poland

- Maori Television, Aotearoa New Zealand
- Rialto TV New Zealand

Other Cinema Events and Screenings

- Opening of KIWI Classics season, Rialto, Auckland, Christchurch & Wellington (2005)
- WIFTI Short Film Showcase, Rialto Auckland (2006)
- Leigh Saw Mill (May 2006)
- Epsom Girls Grammar fundraiser (May 2006)

Trust Me Director / Co-writer (35mm; 10 mins): NZ, 2000

A short narrative film about how power is negotiated when trust is asked for and given, conveyed through a story involving two sisters on the cusp of teenage-hood and womanhood.

Producer: James Wallace Productions; Executive Producers: Frame Up Films; Co-writer: Jane Warren; Finance and sales agent : New Zealand Film Commission

Official Festival Selections:

- **In competition** : 51st Berlin International Film Festival (2001)
- **In competition**: 55th Locarno International Film Festival, (2002)
- **In competition**: 8th Regensburg Short Film Festival, (2001)
- 46th Valladolid International Film Festival, Spain (2001)
- Montreal World Film Festival, Canada (2001)
- Women in the Directors' Chair Festival, Chicago (2001)
- 32nd Auckland International Film Festival (2000)
- Norwegian Short Film Festival (2001)
- 3rd Belo Horizonte Int. Short Film Festival, Brazil (2001)
- 12th Sao Paulo International Short Film Festival, (2001)
- The 5th Kristiansand International Children's Film Festival, Norway (2002)

Cinema Events:

- 2001 : A New Zealand Film Odyssey, New York , USA (Feb 2001)
- New Zealand Film Societies – various locations, NZ (2003)

Theatrical Release:

World Cinema Showcase tour, N.Z (March-April 2001)

Sales:

- KurzFilmAgentur, Germany (DVD, Theatrical, Video)
- Premium Movie Partnership for Showtime TV, Australia (Pay Per View, TV Pay)
- Norwegian Broadcasting Corporation (TV, Video)
- Norwegian Film Institute (Video)
- Iberian Program Services for Canal Hollywood in Spain, Portugal and Andorra (TV Broadcast, TV Cable, TV Satellite)
- Media Partners – MP Digital, Italy (Sales Agency)
- Rialto Channel, New Zealand (TV)

Illumina (BetaSP, 8mins) Director NZ, 1996

BetaSP Butoh dance performed by Lemi Ponifasio and the Mau Theatre Company.
(not submitted to festivals)

Hassan (16mm, 15 mins) Director / Co-writer / Producer/ Editor UK, 1991

Short Film about a family under curfew on the West Bank. Sales agent: Jane Balfour Films

Official Festival Selections:

- **In Competition**: 41st Melbourne International Film Festival (1992)
- 4TH Tel Aviv International Film Festival (1992)
- 46th Edinburgh Film Festival (1992)
- **Sold to**: Lichtpunt TV, Belgium (1992).

Palestinian Women Writer / Director / Camera Operator UK, 1988

Documentary piece about the role of women and children in the Palestinian intifada, for *Women in View*, Channel 4, England. Producer: Gabrielle Bown

Advanced Development

Fractured Script Editor/ Director/Co-Producer Short fiction film about two anti-fracking activists . The film doubles as a pilot for a feature film. Click [here](#) to learn more about the project.

Early and Mid Development

The Battle for Yew Tree Farm (Director, Script Editor) Ensemble feature film exploring the clash of urban ideas about food, farming and country living with the realities of rural life.

Lost and Found Writer/Director Feature film about a Syrian asylum-seeker struggling to survive in London. I have collaborated with composer, Taren McCallan-Moore to develop the rhythmic structure of the evolving story as part of a practice-based research project.

Stark Director/Co-writer Feature film set in the 1930s & 40s based on the life of New Zealand dancer and rebel, Freda Stark. Development finance (x5) from New Zealand Film Commission

RESEARCH: Articles & Chapters

Submitted for Peer Review

- (2018) 'Meeting: A Comparative Analysis of Improvised and Scripted Screen Drama'. Online exposition presenting findings of practice-based research project, including video and screenplay extracts from the feature-length improvised drama and the mid-length scripted drama.

Published

- (2014) 'Contestations of Intercultural Collaboration: the Case of *Whale Rider*', Chapter 3, *Impure Cinema: Intermedial and Intercultural Approaches to Film*, Eds. Lucia Nagib & Anne Jerslev. New York/London: I.B. Taurus, pp.43-64. 978-1780765112
- (2013) 'Writing from the Body: Kinesthetics and Entrainment in Collaborative Screenwriting', *Journal of Media Practice* Vol 14, No.1 , pp.61-78. ISSN: 1468-2753
- (2013), 'Beat: Artist's Statement', *The Soundtrack Journal*, Vol. 5, Issue 1
- (2011) 'Technologies of Culture: Digital Feature Filmmaking in New Zealand' *New Cinemas: Journal of Contemporary Film*, Volume 9, Issue 1, pp. 3-17. ISSN 1474 2756
- (2006) 'Intercultural Short Filmmaking in Aotearoa New Zealand', *Metro: Media and Education Magazine*, Australia No. 148, pp.140-146. ISSN 0312 2654
- (2004) 'Homophobia has no place in tale of fatal love triangle', *New Zealand Herald*, 30 Dec 04, op-ed page.
- (1999) 'Form and Politics in Punitive Damage', *Australian Screen Education*, Double Issue No 20/21, Summer, pp. 18-23. ISSN 1443 1629
- (1999) 'Searching for Context', Article about the making of *Punitive Damage* & i/v with director Annie Goldson Loose, Issue 1, Spring, pp. 17-20. ISSN 1175 0464
- (1998) 'Army and University in Conflict', *New Zealand Herald*, 9 Dec, op-ed page.
- (1997) 'From novel to film : Le journal d'un curé de campagne and the art of adaptation', *The European Connection*, No. 3, pp.31-39. ISSN 1173 5457

Conference papers

- 'Character, Performance, Dialogue & Structure: a Comparative Analysis of Improvised & Scripted Filmmaking', 8th Screenwriting Research Network conference, University of London, September 9th-12th, 2015.
- 'Lost and Found: Musicality and Screenplay Development', 7th Screenwriting Research Network Conference, Film University, Potsdam, October 17-19th, 2014
- 'Writing from the body: kinesthetic empathy and screenwriting', 5th Screenwriting Research Network International Conference, Macquarie University, Sydney, September 14-16th, 2012
- *From Process to Product: Intercultural Collaboration in the Making of Whale Rider*. Impure Cinema Conference, University of Leeds, December 2010
- *Igniting the Peripheries: Digital Cinema in Aotearoa New Zealand*. Screen Studies Conference, University of Glasgow, June 2008
- *Cross-cultural Filmmaking in Aotearoa New Zealand* . Inaugural MEDIANZ Conference Victoria University, Wellington, February 2007

Research Seminars

- *Musicality & Film Development*, Aalto University, Finland, November 2014
- *Writing from the Body*, University of Kent, UK, March 2013
- *From Industry to Academia*, University of Kent, UK, May 2011
- *Igniting the Peripheries*, University of Waikato, UK, Sept 2008
- *Intercultural Film Praxis in Aotearoa New Zealand*, University of Waikato, NZ, October 2005
- *New Zealand Cinema 1994-2004*, University of Auckland, NZ, October 2005

Awards, Distinctions & Funding

- Awarded the Humanities Faculty Teaching Prize, University of Kent UK, 2014
- Finalist at 13th VideoDanzaBA Festival, Buenos Aires Argentina 2011
- Finalist at 6th Cyprus International Film Festival Cypress, 2011
- Finalist at 3rd Chicago International Movies and Music Festival US, 2011
- Finalist for Golden Earwax Award, Cinesonika Film Festival, Canada Canada, 2010
- Awarded Research Funding from University of Kent (£600, *Beat*) UK, 2010
- Awarded funding from University of Waikato for PaR project (NZ\$20,000, *Beat*) NZ, 2009
- Awarded 4th draft screenplay development finance (NZ\$8,000, *Stark*) from NZFC NZ, 2008
- Finalist for short film award, 12th Int. Women's Film Festival, Torino, Italy 2005
- Awarded 3rd draft screenplay development finance (NZ\$9,500, *Stark*) from NZFC NZ, 2005
- Awarded 2nd draft screenplay development finance (NZ\$19,800, *Stark*) from NZFC NZ, 2004
- Awarded post-production funding from NZFC (NZ\$20,000, *Fleeting Beauty*) NZ, 2004
- Finalist for Gold and Silver Spike award, Valladolid Film Festival. Spain, 2004
- Finalist in Films of Oceania section of Montreal World Film Festival. Canada, 2004
- Awarded 1st draft screenplay development finance (NZ\$8,000) from NZFC NZ, 2002
- Finalist for Pardino D'oro award, 55th Locarno Film Festival. Switzerland, 2002
- Finalist for short film award at Regensburg Film festival. Germany, 2001
- Awarded feature treatment development finance (NZ\$2,500, *Stark*) from NZFC NZ, 2001
- Finalist, Montreal World Film Festival. Canada, 2001
- Finalist, Norwegian Film Festival. Norway, 2001
- Finalist, 3rd Belo Horizonte International Short Film Festival. Brazil, 2001
- Finalist for Golden and Silver Bear award, 51st Berlin Film Festival Germany, 2000
- Awarded University of Auckland Doctoral Scholarship for three year term. NZ, 2000
- Awarded production funding (NZ\$63,000, *Trust Me*) from the NZFC NZ, 1999
- Awarded script development grant from Trevor Haysom Enterprises. NZ, 1999
- Awarded Senior Prize : Film and Television, University of Auckland. NZ, 1997
- Finalist for Kino Awards, 41st Melbourne International Film Festival Australia, 1992
- Awarded post- production grant (£1793) from Sarah Noble Memorial Fund. Scotland, 1990

Education

PhD *Cross-cultural Filmmaking in New Zealand National Cinema* 2008

Department of Film, Television & Media Studies, University of Auckland, Aotearoa New Zealand
 Supervisor: Professor Duncan Petrie. Awarded University of Auckland Doctoral Scholarship (3 years) Through industry and textual analyses, engagement with national cinema scholarship, and primary research in the form of in-depth case studies of creative processes, this thesis argues that the results of cross-cultural creative collaboration and transnational funding structures refract traditional notions of New Zealand 'national cinema'. Although the inclusion of perspectives formed on the nation's cultural peripheries remain limited in mainstream films, much contemporary cross-cultural filmmaking is characterised by the democratisation of traditional production cultures, resulting in higher levels of multiple authorship than is the norm as well as the creation of new types of aesthetically hybridised films that bear the marks of their cross-cultural origins. The parameters of New Zealand film are thus broadened by a burgeoning cinema that operates beyond damaging stereotypes, combines naturalistic and symbolic registers in new ways, makes visible and allows identification with the nation's under-represented minority communities and, in doing so, inscribes a permanent place for these peoples in the national imaginary. The cross-cultural collaborations increasingly producing mainstream culture thus indicate the evolution of a more inclusive and plural concept of New Zealand national identity.

DipArts Film Studies, University of Auckland, NZ. 1998

Awarded Senior Prize, Film & Television

Modules taken: Film Theory; French Cinema; The Femme Fatale; New Zealand Film & Television;
Dissertation: Alison McLean's *Crush*. Supervisor: Professor Roger Horrocks.

This dissertation explores the narrative and characterisation strategies employed by Alison Maclean to link ideas about sexuality, the unconscious, the foreign, and the familiar. It also addresses the allegorical dimension employed by Maclean to reveal how dynamics of power, competition and influence between individuals reflect broader political and cultural constructs.

BA(Hons) Film & Video London College of Printing, England 1987-1990

Taught by leading theoreticians and filmmakers, course work included making six short films and writing essays, seminars, a critical analysis of my graduation film and a 10,000-word dissertation on the films of Yilmaz Güney in relation to contemporary Turkish history.

Arts & Crafts Course Kingsway Princeton College, London 1982-84

Full-time course covering drawing, photography, film, design, painting, sculpture, ceramics, print-making and art history in preparation for a Fine Arts degree.

Extra-curricula qualifications: University of London A Level Art; AEB A Level Art & Craft

University Entrance, Takapuna Grammar School, Auckland, New Zealand 1981
(English, History, History of Art, Mathematics, Practical Art)

Higher Education Employment

Permanent Lectureships:

- **Film Department, University of Kent, Canterbury, England** Jan 2010-Aug 2016
- **Department of Screen & Media Studies, University of Waikato, NZ** Jan 2004-Dec 2009

Part-time lecturer:

- **School of Media, Arts & Design, University of Westminster, London** Jan 2017 – present
Lecturer on MA Film, Television & Moving Image; MA Dissertation Supervisor
- **Screen School, London College of Communication** Oct 2017 – present
Associate Lecturer: Media Cultures Units 2 & 3, Script Unit; Supervisor of UG dissertations, dissertation proposals and business reports.
- **Department of Film, Television and Media Studies, University of Auckland** 1998-2003

CURRICULUM DEVELOPMENT:

Graduate Degrees

MA Film with Practice - University of Kent (2015)

Combines film practice, film studies and masterclasses from industry professionals to produce filmmakers and practice-led researchers with a range of critical, creative and professional skills.

Graduate Specialisation in Digital Cinema – University of Waikato (2009)

4th year specialization designed to encourage a dynamic exchange between film theory and practice, taught through complementary modules.

Postgraduate Modules

FI819 – Digital Film Practice: Key Skills (University of Kent, 2015)

Combines intensive analysis of short-form films with historical contextualisation, treatment-writing instruction and workshops, in-house technical instruction and bespoke Masterclasses from practicing film professionals.

FI820 – Independent Project Development (University of Kent, 2015)

Provides advanced knowledge of the creative and production management skills required to produce a full proposal for a short fiction film as well as pre-production and distribution planning.

FI899 – Dissertation by Film Practice (University of Kent, 2015)

Includes the making of a short fiction film (10-20 mins), crewing on a fellow student's film and a 3000-word critical analysis.

SMST519 – Digital Cinema: Development (University of Waikato, 2009)

Students study the aesthetic and theoretical developments in contemporary digital cinema and are introduced to a range of development techniques to progress their film ideas, from audio-visual and theoretical explorations to more traditional forms of scripting and visualization.

SMST518 – Digital Cinema: Production (University of Waikato, 2009)

Each student presents and analyses their ideas in verbal and written presentations, makes a digital short (experimental, narrative, documentary or a combination of these), and crews fellow student productions.

Curriculum Development: Undergraduate Modules

FI626 Mobile Filmmaking – University of Kent (2015)

Stage 2 module teaching the theory and practice of filmmaking on mobile devices

FI610 – Moving Image Development – University of Kent (2013)

Stage 3 module teaching the interrelated skills required to develop and pre-produce ideas for a range of moving image production environments.

FI609 - Moving Image Production – University of Kent (2013)

Stage 3 module in which students work in groups to make a short fiction film that explores aesthetic strategies and processes developed by narrative, experimental, independent and/or avant-garde film traditions.

FI590 – Improvisation for Screen - University of Kent (2012)

Stage 2 interdisciplinary module bringing Film and Drama students together to explore improvisational techniques that increasingly animate independent digital filmmaking.

FI592 -Self-directed Study: Practice-as-Research - University of Kent (2012)

An undergraduate practice-based dissertation module.

FTVMS210 Film, Industry, Culture, University of Auckland Summer School (2003)

2nd year module examining the films of a representative selection of New Zealand filmmakers in relation to contemporary industrial, cultural, training, policy and funding contexts.

PG Supervisions

RESEARCH THESES

Completed

- Luis Rocha Antunes (2016), PhD, [The Multisensory Film Experience](#) (Main Supervisor), Awarded Faculty of Humanities PG Research Prize, University of Kent
- Joseph Curtis Bristowe (2008), MA Practice-as-Research thesis [Feature length screenplay and dissertation], *The Prophet* (Main Supervisor, Awarded 1st class honours, University of Waikato).

TAUGHT MA DISSERTATIONS

In progress

5 x MA Film, Television and Moving Image (Screenplay & Reflective Commentary) dissertations, University of Westminster:

Completions

- Tabitha Ritchie (2018), MA Film, Television and Moving Image (Screenplay for pilot TV episode & Reflective Commentary), University of Westminster
- Anthony Pomfret (2018), MA Film, Television and Moving Image (Screenplay for Sci-fi/Social Realist film & Reflective commentary), University of Westminster
- Huaxin Yu (2018), MA Film, Television and Moving Image (Screenplay for Crime Thriller film & Reflective Commentary), University of Westminster

[PG supervisions cont.]

- Xumin Tong (2018), MA Film, Television and Moving Image (Screenplay for Fantasy film & Reflective Commentary), University of Westminster
- Xuezhou Xing (2018), MA Film, Television and Moving Image (screenplay for Science Fiction film and reflective Commentary) University of Westminster
- Hafiz Sinada (2017), MA Film, Television and Moving Image (Drama screenplay & Reflective Commentary), University of Westminster
- Yi Zhang (2017), MA Film, Television and Moving Image (Fantasy screenplay & Reflective Commentary), University of Westminster
- Michael Yardley (2016), MA Film with Practice (Film & Critical Analysis), University of Kent
- Jennifer Burgess (2016), MA Film with Practice (Film & Critical Analysis), University of Kent
- Emily Lindsay (2016), MA Film with Practice (Film & Critical Analysis), University of Kent
- Mads Beier (2016), MA Film with Practice (Film & Critical Analysis), University of Kent.
- Xuan Cai (2015) *Feminine Passivity and Masculine Action: The Experience of the Female Spectators of Superhero Films*, MA Film, University of Kent
- Annie Lempert-Zavidow (2013), *Fantasy and the Celebrity Image in Fan Culture*, MA Film, University of Kent
- Monika Kukolova (2013), *War and Violence in Francophone African Cinema*, MA Film, University of Kent
- Rebecca Medlock (2012), *Memory and Forgetting in Contemporary Narrative Feature Films*, MA Film, University of Kent,
- Rebecca Jones (2012) *The Autonomous Image: Identity and Alienation of the Self in Contemporary Hollywood Film*, MA Film, University of Kent
- Alistair Bromwich (2012), *Representations of Rural Life in French National Cinema*, MA Film, University of Kent
- Thom Brown (2011), *Unreliable Narration in Contemporary Cinema*, MA Film, University of Kent

PaR Graduate Directed Study:

- TemaKwan Fenton-Coyne (2009) *Tikanga Māori in Contemporary Screen-dance*, BA(Hons) Screen and Media Studies, University of Waikato
- Barrett Shepherd (2006), *Crime Thriller*, BA(Hons) Screen and Media Studies, University of Waikato

Undergraduate Dissertation Supervisions

- Loyal Mushatat (2018-19), *Representations of Arab Women in Post 9/11 Cinema*, BA (Hons) Film and Television, London College of Communication, University of the Arts London
- Blanca Cividanes Romero (2018-19), *Female Characters in the Films of Pedro Almodóvar*, BA (Hons) Film and Television, London College of Communication, University of the Arts London
- Georgette Mason (2018-19), *A Princess Without a Voice: Representations of 'Mute' Women in Cinema*, BA (Hons) Film and Television, London College of Communication, University of the Arts London
- Eda Algan (2018-19), *Purity and Marriage in Turkish Cinema*, BA (Hons) Film and Television, London College of Communication, University of the Arts London
- Kibeum Lee (2018-19), *Female Sexualisation in K-Pop Idol Music Videos*, London College of Communication, University of the Arts London
- Alicia Espinosa Martinez (2017-18), *British Social Realism*, BA (Hons) Film and Television, London College of Communication, University of the Arts London
- Daniela Monteiro (2017-18), *Boys and Brothers: Representations of Masculinity in Hip-Hop Music Videos*, BA (Hons) Film and Television, London College of Communication, UAL
- Daniella Artry (2017-18), *Stereotypical Representations of African American Masculinities in Hollywood Cinema*, BA (Hons) Film and Television, London College of Communication, UAL
- Hedda Rudi (2017-18), *Grotesque Pleasures : The Forces of the Absurd in the Cinema of Alejandro Jodorowsky*, BA (Hons) Film and Television, London College of Communication, UAL
- Joaoa Malhado (2017-18), *The Filmmaking Methods of Stanley Kubrik*, BA (Hons) Film and Television, London College of Communication, UAL

[Undergraduate Dissertation Supervisions cont.]

- Jon Lara (2017-18), *Surrealism Through the Originality of the Unconscious*, BA (Hons) Film and Television, London College of Communication, UAL
- Ruiyang Tang (2017-18), *Chinese Aesthetics in Hou Hsiao-hsien's Long Take*, BA (Hons) Film and Television, London College of Communication, UAL
- Madeleine Duggan (2011), *Montage in 'Histoires du cinéma'*, BA (Hons) Film, University of Kent
- Barni Homden (2011), *Authenticity and the New Western*, BA (Hons) Film, University of Kent
- Chris Hawkesby (2011) *Engineering a Blockbuster*, BA (Hons) Film, University of Kent
- Ricky Stoter (2011), *Hollywood Remakes*, BA (Hons) Film, University of Kent
- Tom Gentle (2011), *Contemporary British Cinema: Industry, Nation, Culture*, BA (Hons) Film, University of Kent
- Brett Paxton (2010), *Surrealism in the work of Stanley Kubrick*, BA (Hons) Film, University of Kent
- Joe Dyer (2010), *Wes Anderson as Auteur*, BA (Hons) Film, University of Kent
- Karl Matthews (2010), *German Expressionism and Contemporary Horror*, BA (Hons) Film, University of Kent
- Laura Hartley (2010), *Mise-en-scene in German Expressionist Cinema*, BA (Hons) Film, University of Kent
- Madeleine Swain (2010), *Light in Animated Cinema*, BA (Hons) Film, University of Kent
- Anita Spaans (2008), *No Hands* - research essay, script, storyboards and production of 3 x mobisodes, BA (Hons) Screen & Media Studies, University of Waikato
- Paul Barlow (2004), *The Movie Trailer: More than Marketing?* BA (Hons) Screen & Media Studies, University of Waikato

Post-graduate Teaching

FMST010W Introduction to Scriptwriting Students are introduced to, and analyse, a range of narrative and experimental short films and scripts in preparation for developing their own idea, for which they write a log-line, treatment, short screenplay and reflective commentary (University of Westminster; Module Leader, 1st semester, 2017-18)

FMST013W Longform Screenplay Preparation Students learn the skills to prepare for writing a feature-length screenplay and produce a series of short documents: log-line, pitch, beat sheet, synopsis & treatment (University of Westminster; Module Leader, 2nd semester, 2016-17 & 2017-18)

FI820 Independent Project Development: Students write the screenplay for their dissertation film, complete casting and pre-production, prepare a full proposal and distribution strategy, and develop skills required to direct their own film and crew fellow students' films.

9University of Kent; Convenor & lecturer, Spring term 2016)

SMST511 Images of Aotearoa New Zealand: A workshop-based course, on which students produce a short piece of original work in either the video or multimedia formats that, in some way, explores the experience of being a resident of Aotearoa/New Zealand. (University of Waikato: Co-convenor & lecturer A semester 2005).

SMST507 Graduate Scriptwriting : Students produce professional-level work - either a short film script and full writer's proposal, a feature film treatment and 1st act of the screenplay, a proposal and pilot screenplay for a drama television series, or a documentary proposal. (University of Waikato: Convenor and lecturer, B semester 2006, 2007, 2008).

Undergraduate Teaching

FI610 – Moving Image Development

Stage 3 module teaching the interrelated skills required to develop and pre-produce ideas for a range of moving image production environments (University of Kent; Convenor and Lecturer, Autumn term 2013)

FI609 – Moving Image Production

Stage 3 module in which students work in groups to make a short fiction film that explores aesthetic strategies and processes developed by narrative, experimental, independent and/or avant-garde film traditions (University of Kent; Convenor and Lecturer, Autumn Term, 2014)

FI590 – Improvisation for Screen

Stage 2 interdisciplinary module bringing Film and Drama students together to explore improvisational techniques that increasingly animate independent digital filmmaking. (University of Kent; Convenor and Lecturer, Spring Term 2013, 2014, 2015, 2016)

FI308/309 Exploring the Frame

Stage 1 film practice module encourages experimentation, critical reflection, independent thought, and dialogue between theory and practice. (University of Kent; Convenor and lecturer, Spring and Autumn terms, 2010-2013, Autumn term 2014, Spring & Autumn terms 2014-15)

FI534 Long Essay

Stage 3 research-based, 'self-directed' module which aims to facilitate and nurture a student's own initiative and resourcefulness in developing and sustaining an extended research essay. (Supervisor, University of Kent, Spring Terms 2010 & 2011)

SMST312 Video Production 3

Stage 3 film practice module encouraging experimental filmmaking based on the concepts of kinesthesia, synaesthesia and embodiment. (University of Waikato: Co-convenor & Co-lecturer, Semester A 2009)

SMST307 Writing for Screen

Stage 3 module introducing students to the stages involved in creating a short film script and the place of the script and scriptwriter in the production of a film. (University of Waikato: Co-lecturer, Semester A, 2004 & 2005; Convenor & Lecturer Semester A 2008 & 2009)

PHIL219 Media Ethics

Stage 2 module co-taught with the Philosophy Department to foster the ethical analysis of situations and issues related to media studies and media practices. (University of Waikato, Co-lecturer, B semester 2008 & 2009)

SMST212 Video Production 2

Stage 2 film practice module in which students produce one non-narrative and one narrative project. (University of Waikato, Co-lecturer, A & B semesters 2004-5; Convenor & sole lecturer, A & B semesters 2006-2009)

SMST201 Aotearoa New Zealand Screen

Stage 2 module introducing students to institutional analysis alongside theories of national identity, post-colonialism and the construction of gender as a framework for understanding New Zealand screen history. (University of Waikato, Convenor & lecturer, B semester 2004)

SMST210 Small Studio Production 1

Stage 2 practical module introducing television studio technology. Students learn how to create a range of multi-camera mini-productions. (University of Waikato, Convenor & lecturer, Summer semester 2008)

FTVMS210 Film, Industry, Culture: Six New Zealand Filmmakers

Stage 2 module examining the career, industry, training, policy and funding contexts from which contemporary New Zealand films emerge. (Convenor/Co-lecturer, University of Auckland, 2003)

FTVMS311 Lights! Camera! Action!

Stage 3 module introducing multi-camera screen drama production. Students work in groups to write, cast, produce and edit a short drama on DV in a television studio. (Convenor/Lecturer, University of Auckland, 2001-2003)

PASA530 Professional Practice I

Stage 2 module teaching the roles, responsibilities and procedures for each crew member in feature film and television production and post-production.

(Convenor/Lecturer, Unitec School of Performing and Screen Art, Auckland, NZ, 2001)

FTVMS 300 New Zealand Film

Stage 3 module teaching the history of filmmaking in Aotearoa/New Zealand. Film readings are complemented by locating them in their historical, social and political contexts.

(Tutor, University of Auckland, 2002)

FTVMS211 Film and Television Studies 2nd year course,

Stage 2 module on which the two media were studied both individually and comparatively.

Students are introduced to narrative, psychoanalytic and feminist theories; semiotics and structuralism; genre studies; the representation of race, ethnicity and gender (Tutor, University of Auckland, NZ, 1999)

FTVMS100 Media Studies

An introduction to the study of communication media, analysing them in terms of the interplay of technology, economics, politics, and cultural influences. (Tutor, University of Auckland, NZ, 1998)

Guest Lectures, Masterclasses & Workshops

Masterclasses & workshops

- 4-day Masterclass: Improvisation and Film (SAE Auckland, New Zealand, Sept. 2016)
- Masterclass and 3-day workshop: Musicality and Film Development (Aalto University, Finland, 2013)
- Masterclass: Improvisation in film rehearsal, (Eastern Institute of Technology, New Zealand, 2012)
- Workshop: Improvised film performance (Paris Summer School, University of Kent 2013)

Graduate Guest Lecturing

- Studies in Visual Culture ARTH501-05B, (University of Waikato, 2005).
- MA Film Studies: 'TV Documentary: Censorship, the law and shooting under cover' to follow screening of own documentary (University of Auckland 1997)

Undergraduate Guest Lecturing

- 'Independent Digital Filmmaking' (University of Kent Paris Summer School, 2013 & 2014)
- 'Kinesthetics in Collaborative Screenplay Development' (EIT, New Zealand, 2012)
- Digital Cultures SMST213-08A (University of Waikato, 2008)
- Aotearoa New Zealand Screen SMST201-05B (University of Waikato, 2005)
- Creative Industries SMST120-05A (University of Waikato, 2005)
- The Media & Society SMST102-04B (University of Waikato, 2004)
- 3rd Year Screen Studies - Topics: NZ Short Films; Alun Bollinger; *All About My Mother*; *Beau Travail*; *Snakeskin*; *Rain*, (Unitec School of Performing and Screen Arts NZ 2001/2002)
- 3rd year NZ Film course: '*Sleeping Dogs* and the 70's context' (University of Auckland, New Zealand 2000)
- 2nd Year Film Studies course: 'Introduction to Gender Studies' Unitec 2000;
- 2nd year Critical Studies course 'New Zealand Film in the 90's : Multi or Monoculturalism?', Unitec 2000;
- 1st year Drama on Stage and Screen course 'Spike Lee's *She's Gotta Have It*' (University of Auckland, 1998)
- 3rd year New Zealand Film course: 'Films and Film Policy 1995 – 98' (University of Auckland, 1998)

ACADEMIC SERVICE

Administration roles

- Director of Taught PG Programmes for the School of Arts (University of Kent, 2014-15)
- Director of MA Film with Practice (University of Kent, 2014 - 2016)
- Director of MA Film (University of Kent, Spring Term 2016)
- Equality, Diversity and Inclusivity Representative for the School of Arts (Uni of Kent 2013-14)
- Director of PG Film Practice as Research (University of Kent, 2011-2014)
- Admissions Officer (University of Kent, 2011- 13)
- Film Studies Representative, Learning Resources Committee (University of Kent, 2010 & 2011)
- Film Studies Representative, Gateway Fund Committee (University of Kent, 2011)
- Screen Arts Advisor to Sir Edmund Hillary Scholarships. Involves selecting students for scholarships, devising annual plans and budgets with each scholar, supervising extra-curricula training and creative work, supervising annual inter-disciplinary projects; committee meetings, and providing written reports on each scholar twice a year (University of Waikato, 2004-2009).
- Screen and Media representative, Academy of Performing Arts Users Group (University of Waikato, 2005-6)
- Screen & Media representative, Cultural Committee (University of Waikato, Semester B 2004)

Peer reviewing: *Journal of Media Practice* (2013)

Research Council Reviewing: Estonian Research Council (2017)

External Examiner

- University of East Anglia, Two taught MA programs: MA Film Studies; MA Film, Television and Creative Practice (2011-2014)
- University of Auckland MA by Film Practice (2011 - 2013)
- Master of Creating and Performing Arts, University of Auckland (2005 - 2008)
- Master of Arts practice-based research (University of Auckland, 2005)
- Masters of Arts dissertation, University of Auckland (2004)

Internal Examiner

- PhD Practice as Research thesis by Will Howe, *A Cinema of Happenings: Playing with Character, Narrative and Performance in the Improvised Film*, Three short films and 45,000 word thesis (University of Kent, 2011; resubmissions, 2014 & 2015)
- MA Practice as Research thesis by Eleanor Cooke, *As the Ashes Dance: Narrating Memory Through Reflexive Space*, Feature length screenplay and 15,000 word dissertation (University of Kent, 2011; resubmission 2012)
- MA Practice as Research thesis by Kahurangi Waititi, *Applying Kaupapa Māori Processes to Documentary Film* Exploratory documentary practice pieces and 15,000 word dissertation (University of Waikato, 2007)
- FI567 Moving Image Production (University of Kent, 2010 - 2013)
- SMST511 Images of Aotearoa (University of Waikato, 2006)

Miscellaneous Academic Service

- Appointments Committee (University of Kent 2012)
- Disciplinary Committee (University of Kent 2010)

Community outreach

- Official judge for 'The Ritchies' Film Festival, Auckland (2007)
- Adviser to local producer, Joseph Emile, in the development of a cross-cultural Indian/NZ film script (2004)
- Screenwriting and visualisation workshop for 24-hour film competition, September 2004

Professional Development

- FCPRO101: Apple approved 3-day training course in Final Cut Pro software (2014)
- NZFC Distribution Seminar: *Smashing the Glass Window* (2009)
- Arista Seminar series on Genre writing (2004)
- Robert McKee seminar on the Art Film (2004)
- WIFT Digital Camera Workshop with Mairi Gunn (2005)

Staff training

- Environmental e-learning training course (2014)
- MyFolio training (2011)
- Final Cut Express training (2011)
- Moodle (e-learning) workshop (2007)
- PhotoStory software training (2007)
- Television Studio Production training (2007)
- Introductory digital editing training with ITS (2007)
- First and Second staff Introductory Session (2004)
- Working More effectively with Chinese Students (2004)

Media appearances

- **Iti Pounamu**, Māori Television, Jan 2009 Interview following transmission of *Fleeting Beauty*. Repeat screening 2010 http://digitool.auckland.ac.nz/R/?func=dbin-jump-full&object_id=288522&local_base=GEN01
- **Uno**, Magazine, Waikato addition, Spring Issue 2006. 6-page spread and i/v about my career.
- **Asia Down Under**, TVNZ. Recorded interview about directing *Fleeting Beauty* TX 27 April 03 [Media appearances cont.]
- **Breakfast**, TVNZ Live interview with Mike Hosking re: my NZFC funded trip to the Berlin Film Festival TX 26 Jan 2001
- **Nightline**, TV3 Recorded interview with Michael Beran re: *Trust Me* and its selection for competition at Berlin Film Festival TX Feb 2001

OTHER PROFESSIONAL EXPERIENCE:

Writing & Directing - Television & Video

TELEVISION

Being Eve Co-director – Series II, Eps 21 & 22 NZ, 2001/2

TV3 comedy/drama series. Prod Co: South Pacific Pictures (sold to 40 countries)

Series II Awards

- Silver World Medal in the 'Teen Programs', New York Festivals Television Programming and Promotion Competition, 2003
- Prix Danube, 17th International Television Festival of Programmes for Children and Youth, Slovak Republic 2003

Heroes Series 2, Ep 11 Writer / Director NZ, 1993

Docu-drama series for Communicado/TVNZ. Producer: John Harris

Magic Box Director / Post-Production Supervisor NZ, 1992

Educational children's series for Isambard/TV3/ US Discovery Network /Wendy Pye

VIDEO

Partners in Innovation Writer/Director/Camera Operator UK, 1991

Educational video for the London School of Economics and Political Science

Various: Writer/Director of nine corporate and instructional videos NZ, 1994-96

Development Associate

Birth, Death, and the Bits in Between Developing feature-length screenplay from actors' improvisations with Ian Mune and Vicky Yiannoutsos. Financed by New Zealand Film Commission. NZ, 2002

Script and Treatment Assessments

- *The Clock* Screenplay by Jane Sherning Warren. Producer: Marg Slater NZ, 2001
- *Bow Down Shadrach* Screenplay by Ian Mune. NZ, 2000
- *Inside Out* Treatment by Simon Raby NZ, 2000
- *Swapper* Treatment by Jane Sherning Warren & Simon Raby NZ, 2000
- Leicester Haymarket Theatre. Assessments of various new British plays for Nancy Meckler / Adaptation Co-ordinator for Euripides *Electra* & *Orestes*. UK, 1987

Crewing roles - film and television

Camera Operator

State of Danger

UK/Israel-Palestine 1989

Prime time documentary for BBC2 about Palestinians and Israelis working together for peace in the Middle East. Director Jenny Morgan. Producer: Haim Bresheeth.

Festivals: Montreal Women's Film and Video Festival; Women in the Director's Chair, Chicago **US**

Distribution: Women Make Movies

1st Assistant Director

- ***The Climb*** (2nd Unit Pre-prod) 35mm feature for Spellbound. Line Producer: Katharine Curtis. Director: Bob Swaim. NZ 1996
- ***Naya Zamana*** 16mm short. Director: Mandrika Rupa. Producer : Liz Steven. Consultant: AthinaTsoulis NZ 1995
- ***Heroes*** Series 1. 2 episodes. Director: Mark Beesley. Producer: John Harris. Communicado/TVNZ NZ 1992

Directors' Assistant / T.P.A

- ***Homeward Bound*** Soap (NZ Ltd) / TV3 Multi-camera studio drama Directors: Ross Jennings, Richard Riddiford, Mark Beeseley, Murray Reece NZ 1992

2nd Assistant Director

- ***Imploding Self*** Super-16mm NZFC/Meridian Prods. Director : Anna Reeves. Producer: Robin Laing NZ 1994

Editor

- ***Farha*** Doco for Athir Productions / Jordanian TV. Dir: Anis Barghouti. UK 1989

Camera Assistant

- ***The Tribute*** 16mm short. NFTS. Production. Director: Toby McDonald UK 1989

Lighting Assistant

- ***Hymns*** Jonathon Burrows Dance and Profile. Beaulieu Films/BBC2. Director: Ross MacGibbon UK 1991
- ***Anglian Water*** 35mm TVC for Anthony Ware Rust Director: Terence Donovan UK 1991
- ***Who Needs A Heart*** 16mm feature. Black Audio Film Collective / Channel 4 Director: John Okumfrah UK 1990
- ***Dancelines*** 16mm Modern dance series for BBC2. Director: Peter Mumford UK 1990

Art Department Assistant

- ***Mysteries of July*** 16mm feature (docudrama), BAFC & Channel 4, Dir: Reece Auguiste UK 1990
- ***Taste*** by Ride. Music video for Redneck Films. Director: Angus Cameron UK 1990

VTR Operator

- ***HFI/CFI*** 35mm TVC's for Marshall Cavendish Agency Director: Maurice Hamblin UK 1991
- ***Molson*** 3 x 35mm TVC's for JWT Productions, Wellington. Director: David Hogan. NZ 1992

Theatre work (U.K)

- **Assistant Director** Leicester Haymarket Theatre. Season of plays directed by Nancy Meckler *Twelfth Night, La Malade Imaginaire, Electra & Orestes.* 1987
- **Production Assistant** Pola Jones Associates, London. Producers of West End plays and touring comedians. 1986
- **Production Assistant** Knightsbridge Theatrical Productions, London. 1986
- **Assistant Manager** Hampstead Theatre, London 1985
- **Assistant Project Co-ordinator** Charity Projects comedy show, London. 1985
- **Assistant Stage Manager/Office Assistant**, Lyric Theatre Hammersmith. 1985

Professional Memberships

- Member of Executive Council, Screenwriters Research Network (voted in by 450-strong membership, September 2015-17)
- Member of Directors UK
- Member of British Association of Film, Television and Screen Studies (BAFTTS)
- Member of Media, Communications and Cultural Studies Association (MeCCSA)
- Screen Directors Guild of New Zealand
- New Zealand Writers Guild
- Women in Film and Television, New Zealand

Referees

- Dr. Michael Goddard, University of Westminster, M.Goddard@westminster.ac.uk (Current Line Manager)
- Dr. Ceri Higgins, London College of Communication, c.higgins@arts.ac.uk (Current Line Manager)
- Professor Sean Cubitt, Goldsmiths, University of London, s.cubitt@gold.ac.uk (Line Manager at the University of Waikato)
- Professor Duncan Petrie, Department of Theatre, Film and Television, The University of York, dp547@york.ac.uk (PhD supervisor)